The 14th Annual CSUF New Music Festival
presents
The World Electro-Acoustic Listening Room (WEALR)

*Image-Music-Text*

An audio-visual presentation of works from around the world
Curated by Jane Rigler and Darwin Grosse

This year’s WEALR features over five hours of audio-visual collaborative works from around the world that deal with the integration of visuals, sound and text. The involvement of text is what makes this particular show so unique. Text, poetry, references to certain books, and/or language creatively merge with music and moving images. Sometimes the reference to text is subliminal (a sub-text or obscure reference), other times it is transparent. Perhaps it involves the investigation of how words or text resonate, while in some cases, text fuses and transforms into the visual and/or sonic aspects. In every work, the presence of image, sound and text (or books) is weaved into the audio-visual tapestry. Be prepared to plunge into a diverse world where images speak, sing, weep, giggle, swarm, intone, flutter and gurgle into new existences of sound and light.

Jane Rigler will present this program at the beginning of the show, offering key inside information about the curation process and the threads that link these works.

**Reel 1**

**Steven Subotnick (visual artist), Joan La Barbara (composer) - Devil’s Book** (1994) 5’25”

Hell as a physical object - the devil's ledger book - with each entry a damned soul. The film is made from a combination of gestural abstractions, etchings, collages, and photographs. Inspired by a short story by Isaac Peretz, “Neilah in Gehenna.”

Production, direction, animation by Steven Subotnick with music by Joan La Barbara.

http://animations01.blogspot.com/p/film-01.html
http://www.stevensubotnick.com
http://www.joanlabarbara.com/

**Jonathan Weinel - Mezcal Animations** (2013) 4’

This is a piece of visual music with electroacoustic sound. I use a technique called 'direct animation,' which involves applying paint, ink and other materials directly to standard 8mm film. While continuing to explore similar altered states of consciousness
aesthetics as my previous work, in my own way the piece is a tribute to Oaxaca's International Mezcal Festival of 2012.
http://www.hardcorejewellery.co.uk/releases.html

Near Port Bou cemetery (Catalonia, Spain) there is a monument dedicated to the memory of Walter Benjamin, who, as it is officially claimed, committed suicide in this township in order to avoid the persecution of Gestapo agents. This monument created by Dani Karavan, may be the most spectacular of Passagen, situated in several points near the Port Bou cemetery. It is a big steel cube buried in the earth but showing again at the wall of a cliff. It is a perfect image of freedom, for upon taking a few steps inside the cube, one can view the sea on the other side. But half way a thick glass wall cuts the passage. The sea remains at the other side, somewhat nearer, well seen, but unable to be reached. Engraved in the glass read two sentences of Walter Benjamin in German, Catalan, Spanish, French and English from the Gesammelte Schriften: “It is more arduous to honor the memory of nameless than that of the renowned. Historical construction is devoted to the memory of the nameless”. I asked some friends to read these texts in their mother tongue. Johaness Zacherl in the original text in German, Ralph Bernabe, the English version, and Helène Yousse, the French version. I read myself the Catalan and Spanish version. I granulated the material, allegorically considering them as islands of content, like historical ruins of Benjamin, allowing only the reconstruction of the original text at the end of the piece giving its full understanding.
http://www.sonoscop.net/jmb/

*Healing of K* is an 11 minute video whose dialogue is appropriated from a box of found tape-recorded sessions of a late 1970’s psychic healer and her patient “Kaye.” These sessions are rearranged and reactivated as a ritualistic and meditative session through a manipulation of cadence, images and the pairing of corresponding color and sound frequencies along their relative spectrums. www.scottkiernan.com
www.esptv.com

Elizabeth Warwick (video), Henry Warwick (music) - *Phaedral* (2015) 9’04"
The video contents were a series of takes in High Park in Toronto that were overlaid in two or three layers. The layers were recorded by dangling the camera at knee height, holding the camera at chest height, and pointing the camera into the trees. The elevations of capture were roughly co-ordinated with the tones in the music, such that when the lower tones dominate, the knee level video is more prominent, and when the higher frequencies are dominant, one sees the sun through the trees and often, text
flickers throughout. The text that one sees is: "Mysterious Semblance At The Strand of Nightmares," "Something Old," "Something New," "Phaedral."

