

WEDNESDAY 14
THURSDAY 15
DECEMBER 2016

H

Y

D

R

A

TWO NIGHTS OF
ELECTRONIC AND
IMPROVISED MUSIC

Wednesday, 14 December

Concert 1 • 8pm

Flo Menezes

*Motus in fine velocior – in
memoriam Stockhausen*

Michael McGlathery

Techniques For Fringe-Scale Persistence

Kyle Whelihan

The Hellbent Symphony

Julio Zúñiga

31

Hans Tutschku

Remembering Japan – part 1



INTERMISSION

Adi Snir

solo improvisation for trumpophone + 40 speakers

Ilana Harris

Donne

David Gonzalez-Dysinger

Engineering The Void

Flo Menezes

Fond d'erreurs

Thursday, 15 December

Ari Korotkin

*clean coal/sick beats **

James Bean

>>-

Alicia Young

*The Broadcast **

Brandon Lincoln Snyder

SPIRIT ANIMAL UNIVERSE

Gabe Fox-Peck

Newfoundland Screech

Hans Tutschku

*voice-unrooted **

INTERMISSION

Rand Steiger

Xylorain

Jason Stein

Paranoia

David Forrest

*A Recipe for Soup **

Elena Rykova

Cryptic thingness

Alex Olapade

*"Yuge!" **

Flo Menezes

Todos os Cantos

Concert 2 . 8pm

* ft. special guest Tony Arnold



A b o u t H Y D R A & H U S E A C

HYDRA Loudspeaker Orchestra

The HYDRA Loudspeaker Orchestra is a sound projection system designed for the performance of electroacoustic music run by the Harvard University Studio for Electroacoustic Composition (HUSEAC). Loudspeakers distributed throughout the performance space allow performers to move their music through the hall, either by real-time performance on a 32-fader control interface or using algorithmic processes to generate spatial trajectories, a practice known as ‘sound diffusion.’

Music 167 & 179

Music 167 & 179 provide Harvard college and graduate students with the opportunity to learn key repertoire and skills from the last 50 years of electronic music. In tonight’s concert, the students of Music 167 present new fixed-media works composed over the course of the Fall semester, which they will diffuse over HYDRA’s 40-loudspeaker system. Students from Music 179 have been learning techniques for real-time audio processing and performance with computer, using the Max programming environment, and will perform new works for voice and electronics. A grant from the Elson Family Arts Initiative Fund made it possible for soprano Tony Arnold to join Music 179 throughout the semester to teach students about writing for voice, give them feedback, and bring their music to life.

