

PROGRAM NOTES

Pound Ridge, NY by composer Lyudmila German, is an electroacoustic composition that relates to the subjects of landscape and environment, nature and culture. The composition is based on natural sounds (of a forest) mixed with instrumental samples that are processed by a computer, thus creating an ambient, natural environment in a space where this music is heard. This is a piece of sound landscaping that explores the ubiquitous urban longing for a more natural way of life and surrounding space.

Self-Portrait of My Life by Hiroki Nishino

I moved to a new city, after spending most of my life in my hometown, to do a PhD program. So far, as a typical international PhD student here, my life is led just between my apartment and the university. I know this never seems so exciting and I definitely agree if someone says my life seems so boring. But what I have learned about life so far, is that the beauty of life sometimes depends on how we see the things around us. So, I decided to write a short tape piece using only the recordings of the sounds of the things around me in my PhD student life. This is not only a tape piece, but more like a private letter to my friends to tell them that I am doing fine in a new city and to write what my life is like here.

One Thousand Sources composed and performed by Jacques Burtin

There is no such thing as a place - only nostalgia, desire, and invisible harmony. One life. One heart. One thousand sources.

News In The Air by Jim Briggs III and Judd Franklin

When a storm strikes, it is without words or orchestral accompaniment. *News In The Air* represents a return to one of our most trusted senses: hearing. We ask the listener to consider hearing the storm on its terms, rather than through the sensationalist lens of the television set. This piece proposes that we revisit and revise our perceptions of the environment -- the public space we all share and in which we have a stake.

Imbal by Jonathan Pieslak

Imbal relates to the theme of public or private space through the notion of cultural diaspora and geographies. The title, *Imbal*, is a type of interlocking rhythmic structure associated with Javanese Gamelan in which a performer plays a steady rhythm while another performer plays a steady rhythm on the off beats. I used this as a basic rhythmic concept and tried to integrate the technique within the context and language of contemporary trance-inspired music. In this way, I am exploring the ideas of a globalized musical space in which languages are borrowed and fused.

Sonic Chaosmos by Koji Kawai

This work tries symbiosis with human beings and nature. For example, in a Japanese garden, nature is not chaotic. Chaos is well united with the cosmos because human beings are also a part of natural phenomena. This piece includes white noise that wraps the minimal sound image of Sisiodosi (a Japanese sound object, like a metronome, used in Japanese gardens), which is repeated and goes through the process of self-organizing from chaos to cosmos. And soon it arises at the state of chaosmos, which can be reduced to neither chaos nor cosmos.

Abyss by Melissa Grey

Composers have looked frequently to the ocean to generate structural forms (Debussy’s rigorous use of the golden section in *La Mer*), and textural flow (Ravel’s swirling, circular phrases in *Une Barque sur l’Ocean*). Many of these works focus on the hypnotic surface pattern of the water. Remarkably, the fact remains that less than one percent of our ocean has been studied and explored. *Abyss* goes into the deep – approximately 8,000 feet deep – to visit what scientists refer to as a chemosynthetic community of strange animals that survive on chemicals, which blast out into the darkness from channels in the ocean floor, and not on the sun’s light (which they never experience). Affixed to the deep reef, one of these creatures resembles a mouth without a body, ever opening and closing in a slow rhythm, capturing its sustenance. *Abyss* imagines this gently swaying, deep, toxic world of tenacious creatures that have their own intelligence, sounds, and harmony.

Rabidus by Adam Trowbridge

Rabidus is based on the soundtrack to my film *b.girl*, which appropriates footage from the public domain horror movie *Carnival of Souls* (1962) and removes all interaction between the main character, Mary, and the city into which she has just entered. *Rabidus* is a concentrated audio extract focused on Mary’s isolation in a world that no longer interacts and offers only noise.