The music of Phaedral is derived from the song, "Mysterious Semblance At The Strand of Nightmares" by Tangerine Dream, from their LP, Phaedra (1973). The song was processed/interpreted in software as it searched for harmony in the digital audio file itself. It failed at this task in a spectacularly interesting way. The resulting MIDI file was assigned to a highly manipulated and processed electric piano sound source designed by Henry Warwick. This texture is radically different from the original which was done with mellotrons and moog synthesizers, shifting the effect from the Burkean sublimity of fear and the uncanny so present in the original to a sublimity of the expansive and unknown intimate. Together, the intimate voicings of Phaedral by Henry Warwick, when combined with the video of Elizabeth Warwick, create an evocative experience that unifies sound, image, and text in a deeply affective space of aesthetic experience. http://www.kether.com

Hunter Ewen - Staccato (2009) 2’05”
Stress often comes in waves, throughout our lives. When the physical or mental pressures of life ebb, we feel peaceful and serene, at one with the world and ourselves. But certain weeks or months can engulf us with pressure, obligation, and urgency. When I feel stressed, the world largely remains the same, but my perception of reality changes a great deal. Everyday objects take on a kind of hyper-intensity. When my life is strained, tense, and overextended, things start to accelerate, and I lose the ability to fully process the situation I’m in. Everything feels like it’s flying directly at my face—at breakneck speed. All I can do is dodge and hope not to get hit.

The 900 photographs used in the work were taken over the course of a particularly overwhelming week. They capture the everyday locations I visited and people I saw, but they also carry a heightened sense of urgency. The juxtaposition of these images with the quick flashes of text and relentless, layered music reflects an emotional state rather than a traditional narrative. Staccato is a visualization and sonification of the heightened sensitivities we all experience in times of stress. http://www.hunterewen.com/main.html

Diego Garro - Dammtor (2013) 18’35”
Dammtor is a visual music work based on the poem of the same title by James Sheard, a vivid tale of memories, longing and desolation in the old travel hub in the Rotherbaum quarter of the city of Hamburg, Germany. The film features audio and video materials linked to the words, metaphors and overall essence of the text. Recordings of voice
actors, reading and whispering passages of the poem, are featured predominantly in the montage. The reciting voices trigger visual and sonic reflections on the otherwise unadorned snapshots evoked by the poem. Hence the verses, the sonic anecdotes and the imagery all become entangled in a web of reciprocal allusions. The crux of this film is not the disclosure of a truth hidden behind the poem’s disconnected threads; if anything, it is to linger with our senses over the rifts that the poem opens amidst the strands of an unspoken tale: not a story… but a story about a story.

www.keele.ac.uk/music/people/diegogarro/

Josh Simmons - bitpushintersection (2014) 6’08”
Find more information at: https://www.behance.net/simsies

Elizabeth Hinkle-Turner - Finish Line (2003) 9’34”
Finish Line is a requiem mass I composed in honor of my late father-in-law (Dr. Tom Turner) who was a race car driver. The film features a variety of cars, most especially the red “8 ball Allard” that he would race most frequently. (The Allard is one of the pre-cursors to the Corvette; it was designed by Zora Duntov prior to his design of the Corvette and Dr. Turner's Allards have been featured in the Corvette Museum) Some of the cars are my sons’ Hot Wheels cars and other toy cars because they wanted them in the piece! This was truly a “family affair”.

The liturgical Latin is read by my mother, who was a Fulbright scholar and studied church Latin at the Vatican for three summers (and where - interestingly - she became friends with John Eaton, the electroacoustic music pioneer who was also working in Italy at the time!). My mother finally retired last year at the age of 82 after teaching Latin for almost 40 years.

Finish Line was commissioned by the California duo Ventus Musicus (Larry Johansen, trumpet and Beverly Howard, organ) for the 2003 Trumpet Guild Conference and the original full instrumentation is trumpet, organ, film and stereo tape. The full live work has also been performed with Marilyn Shrude on organ for Feminist Music and Theory 7. The piece you are seeing is a mix of that live performance with additional electroacoustic material.