HUSEAC Director

Hans Tutschku, Fanny P. Mason Professor of Music

HUSEAC Technical Director

Seth Torres

Music 167 Teaching Fellow

Marek Poliks

Music 179 Teaching Fellow

Chris Swithinbank

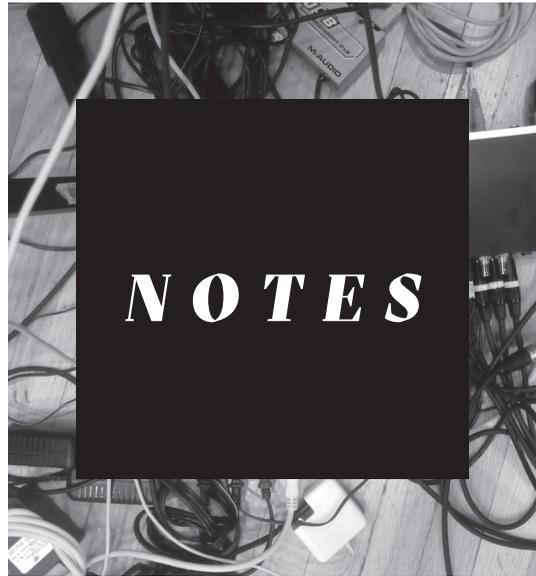
Concert 1

✓ Flo Menezes

*Motus in fine velocior – in
memoriam Stockhausen*

Corresponding to the cyclic eras of human civilization and simultaneously anticipating the discovery of relativity by around two thousand years, an old Latin motto says: "The movement is faster at the end." But it also reveals the dramatic ending of a single human life: on the opposite of the subjective tendency in increasing sensations of time and space, which can be observed on a fresh child, an old, experienced man becomes conscious of his even shorter time of existence and tends to concentrate complex developments and phenomena in their real dimensions, perceiving them as ephemeral things. This piece begins as a dramatic cry, mixing together sounds derived from an old stove with synthetic sounds. Many other sound sources coming across the piece reinforce a multilayer structuring, along which some noticeable events occur in given portions of time that correspond to a Fibonacci subdivision of the musical form. The last formal segment – beginning at 8' – generally increases considerably the frenetic spatial behavior of sounds, drawing distinct spatial lines and curves inside the octophony around the audience. Sounds tend individually, on one hand, to stretch their timing as if fighting against their ephemeral essence and, on the other hand, to become higher, as unfinished spirals towards a harmony of the spheres. The whole gesture of form refers to the dramatic situation of the very last years of Karlheinz Stockhausen – to whose memory this piece is dedicated – who tried quickly to finish his *KLANG* project as if he perceived the inexorable approach of death.

[see p. 9 for biography]



Michael McGlathery



Techniques For Fringe-Scale Persistence

Techniques For Fringe-Scale Persistence came from a feeling about people and mechanized structures. How do we use them, and how do we experience them? How do they resemble us? The piece aims to pose those questions by creating its own world and letting them play out in performance. A damp, rough floor to start, and the first piece of our machine switches on.

bio *Michael McGlathery is an English concentrator currently writing a creative thesis in poetry. He enjoys salty things, water, and the sound of the highway outside his house. His interests range from fractal mathematics to photography and the history of the internet.*



Kyle Whelihan

The Hellbent Symphony

It starts with nothing. Not *nothing* nothing, but nothing drastic. It sounds like the things that sunlight hits. Reasonable. Night, though, sounds like purgatory. A twisted orchestra squeals in cruel dissonance in her head, out of tune, bowing relentlessly. Sanity reverberates against reality in every direction. The hellbent symphony writhes away, turning normal into no-more and pattern into pain until... Picardy third. It's just a party. It's just a boy. It sounds like the things that moonlight hits. Reasonable. It ends with nothing. Not *nothing* nothing, but nothing drastic.

bio *Kyle Whelihan is a senior living in Mather, studying psychology with a secondary in music. He is a singer, songwriter, and a member of Collegium and the Hasty Pudding Theatricals. He hopes you enjoy experiencing the fruits of everyone's hard work this semester!*

Julio Zúñiga

31



This piece was done by attaching a thick rubber band to a loudspeaker membrane and adding objects that would vibrate and resonate at low frequencies.

bio I've written music in Costa Rica, Canada and Germany, and I'm now a graduate student in music composition at Harvard.

Hans Tutschku

Remembering Japan – part 1



This is the first part in a series of compositions based on three months spent in Japan, researching musical rituals, improvising with local musicians, and recording countless sounds. I am aiming to create a sonic voyage by revisiting those recordings and bringing spatially and temporally unrelated sonic scenes into the same room. The work is clearly based on Japanese culture while reflecting my own compositional preoccupations: polyphony, density, space, and memory as structuring and formal principles.

I N T E R M I S S I O N

\\ Adi Snir

solo improvisation for trumpophone + 40 speakers

bio Composer, improviser, PhD at Harvard.

Ilana Harris

Donne



The *Just Noticeable Difference* is the minimum amount by which stimulus intensity must be changed in order to produce a noticeable variation in sensory experience.