The Sense of Another Dimension: A Little Touch of Pink by Susan Robb. In 2004 I made over twenty hours of field recordings at the Whitney Biennial, concentrating on the their public tours. I then sampled these recordings; adding beats and including the “sound granules” that were the by-product of my recording process, creating *The Sense of Another Dimension*, four pieces of glitchtronica. I sampled these songs and created downloadable cell phone ringtones available at my website, www.susanrobb.com. Through this work, I explore the idea of “authorized speech” and how seemingly impartial words are used to uphold certain values in art. By including sound detritus, the clicks, pops, and street noise, I mix the cultural institution back into the everyday, establishing a conversation between authorized and unauthorized speech. I deepen this conversation by offering these pop songs as ubiquitous cell phone ringtones, turning the cell phone into a transmitter of affordable, populist, mobile art, broadcasting sonic interjections about culture and the everyday.

Karl Ortmann by dis.playce pays homage to the German cartographer from Ilmenau (*1817 - †1879). His life’s work consisted of finding a way to illustrate social structures of cities within the context of maps. According to his theories, maps should reflect various aspects of the co-habitation of a city’s residents. Karl Ortmann remained unknown during his lifetime and it is just by chance that we know of his concepts that were never realised. Our piece is made of sounds of the city of Karlsruhe (southern Germany), recorded during one week in September 2005. A central structural element for us was a set of recordings we made during the night before (and the morning of) the German polling day in 2005. For approximately twelve hours, we recorded three minutes of audio every thirty minutes, using two microphones set up on a balcony in a residential area. These recordings were cut together, leaving their chronological order (and the sound quality) unchanged. Other recordings we used were made during daytime in different parts of the city (e.g. noise of streetcars,

people playing basketball, sounds in a park etc). The whole piece could be described as a non-linear progression from intensively processed to plain sound components.

Gridlock by Lin Culbertson, is a composition that uses the source sound and image of a location to create a layered sonic experience both real and imaginary. Screen shots from video are brought into the aural realm and used to synthesize sonic pictures that are employed as another version of the original captured scene. The city is composed of a multitude of overlapping grid patterns. Everything from buildings, fences, streets, and windows -- all conform to the grid structure. *Gridlock* attempts to break down and recombine these frameworks into an alternate urban landscape, one that exists solely in the world of sound but conjures mental images of a familiar yet alien place.

Pewter Sky, composed and performed by **Julia Crowe**, is about regulating the concept of time within public and private space. The work was inspired when I traveled to London a year ago, in late November, to interview rock guitarist Jimmy Page, and encountered the city’s institution of double Daylight Savings Time, where the sky begins to turns dark soon after 3:30 PM. One of the primary reasons for this time construct is so that local schoolchildren may arrive and depart school during daylight hours. *Pewter Sky* reflects the ambient quality of the sky’s swiftly fading light and the mood that prevails over London streets as dusk settles in.

Traffic TimeBlotcher by Evan Raskob

Traffic TimeBlotcher is an experimental project that explores the environmental rhythms and patterns of city life over time. *Traffic TimeBlotcher* uses as source material images taken from the New York City’s MTA (Metropolitan Transit Authority) and DOT (Department of Transportation) webcams broadcasting live images of traffic conditions throughout New York City every day, from 2003 to 2005. The changes in traffic are turned into changes in stereo sound via custom software.

All My Transgressions Before Me, by Jim Briggs III, is about travel, the role of the outsider, and the distant relationships that arise in a traveler’s outsider status. Written for guitar, field recordings and static vocoders, the piece is a paradoxically veiled, yet open and honest expression of the complex emotions of an aware traveller.

COMPOSER AND SOUND ARTIST BIOGRAPHIES

Jim Briggs III, co-curator of Sonic Channels

Sound designer / engineer Jim Briggs resides (and records everything he hears) in Brooklyn. His body of work includes designs for renowned video artist Dara Birnbaum at Contour-Mechelen, Belgium, Oscar-nominated documentary filmmaker Thomas Lennon, and New York’s acclaimed VIA Dance Collaborative. He has worked on many Top 40 and Broadway releases as a recordist. He is currently an M.A. candidate in The New School’s Media Studies Program, where his specialization is Sound Studies. His *Sonic Subway Map* is included in the Media Space I Public Space exhibition. *Channels: Emerging Media Publics*. His work for choreographer Lindsay Fisher is currently featured in VIA Dance Collaborative’s spring show at the Alvin Ailey Dance Center in Manhattan.