LIGHT: Musical Journey is a five-movement work that explores the various concepts of light. Scored for chamber orchestra, children’s choir, rock band, male octet and soloists, each group has a different definition of light. Light can be formative, spiritual, emotional, physical or a combination of all forces. Thus, light transforms through this piece,
meandering through different instrumentations, tonal centers, styles, textures and even media. The first movement describes the formation of light, created out of darkness. Several quotes are sounded, describing this formational process, until finally light is created. Perhaps the most expansive movement however, is the second movement, “Light: Defined.” In this movement, a video work defines light while capturing the innocence of a child’s perspective. Over 160 children were interviewed with one simple question: “What is light?” Answers’ ranging from “Light comes from fireflies,” to “light is found in your soul,” every child had a unique perspective that was both remarkably insightful and increasingly powerful. The third movement portrays spiritual light, perhaps the light of a higher being, but also the light we have within ourselves. The fourth movement was written for the “little lights children’s choir” and is dedicated to all my wonderful students. This piece quotes an elementary student’s definition of light: “Light is the opposite of darkness.” It then morphs to a familiar tune “this little light of mine” and ends with the antithesis of the original statement, “dark is the opposite of light.” Finally, the last movement is a culmination of this musical journey, one that ends not in chaos, but in unity of voices—a single unity to remind us of the light we possess within ourselves, and more importantly, how we can share and be a light to others.

www.myreelkids.com

Mark Engebretson (composer), Michael Basinski, Wendy Collin Sorin (artwork) - Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert (2008) 14’35”

Work on Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert began shortly after enigmatic sound/art/poet Michael Basinski’s appearance at the 2008 UNCG New Music Festival. I asked Michael whether he had any text I might consider setting, and he responding with this extraordinary book—all black and white--of the same name he produced in collaboration with visual artist Wendy Collin Sorin. The book contains a collection of texts in Basinski’s highly personal idiom of invented letters, imagery, ciphers and symbolism. Read backwards (and upside-down), the book presents a “mutated rondeau” in relatively “normal” language. Using this rondeau as the basis for my composition, I had friends, family and colleagues read one or two pages each, and then used their recorded voices to generated a “musicalized” electronic score. This was developed in conjunction with Janice Misurell-Mitchell who specializes in, among other things, the performance of text while playing the flute, a perfect match for her, my music, and the book. The flute interacts in many ways with the electronic score as well as the visual element, for example by commenting on the “upside down” portions of text, dramatizing or vocalizing certain text fragments, or interacting with the musical element of the spoken/musicalized texts in a more or less conventional musical way. Finally, with the kind contribution of color pictures Wendy
had provided, I created a kind of montage of the images that syncs up with the musical element, trying to capture the flavor of the process of overlapping emails and photocopies that she and Basinski used in the original book.

www.markengebretson.com

**Tim Weaver - Hylaea : Melanoplus (pages) (2010/15) 7’23”**

This work is an excerpt from the site-specific project 39° 44’ 11” N x 104° 59’ 21” W (2010) - an immersive interactive cinematic installation dealing with lost ecological memory. The video loop acts as a foundation/core for the greater spatial work as the sequence pages through the historical record of the great locust swarms of the American West from the late 19th century. The audio elements are composed of scientific names chanted in Latin of long extinct species of the region whose images appear as vignettes through cycles of male and female voice exchange. The image and voice-cycles extend into a sound bed of DNA and protein music transcoded from genomic data and biochemical flight characterizations of the extinct Rocky Mountain Locust (*Melanoplus spretus*). The full sequence serves as a prologue to the destinies of the human hand in ecological catastrophes past. When the cycle is complete, the page turning and historical texts are reversed, now becoming an epilogue.

http://teweaver.biotica.org
http://mysite.du.edu/~teweaver2/

**Milica Paranotic - Little Wounds (2010/2014) 8’20”**

Inspired by, and based on Neela Vaswani’s astonishing book “You Have Given Me a Country”, I wrote Little Wounds for the Book Release event produced by VisionIntoArt in 2010. The melodies, the rhythm and the form of the piece are all derived from the sound of the author’s reading selected sections of the book. This has been one of the most pleasurable and rewarding composing experience, not only because of the inspiring music of the book that practically dictated the piece to me, but also due to a wonderful collaborative process I was sharing with Lori Cotler, Glen Velez and my old time partner, Visual artist Carmen Kordas. Some pains can be felt, then forgotten. Little wounds that shape us (from “You Have Given Me a Country “by Neela Vaswani).