+

7

Whiplash injury is a type of neck injury caused by sudden movement of the head forwards, backwards or sideways.

bio I'm a special concentrator in Music Cognition and Perception. I'm very interested in psychoacoustics, and the bridge between physical sensory stimuli and subjective perceptual experience. I'm also very interested in ideasthesia in analyzing compositional processes and the link between sensory stimuli and the higher order conceptual refining/enhancement that the listener experiences.



David Gonzalez-Dysinger

Engineering The Void

What is the sound of emptiness? There is no such thing as a true vacuum. Even the barest reaches of outer space are filled with virtual particles fluctuating in and out of existence. Who can say they have heard the void?

bio David Gonzalez-Dysinger is a junior at Harvard College concentrating in physics with a secondary in philosophy. In addition to his academic work, he DJs on 95.3 WHRB FM, conducts research on dark matter, advocates for the rights of undocumented immigrants with Harvard Act on a Dream, and composes his own electronic music.



Flo Menezes

Fond d'erreurs

As a kind of concise musical portrait of the history of the universe, in which human culture — including music! — is seen as a complex event emerging from a diffuse background of vibrations, from which it comes and to which one day it will be absorbed again, this piece had as inspiration a very poetic phrase by Gaston Bachelard taken from his *La dialectique de la durée*: “The true thing emerges suddenly over a background of errors; the singular, over a background of monotony; the temptation over a background of indifference; the affirmation over a background of negations.” Totally based of my software for the composition of spatial trajectories — MPSP (*Music-*

PanSpace) — the piece is a kind of musical narrative of the possible birth, development and death of the Cosmos, including a *big bang* from which Music itself emerges. Coincidentally, precisely during the composition the world of sciences proclaimed the scientific verification of the gravitational waves previewed by Einstein. Also coincidentally, while I was working on the composition, I read the book by Boulez about Klee (my favorite painter besides Picasso and Alfredo Volpi), in which Boulez explains the primordial role of the background for the emergence of significant gestures in his paintings...!

bio *Born in São Paulo in 1962, Flo Menezes studied at the University of São Paulo (USP) between 1980 and 1985, was active as a pianist, conductor and published several books on music. A DAAD grant allowed him to continue his studies in Germany with subsequent work periods in Italy and France, where he took courses with Pierre Boulez, Brian Ferneyhough, and Luciano Berio. In July 1994, he founded the Studio PANaroma de Música Eletroacústica da Unesp and since 1996 directs the International Biennial for Electroacoustic Music of São Paulo.*

Flo Menezes received many international composition prizes, and his works are performed by leading ensembles worldwide. He is currently Professor of Electroacoustic Music and Composition and Director of Studio PANaroma at the State University of São Paulo (Unesp).

Tony Arnold

For Thursday's concert we are joined by special guest Tony Arnold in new pieces by students of Music 179, which she co-taught with Prof. Hans Tutschku.

"Soprano Tony Arnold is a luminary in the world of chamber music and art song. Today's classical composers are inspired by her inherently beautiful voice, consummate musicianship, and embracing spirit" (Huffington Post). Hailed by the New York Times as "a bold, powerful interpreter," she is recognized internationally as a leading proponent of new music in concert and recording, having premiered over 200 works "with a musicality and virtuosity that have made her the Cathy Berberian of her generation" (Chicago Tribune). Since becoming the first-prize laureate of both the 2001 Gaudeamus International Competition (NL) and the 2001 Louise D. McMahon Competition (USA), Tony Arnold has collaborated with the most cutting-edge composers and instrumentalists on the world stage, and shares with the audience her "broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores" (Boston Globe). "Simply put, she is a rock-star in this genre" (Sequenza 21).

Tony Arnold is the soprano of the intrepid International Contemporary Ensemble (ICE) and a frequent collaborator with Chicago Symphony Orchestra's MusicNOW, Los Angeles Philharmonic's Green Umbrella, JACK Quartet, Orchestra of St. Luke's, Talea Ensemble, eighth blackbird, and many others. She has toured the US extensively as a member of the George Crumb Ensemble. With more than two-dozen discs to her credit, Tony Arnold has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. Her recording of George Crumb's iconic Ancient Voices of Children (Bridge) was nominated for a 2006 Grammy Award.