Jacques Burtin is a composer, performer and filmmaker. He has built up an original repertoire for the kora (African harp-lute), as a solo instrument and in dialogue with Western and Eastern instruments. He collaborates with painters, sculptors, dancers and poets. He has composed music on works of Nan Goldin, Jean-Michel Basquiat, Filomena Borecká. His last work, *Your Shadow Will Shine - Requiem Notebook*, is dedicated to victims and survivors of 9/11; it is written in four languages (French, Spanish, English and Japanese) and includes original poems, Japanese haikus and a *Requiem* for a child voice.

Julia Crowe is a New York-based composer and guitarist. She writes cover stories and features for *Classical Guitar* magazine in the U.K., *Acoustic Guitar*, *Guitar Player*, *Down Beat*, *FRETS* and *Mel Bay’s Guitarsessions.com*. She is a graduate of the University of Chicago and has lived in Paris and Wexford, Ireland, where she has performed at Notre Dame Cathedral and at the Wexford Arts Council. A recent recipient of the American Composers Forum’s Encore Program Grant, Ms. Crowe has performed as a solo instrumentalist at the Wintergarden Plaza at the World Financial Center. Her work, *Sid’s Swagger*, has been performed by guitarist Rene Izquierdo at Yale University and the University of Wisconsin. This work was featured on WORT-FM’s Vinyl Gestalt Guilty Pleasures program for Women’s History Month (2006) For more information: www.juliacrowe.com.

Lin Culbertson is a synthesist and composer based in New York City. Her recent projects have been in the realms of free improvisation and electronic composition. She is part of the collective **White Out** and has performed and recorded with a wide range of artists such as Jim O’Rourke, Thurston Moore, William Winant, Nels Cline, Ikue Mori, Alan Licht, Mike Watt, and Elliott Sharp, to name a few. She has released three albums with **White Out**, two of them on Thurston Moore’s (Sonic Youth) Ecstatic Peace label. A limited edition of solo compositions was released under the moniker Quasi Sutro. *Gridlock* was recently included in the Aqua Sound Broadcast at the 2005 Miami/Basel Art Fair.

dis.playce is an ongoing collaboration between the composers Maximilian Marcoll and Hannes Seidl and was founded in 2001 in Essen (Germany). Before focusing on live performances in 2003 (including collaborations with other musicians), the first pieces were done exclusively in the studio. In 2005, the debut album “R” was released by the German label NaivSuper. http://dis.playce.info

Judd Franklin is an artist working with public discourse and ecology. He is earning his Master’s Degree in Media Studies at the New School, where he is co-founder of an arts collaborative.

Lyudmila German (born in Ukraine) has composed chamber, vocal, choral, orchestral and electronic music. Past performances include: *A Thaw in the Forest* at Washington Square Church, 2001, *Lux Aeterna* in Latvia, 2004, *4 chamber pieces* at Yamaha Studio, 2006. Her awards include Meet the Composer, Ivar Mikhashoff Grant for New Music, Cantate Chamber Singers Award, Pharos Music Project selected composer. Dr. German’s published articles include: *Polyphony in the symphonies of Dmitri Shostakovich*, (DSCH Journal). (DMA, MM, Manhattan School of Music, NY; BA, Brooklyn College, CUNY)

Melissa Grey, co-curator of Sonic Channels

Composer Melissa Grey's works for chamber ensembles and electronic sound have been performed and broadcast in the United States, Canada, and Europe. She was a composer-in-residence at Tufts University with the ensemble Brave New Works, who commissioned her to write the quartet *Hour To Hour* (2004) for soprano, flute, harp, and violin. Grey's recent investigation, *Earlids*, a collaborative, 3D aural response to noise pollution, is included in the Media Space I Public Space exhibition *Channels: Emerging Media Publics*. Her sonic collaborations with artist/anthropologist Dr. Dan Rose, on *The Nature Culture Trilogy: Farewell To Earth, Vertical Terrain*, and *Lick*, have been exhibited in Nexus Gallery (Philadelphia) and Illinois Wesleyan University.