www.milicaparanotic.com

**Blake Rodrich - Outcast or Messiah (2015) 11’23”**

*Outcast or Messiah* is an exploration of artistic self-identity and a reflection on the late hours of the night that allow for introspective solitude, authenticity and focus on creative work. Frequently, these hours find me simultaneously calm and intensely engaged in creative work, and often provoke a state of anomie. Defining oneself as an artist incites questions on deviance and belonging, necessitating honesty and confidence. These two
sides, rather than war against one another, create a dichotomy that fuels a rebellious but confident self-identity. The piece contains an amalgamation of original written content and found poetry from Charles Bukowski, John Ashbery, Travi$ Scott, Goldlink, and Romain Gavras. Original footage filmed by Natalie R Starr. www.blakerodich.com

*RIDE: Fantasy* is the second section of a larger multimedia installation commissioned by the percussionist Aaron Smith for performance at the 2007 Look & Listen Festival in New York City. The original version of this piece included a live drumset performance. This version presents only the video and tape, which was designed to stand on its own. The soundtrack employs mixed samples captured from radios shows from the 1940s and 50s, a particular passion of mine. (Including *This is Your FBI, Our Ms. Brooks, Dimension X, 2000 Plus*). Percussion samples were made with a variety of instruments in Aaron Smith’s Los Angeles percussion studio. The animation/video is a flight through a surrealistic 3-D ray tracing environment in first-person perspective, using themes of outer space and alien worlds. http://www.ryandorin.com/

**Jeanne Liotta** - *Dark Enough* (2010) 6’53"
(text by Lisa Gill)
A small book of personal poems concerning one woman’s dialogue with the night sky found it's way into my hands and struck me as quite theatrical! Hence a virtual proscenium stage for the poetry to play itself upon. Text-as-text, text-as-image, and avoiding poetic illustration by way of poetic illustration. Graphite rubbings, 16mm film material, rephotography via iPhone, and an early screensaver complete the mix. Sound composed for 60 cycle speaker hum and Tibetan bell. “Medusa, Herodotus, Pascal. Contemplation is a monstrous task. Count the days I didn’t look up as history.” Lisa Gill, from *Dark Enough*. http://jeanneliotta.net/biojliotta.html

**Anna Weisling (video), Mark Snyder (composer)** - *Cancion, Movement 1* (2014) 5’40"
Poem by Jeanine Casler
Becky Brown, Harp
Paige Naylor, Soprano
Mark Snyder Guitar, Bass, Piano, Computer

Our house on the hill
Come with me, you said
And I’ll build a world apart
Where you’ll never have to grieve
For you'll never want to leave
Honeycomb from stingless bees
Pillows soft as sparrow’s wings
Golden goblets wait to catch
The ruby wine from hidden springs
Pathways lined with diamond dust
Will lead us to a silver brook
And there we'll learn from dragonflies
More secrets than one knows from books
And envy will not be allowed
From little minds we'll bar the door
And safe inside you'll barely hear
The West Wind’s angry roar
Come with me, you said
To our house upon the hill—
Without a breath, without a sigh,
I answered you—“I will.”
http://marklsnyder.com/Mark/Mark_Snyder.html
https://aweisling.wordpress.com/


*Echolalia*, derived from Asylum—a commission from the 2004 Vienna Modern Festival for solo percussion and nonet (9 superegos)—is a theatrical manifestation of shared psychosis and dissociative identity disorder, specifically the interaction of schizophrenia, stuttering, obsessive-compulsive disorder, dissociative fugue, paranoid personality disorder, bipolar disorder (with separate manic and depressive episodes), borderline personality disorder, attention-deficit/hyperactivity disorder, sleep terror disorder, intermittent explosive disorder, dementia due to head trauma, delusional disorder (with superimposed manifestations of grandiose, somatic, erotomanic, jealous, and persecutory behaviors), narcissistic personality disorder, avoidant personality disorder, dependent personality disorder, narcolepsy, schizotypal personality disorder, panic disorder with agoraphobia, histrionic personality disorder, anti-social personality disorder, obsessive-compulsive personality disorder, and Tourette's disorder.