A strong advocate for the creation and commissioning of new music, Tony Arnold has also worked on a sustained basis with young composers and performers, sparking new musical ideas and fostering collaboration with succeeding generations.

Concert 2

Ari Korotkin

clean coal/sick beats

clean coal/sick beats is based off of the rhythmic structure of a single line of poetry about the controversial technology of carbon storage and sequestration and also about some tastefully rendered beats. The piece is about neither of those things.

bio *Ari Korotkin is a composer currently studying with Hans Tutschku and Tim McCormack at Harvard University.*

James Bean



>>—

Small changes.

bio *James Bean studies composition at Harvard with Chaya Czernowin and Hans Tutschku.*

Alicia Young

The Broadcast

The Broadcast is a short reflection on the numerous and conflicting narratives one must process within the scope of a single media broadcast.

bio *Alicia Young is a senior at the College concentrating in Applied Mathematics with a focus in Music. Originally from Bellevue, Nebraska, she is a pianist and songwriter in the gospel genre.*





Brandon Lincoln Snyder

SPIRIT ANIMAL UNIVERSE

bio *Composer, music director, and keyboardist Brandon Lincoln Snyder has studied music composition with Steven Kazuo Takasugi, Chaya Czernowin, and Felipe Lara. He also has studied improvisation with Vijay Iyer and conducting with Federico Cortese. His music has been featured by Downbeat Magazine, MATA Jr. and the Harvard Ecdysis. In addition to concert and jazz music, Brandon has scored numerous films, as well as produced music for HarvardX online. He currently directs his band, Hot Air Balloon, as well as the Harvard Composers Association, which released their first full-length album this past May.*



Gabe Fox-Peck

Newfoundland Screech

bio *Gabe Fox-Peck is a musician. He is from Durham, NC. He loves grits, old spice, and Harvard's rats.*



Hans Tutschku

voice-unrooted

This solo work for soprano and electronics explores sonorities of different languages in dialogue with sound transformations. The composition is based on *entwurzelt*, a work for six singers and electronics from 2012 and searches for meaningful expressions in a language we don't know.

Musical shapes develop as dramatic expressions, a guiding principle in many of my recent works. The syllables are drawn from many sources and ordered by sound qualities, rather by semantic structures. The tight relationship between the soprano and the electronics invites us to imagine its sense. The electronics are used to extend the vocal expressions of the soprano, to build harmony and complex sound textures, and at times serve as an element of surprise.

BIO *Hans Tutschku (1966) studied composition in Dresden, The Hague, Paris and Birmingham and participated in concert cycles of Karlheinz Stockhausen. He has been working as composition professor and director of the electroacoustic studios at Harvard University since 2004.*

Besides his regular courses at the university, he regularly teaches international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live-electronics and sound spatialization.

MORE: www.tutschku.com

I N T E R M I S S I O N

Rand Steiger

Xylorain

Xylorain is one of 23 pieces I composed for *Nimbus*, an installation developed in collaboration with Yuval Sharon and The Industry on commission from the Los Angeles Philharmonic for Frank Gehry's Walt Disney Concert Hall. Six large clouds hang above the escalators in WDCH concealing 32 MyerSound speakers that play these pieces from 7am to midnight throughout the 2016/17 concert season. *Xylorain* deploys xylophone samples played in rapid aperiodic patterns that are decorrelated among the speakers in an effort to model the sound of rain but with more focussed pitches. This is the first concert presentation of the piece.