Koji Kawai, sound artist, studied at graduate school Nihon University and Keio University and participated in the improvisation music group GAP. He uses various media, and is active in the fields of performance, art works and research. His works have been selected in Santa Fe International Festival of Electroacoustic Music, Electronic Music Midwest and the International Society for Electric Art (ISEA).

Hiroki Nishino, born in a Tokyo suburb in 1973, is an ex-software engineer/non-artist. After spending 10 years as a professional software engineer in Japan, he is currently a PhD candidate at DXArts, University of Washington, Seattle. He studied Ryu-teki, a Japanese flute for Gagaku (Japanese traditional court music) with Ms. Naoko Miyamaru and Master Sukeyasu Shiba.

Jonathan Pieslak's music has been performed and broadcast throughout the United States and internationally. Recent and upcoming collaborations include: Plainfield Symphony Orchestra, Las Sirenas Women's Choir, Kiev Philharmonic, North/South Consonance. He has received awards and commissions from the American Academy of Arts and Letters, Jerome Foundation, American Composers Forum, American Music Center, National Federation of Music Clubs, MacDowell Colony, and others. Born in 1974, Jonathan has studied composition with Michael Daugherty, Susan Botti, Andrew Mead, Erik Santos, Kevin Korsyn, and also studied piano with Douglas Humphreys, Sean Duggan, O.S.B., and Sergio De Los Cobos. He is Assistant Professor of Music at The City College of New York, CUNY.

Evan Raskob is an interactive artist, VJ, video performance artist, and multimedia consultant working out of New York City and London. Trained as an engineer, his work reflects a scientific curiosity with natural phenomena, especially those relating to visual and audiological perception. Raskob recently graduated from the Interactive Telecommunication Program at New York University, and in addition to performing visuals in various venues, he is currently assisting the performance artist Robert Whitman on a series of new works. For more information: www.missysynthesis.com

Susan Robb's work crosses disciplines, employing video, photography, performance, sound, sculpture, site-specific installation, and new media, often questioning modes of authority while exploring the intersection between nature and culture. She has received numerous awards, including a Pollock-Krasner Fellowship, an Artist Trust Fellowship, and a Stranger-Genius Award. Microsoft Art Collection recently

has acquired Robb's work. She is a visiting instructor at the University of Washington, Seattle, WA.

Adam Trowbridge is focused on the common in the form of the "everyday" as it intersects with common space: community and communication. His work evokes the possibility of art as an incommunicable, shared experience and seeks to bring about conditions that give birth to new possibilities. Materially, his recent work has been in the form of sculpture, computer-driven installation and video. He studied for three years in the MFA program in Imaging and Digital Art at the University of Maryland, Baltimore County; BFA, University of Central Florida, Painting/Sculpture.

Performer Biographies

Mioi Takeda, violinist, is a native of Japan and has performed throughout North America, France, Switzerland, the Philippines and Japan in solo recitals, chamber ensembles and orchestras. She has performed recently as a soloist with Brooklyn Symphony, North/South Consonance, Antara Ensemble, Aspen Music Festival and Bergen Youth Symphony. She also performs with American Symphony, Brooklyn Philharmonic, Long Island Philharmonic, S.E.M, as well as in major New York venues, including Carnegie Hall, Avery Fisher Hall and Merkin Concert Hall. A scholarship student of Dorothy DeLay and Masao Kawasaki, she received a Master of Music from the Juilliard school and a Doctor of Musical Art at the City University of New York under the guidance of Itzhak Perlman. Dr. Takeda is the author of *The Secrets of Jascha Heifetz's Playing Style as Revealed Through His Editing of Works by Walton, Korngold, and Waxman*. Dr. Takeda premiered Melissa Grey's piano trio (violin, cello, & piano) *Fear No Fear*, in 2004.