A “subject” attempts to participate musically but suffers an apraxia that manifests itself in a completely different medium, as a series of 22 Dadaist rituals performed in rapid succession. These may be divided into four principal action types: (1) Combining/Attaching; (2) Mixing/Syncretizing; (3) Separating/Atomizing; and (4) Treating/Deforming. The seemingly absurd series of actions are executed obsessively
with a personal and resolute clarity, however esoteric and hermetic. The work ends, literally, on a conventional note. [http://www.markapplebaum.com/](http://www.markapplebaum.com/)

**Jean Detheux - Destination (2012) 7’17”**

*Destination* is based on a prose-poem written and recited by Carol Novack (1948 - 2011). Carol dedicated that poem to me, it appears in her book "Giraffes in Hiding: The Mythical Memoirs of Carol Novack" (tinyurl.com/d93v9lv). It was only after the book was published that Carol asked if I could make a movie with her text. She sent me another text with which to work, and before we could start exploring options, she suddenly died in December, 2011. The images of *Destination* dialog with the narrative while following their own logic; the idea is to explore the space that can exist “between” images and music, dynamically shaping that space as the flow of the images and music dictates, flattening it at times, expanding it at others.

Text and recitation: Carol Novack  
Music: Donald Meyer  
Images/editing/directing: Jean Detheux  
Additional source images (photos): Georges Detheux  
[https://vimeo.com/jeandetheux](https://vimeo.com/jeandetheux)

**Andrew Lewis - Lexicon (2012) 16’41”**

(PLEASE NOTE: this video contains rapidly flashing images and strobing effects.) *Lexicon* is based on a poem written by a 12-year old boy, Tom, in which he tries to articulate his personal experience of dyslexia. By presenting an imaginary sonic and visual journey through the text of the poem, Lexicon explores not only the challenges, but also the life-affirming creative potential that dyslexia, and a fuller understanding of it, can bring. As part of the creative process the composer has worked with a team of dyslexia experts from the Miles Dyslexia Centre at Bangor University, which has enabled the composition of the piece to draw inspiration from recent research in the field. In particular, it makes use of growing body of evidence that suggests that, for many people with dyslexia, a deficit in phonological processing (accessing and analysing speech sounds, and also linking them to letters) is more significant than that in visual or attentional processing on their own. This contradicts the popular but less well supported notion that dyslexia is primarily about difficulties in seeing letters and words on the page. Accordingly, Lexicon is a work conceived primarily with *sound* as its raw material, with the visual aspect conveying a metaphorical rather than scientific view of the experience of dyslexia. *Lexicon* is supported by the Wellcome Trust's 'Engaging Science' programme, which aims to use artistic creation as a means of raising public awareness of biodmedical science. It was composed in the Electroacoustic Music
Studios at Bangor University, with additional material developed at CMMAS, Mexico and the composer's studio.

*Sound and video: Andrew Lewis*

*Science Team: Dr Markéta Caravolas (Director, Miles Dyslexia Centre, Bangor University), Meg Browning, Ann Cooke*

*Text: Tom Barbor-Might*

*Readers: Tom Barbor-Might, Martha Lewis, James Bowers, Jenny Mainwaring, Michael O'Boyle, Damien Vadgama, Esme Lewis*

http://www.bangor.ac.uk/music/staff/al/

**Reel 2**

**Francesc Martí - Speech 1 (2014) 5’52”**

*Speech 1* is an experimental audiovisual piece (fixed media) created from a clip from an Edward Kennedy TV interview from 1974. In this piece, the author has been experimenting with how granular sound synthesis techniques, in particular synchronous granular synthesis, can be used for audiovisual creative works. All the piece sounds and images come from that clip, i.e., no other sound samples or images have been used to create the final result. [http://www.rmsonce.com/](http://www.rmsonce.com/)

**Kevin Clark - The Seafarer (2007) 6’43”**

*The Seafarer* adapts an Old English poem about the suffering and joy of the sea. It began as a concert piece for acting cellist, and grew into a film. The translation into modern English was made by Burton Raffel, and is used by kind permission of the Yale University Press, as printed in *Poems and Prose from the Old English*.

The concert version of the piece was originally written for Rachel Gawell, and onstage she weaves the cello part and the poem together. Rachel has performed the piece on No Signal concerts, at the Kimmel Center in Philadelphia, and with the Peabody Camerata, which awarded the work its composition prize in 2007. In the film version, the cellist has the same conflicted relationship to the instrument as the narrator in the poem has to the sea. Both people are lonely and dedicated; both are unsure if they would choose the life they’ve led, and both are unsure if there was ever any choice at all. [http://kevinclarkcomposer.com/the-seafarer/](http://kevinclarkcomposer.com/the-seafarer/)