BIO *Rand Steiger holds the title of Distinguished Professor, and Conrad Prebys Presidential Chair in the Music Department of UC San Diego. His works for acoustic instruments and digital signal processing have been widely commissioned and performed by leading ensembles and soloists. For further information please see <http://rand.info>*



Jason Stein

Paranoia

Paranoia, is composed on accordion, no-input mixer, and processed voice. It was created with the help of WHRB equipment that Jason has repaired and reconfigured for use at the station. Jason would like to thank Jeff Leonard, director of the music program at Lexington High School, who is retiring this year, for his influence and engagement in his musical development.

bio Jason Stein is a junior at Harvard College studying Computer Science and Statistics. He studied classical and jazz trumpet for 10 years, as well as jazz composition. He is chief engineer and live music coordinator at WHRB, Harvard's undergraduate-run radio station.

David Forrest

A Recipe for Soup



This short piece is an exercise in audio capture and playback. It creates a sonic "soup" that the vocalist can season to taste in each performance. Its modest technical challenge was to use the amplitude of the vocal sounds as recording triggers without truncating the beginning and end of each sound. The piece also integrates the performer's score into the patch.

bio David is a G1 and secret operative from the music theory department. This is his first Hydra concert, and he's really happy to be here in the midst of so many new friends and so, so many loudspeakers.



Elena Rykova

Cryptic thingness

"I will dedicate the book to the child from whom this grown-up grew. All grown-ups were once children — although few of them remember it."

— Antoine de Saint Exupéry, *The Little Prince* (1943)

bio Elena Rykova (1991) is a Russian composer, improviser, and performance artist. She is a 2016 resident of the Berlin Akademie der Künste, a holder of

the RheinEilber Award at New Talents – Biennale Cologne, and the Frederic Mompou International Award. Elena is a regular presence at contemporary music festivals, including the Klangspuren, Wien Modern, and Impuls festivals (Austria), ECLAT Festival and International Summer Course for New Music Darmstadt (Germany), ISCM–World Music Days 2016 (South Korea), re-Musik (Russia), and Tzlil Meudcan Festival (Israel). Elena was nominated for the 2014 Kandinsky Prize in contemporary art and the 2013 Gaudeamus Prize. Her graphic scores and performances have been presented at art exhibitions in Saint Petersburg and Moscow. In 2016, Elena joined the PhD program at Harvard University. The focus of her current research and interests lies in visual and audible sound mapping; intercommunication with things through sound improvisation in relation to Thing Theory; choreography of the performative gesture and its correlation with sound time.

Alex Olapade

“Yuge!”

The piece sits in a very emotional space, one that flirts with elation, paranoia, mental illness and the unrelenting, egocentric need to be seen and heard. I let the subject matter speak for itself by building the score mainly around multiple facial shots contorted in a variety of emotional states and imposing them on a musical staff, along with various black, pitched markings.

BIO *Alexander Olapade is a Super Senior at the college, set to graduate at the end of this term. He plans to continue forward on a career as an entrepreneur and music producer.*

Flo Menezes

Todos os Cantos

Commissioned by and realized at the *Klanglabor* of the Kunsthochschule für Medien, Cologne (Germany), between December 2004 and February 2005, this piece has as title a polysemy: *cantos* in Portuguese can signify either songs or corners. Therefore its title means ‘All the songs / In all points of space.’ It’s based on very short fragments or grains derived from historical



verbal electroacoustic masterpieces (by Stockhausen, Eimert, Berio and Maderna), which never emerge as quotations, but rather as raw materials for my structural and sonic radical developments. Although based of verbal gestures, the piece is totally abstract, with exception of the very first phrase – this time a literal quotation – by Arnold Schoenberg in 1949, paying tribute to Mozart [“I owe very very much to Mozart”]. I link Schoenberg with, in my opinion, one of the first historical examples of granular synthesis: one of the Arias of the *Königin der Nacht*. The piece has two movements — *Stretto* and *Rubato* — separated by 8 seconds of silences, and both develop distinct modes of listening related to space, including paradoxical situations of spatial hearing, obvious relationship: 1) distant sounds coming from far; and 2) near sounds coming from near; and paradoxical relationship: 3) distant sounds coming from near; and 4) near sounds coming from far.