A distinguished flutist, **Harold Jones** has performed as soloist with the Bach Aria Orchestra, The New York Sinfonietta, American Symphony Orchestra, Brooklyn Philharmonia, National Orchestral Association, Municipal Concerts Orchestra and Symphony of the New World. He performs in recitals across the country as well, and was honored in Jackson, Tennessee, where he was presented with the Key to the City. He is the founder, conductor, and artistic director of The Antara Ensemble. Mr. Jones is on the faculties of Westchester Conservatory of Music, Manhattan School of Music and Manhattanville College, and Brooklyn College. He has performed with internationally renowned pianist Leon Bates and guitarist Peter Segal. He recorded the Vivaldi flute concerti for the Library of Recorded Masterpieces and has two solo albums to his credit, "From Bach to Bazzini," and "Afternoon" Fantasies," on Antara Records.

JIM BRIGGS III AND MELISSA GREY WOULD LIKE TO THANK SHANNON MATTERN, PHD FOR HER SUPPORT OF THIS CONCERT, TO SLEEPING GIANT RECORDS (WWW.BERGGRENFOLK.COM) FOR THEIR GENEROUS DONATION OF THE SOUND SYSTEM, TO THE PARTICIPATING ARTISTS AND PERFORMERS, COLLEAGUES FROM MEDIA EXHIBITION DESIGN, AND THE LOWER MANHATTAN CULTURAL COUNCIL (LMCC). 15 NASSAU IS A VENUE OF LOWER MANHATTAN CULTURAL COUNCIL (LMCC), MADE POSSIBLE BY THE SWING SPACE PROGRAM. SPACE DONATED BY SILVERSTEIN PROPERTIES.

PROGRAM

* Pound Ridge, NY (2005)
Lyudmila German (Stamford CT)
Max / MSP

* Self Portrait of My Life (2006)
Hiroki Nishino (Tokyo / Seattle WA)
Common Lisp Music, Super Collider 3

* One Thousand Sources (2006)
Jacques Burtin (Spain / France)
solo kora

*News In The Air (2006)
Jim Briggs III and Judd Franklin
artist foley recordings, field recordings and television samples

* Imbal (2005)
Jonathan Pieslak (NYC)
acoustic and electronic sources

* Sonic Chaosmos (2006)
Koji Kawai (Japan)
Csound

* Abyss (spring 2006)
Melissa Grey (NYC)

live flute and violin with recorded analog sounds that were designed using obsolete technology (including recordings from reel-to-reel tape and 4-track). Hand-drawn graphic score, digital editing.

Flute, Harold Jones Violin, Mioi Takeda

INTERMISSION

* Rabidus (2006)
Adam Trowbridge (Chattanooga TN)
original digital audio, audio samples from Carnival of Souls (1962)

The Sense of Another Dimension: A Little Touch of Pink
Susan Robb (Seattle WA)
field recordings, MP3

Karl Ortmann (2005)
dis.playce (Germany)
recorded city sounds, Cooper

Gridlock (2005)
Lin Culbertson (NYC)
DV camcorder, Final Cut, Photoshop, Metasynth, Digital Performer

Pewter Sky (2006)
Julia Crowe (NYC)
electric guitar

Traffic TimeBotcher (2005)
Evan Raskob (London/NYC)
webcam images processed into stereo sound via custom software.

* All My Transgressions Before Me (2004)
Jim Briggs III (NYC)
guitar, field recordings and static vocoders

* W O R L D P R E M I E R E

SONIC CHANNELS

EMERGING MEDIA PUBLICS

Sonic Channels is an electroacoustic concert that features a wide range of recorded works and live performances by sound artists and composers from around the world. The pieces, which were curated from an international open call for works by composer Melissa Grey and sound artist Jim Briggs III, provide an additional layer of meaning to the exhibition *Channels: Emerging Media Publics* (May 9-20) by augmenting and responding to sub-themes of how public and semi-public spaces are perceived, mapped, constructed, deconstructed and theorized through the filters of media. The exhibition, hosted by The New School's Department of Media Studies and Film, in cooperation with the Lower Manhattan Cultural Council (LMCC), features media works of 15 artists and artist collaboratives. Additional themes that are explored in the audio works include: diaspora and notions of home, cultural geographies, the uncanny, landscape and the environment, channels of flows of information, media blurring the division between public and private space, mobile media, the city as archive, nature and culture.

MAY 12, 2006 AT 7 PM

LMCC'S 15 NASSAU STREET SPACE (@ PINE)