**Oona Stern (visual artist), Cheryl Leonard (composer) - Glugge (2014) 8’29”**

*Glugge* is a collaborative piece from composer Cheryl E. Leonard and visual artist Oona Stern. It is part of Adfreeze Project, a series of multidisciplinary artworks that grew out
of their 2011 residency in Svalbard, a remote archipelago above the Arctic Circle. *Glugge* is the Norwegian word for window or porthole. This piece is a response to the threat of increasing industrialization in the Arctic Ocean, and an elegy for the Arctic icecap and the ecosystem it supports. As sea ice in the region continues to shrink, shipping routes across the Arctic Ocean are becoming increasingly viable, and nations are eager to exploit newly accessible natural resources. These kinds of invasive human activities are likely to further disrupt the already struggling Arctic ecosystem. *Glugge* also references the history of European explorations of the Arctic and the many doomed quests to reach the North Pole or discover a Northwest Passage. In particular, the artists were inspired by James Pollock's poem "Northwest Passage:"

When you set out to find your Northwest Passage and cross to an empty region of the map
With a headlong desire to know what lies beyond,
sailing the thundering ice-fields on the ocean,
felling her power move you from below:....
...and see how foolish you have been:
forcing your way by will across a land
that can't be forced, but must be understood,
toward a passage just now breaking up within.

http://www.oonastern.com/
http://www.allwaysnorth.com/

**Laleh Mehran - Dominant Policy (2013) 8’41”**

*Dominant Policy* transforms various international currencies into a mesmerizing kaleidoscope, evoking from the abstraction to revelation of recognizable elements. The video encompasses decades of graphical change as monarchies reign, regimes fall, values fluctuate, and counterfeiting increases. Since their invention, currencies have been based on complex systems dictating value and ultimately determining sociopolitical power. In *Dominant Policy*, Mehran treats all currency with the same presence, from the smallest to the unattainably large denominations, collapsing their inherent worth. Layers of intricately patterned colors and lines, specialty papers woven with security threads, and holograms attempt to retain control over the definitions of physical currency, all while the majority of monetary value moves at light speed in the form of zeros and ones. http://lalehmehran.com

**Joseph Hyde - Songlines (1994) 14’20”**
a non-narrative narrative
1. lost for words | 2. found objects | 3. seachange
This piece has nothing directly to do with Australian culture, but it was inspired by the phenomenon of songlines. These ancient paths through the Australian landscape are not marked; navigation is achieved through knowledge of aboriginal songs that describe the landscape through which the paths travel. In my case, the 'landscape' was a large gathering of texts, primarily folk myths from a variety of cultures. Texts were deliberately chosen that had points in common, allowing a 'path' to be laid through them, travelling not only linearly—along a particular text; but also laterally—crossing between texts by means of these common points.

Songlines are not the landscape or the path, but rather a 'song' describing them. Only the faintest trace of the texts themselves remain. The map has been thrown away - path and landscape forgotten - leaving an abstract structure with the form and ceremony of a narrative, but none of the original content.

One attraction of such a method of working is that the paths could be travelled any number of times, in any number of ways. This made it ideal for an open-ended project that could be open to input from a number of collaborators. This version incorporates computer graphics produced in collaboration with Lorne Christe, and dance material from a performance version with Tamara Cater. [http://www.josephyde.co.uk/](http://www.josephyde.co.uk/)

**Merima Ključo** and **Bart Woodstrup - The Sarajevo Haggadah: Music of the Book**

(2014) 2’37”

This work is a composition in twelve movements, which together tell the story of the Haggadah’s journey from its birth in 14th-century Spain through five centuries of near-destruction and survival at the hands of many peoples and cultures, from the “Edict of Expulsion” of 1492 to the Siege of Sarajevo of 1992. Today the Haggadah is included in the collection of the National Museum of Bosnia Herzegovina.

**Movement VIII The Inquisitor**

Most likely smuggled out of Spain after the Alhambra Decree of 1492, the Sarajevo Haggadah resurfaces in 1609 in Venice. Here, Jews are allowed to live, but confined to the ghetto of Cannaregio and prohibited from printing books. Indeed, all books are subject to inspection by the Inquisition and those considered a threat to the teachings of the Church, burned. This movement is devoted to the priest for the Inquisition who evidently allowed the Sarajevo Haggadah to be spared. His notation appears inside the Haggadah: “Revisto per me,” or “Revised by me,” and signed Giovanni Dom. Vistorini.

Composition: Merima Ključo

Piano: Seth Knopp

Mimi Cabell - *Untitled (Long, Rigid, Round)* (2011/12) 3’19”
http://mimicabell.com

Diego Capoccitti - *Il Vaso di Pandora* (2013) 8’03”
*Il Vaso di Pandora* is an audiovisual work inspired by the myth of Pandora's box. The work in fact is built on altering the state of purity, or evils-free, and exploits the interconnection between the recorded performance of the "pre-textual" poet Gianni Fontana, the original music of Gabriele Paolozzi, and the original triptych video of Diego Capoccitti. [https://vimeo.com/diegocapoccitti](https://vimeo.com/diegocapoccitti)
Opera audiovisual: Gabriele Paolozzi and Diego Capoccitti
Video: Diego Capoccitti
Music: Gabriele Paolozzi
Voice: Giovanni Fontana

This is the final work in my *magnificat* series, which I began in 2001 around the time of the terrorist attacks in New York City and completed on the eve of the Obama inauguration. The composition reflects back on the darkness of this period in American history amid hope for the future. I quote passages from Gertrude Stein’s novels *The Making of Americans* and *Ida*, and include quotations from my own composition *An Unsubstantial Territory* (Lisa Celli, alto flute, and Jane Rigler, piccolo) to evoke a dreamlike collage of emerging self-awareness. Special thanks to Wendy Salkind, Susan McCully, and Philip Maki, performers, and Alan Wonneberger, who assisted with the surround mix and was the mastering engineer for the piece.
http://www.umbc.edu/music/faculty/dusman.php

David Stout - *Boy* (2001) 2’20”
*Boy* is a short text-sound poem drawn from a larger work, *Splinters & Assaults* consisting of seven movements exploring a fluid mix of animated text, spoken word, sound, music, image processing and live action video. *Boy* recounts a true life experience of seeing a childhood friend fall on a barbed wire fence. This vivid memory is juxtaposed to the events surrounding the tragic murder of Matthew Shepard in 1998. The work was originally presented as a synchronized five channel multi-screen surround installation with ten channel sound. The physical effect was to surround the audience with barbed wire.
http://noisefold.com/david-stout/
Elizabeth Hoffman (composer), Ryan Dorin (video artist, programmer) - *Globeland* (2002) 9'40"

The video animation was created using the Persistence of Vision Raytracer (povray) software. The piece was commissioned by The American Composers Forum 'Sonic Circuits Festival' with special thanks to Philip Blackburn for helping to structure this commission. The piece uses images by surrealist René Magritte and explores themes that include friendship; acceptance; individualism; phenomenology; appearance contra essence; the emotional power of sound, and the imagination; sensory perception types as isolated and as interrelated; our connection to our environment. [http://music.as.nyu.edu/object/elizabethhoffman.html](http://music.as.nyu.edu/object/elizabethhoffman.html)

Miya Masaoka - *The Adventures of the Solitary Bee* (2001) 8’40”

*The Adventures of the Solitary Bee* (composed, directed and performed by Miya Masaoka) is a quasi tongue-in-cheek documentary short and was part of her interest in exploring social insects, the body as a blank canvas, and sounding insects whose buzzing resembles electronic and instrumental string noise. Like her previous performance piece, “Ritual for Madagascar Cockroaches” (1995), *Adventures of the Solitary Bee* referenced human societal hierarchies. Around this time, in the mid to late nineties, new research revealed that the human body's DNA was 98% the same and that differences, such as ethnicity and gender, were predominantly socially constructed and insinuated upon bodies. Associated with this idea was the personal history of the artist, whose parents and relatives, along with 120,000 Japanese Americans, were put in concentration camps during WW II. Japanese Americans, according to the US government, were defined to be "Japanese" based on a "blood count" of 1/16th Japanese blood. [http://miyamaasaoka.com/](http://miyamaasaoka.com/)

The first performance with live bees was a part of “Sound Culture,” curated by Ed Osborne in 1996, and “The Bee Project #1” was premiered at the Lab in San Francisco in 1996.

Charles Nichols - *Current Threat Level* (2008) 8’08”

A work for computer music accompanying video of dance, *Current Threat Level* was commissioned by the Headwaters Dance Company, for choreography by Amy Ragsdale. High and low female and male voices were recorded reading passages from governmental disaster and emergency services web pages, instructing what to do in the case of a terrorist attack. These recordings were filtered to isolate the steady-state melodic portion of the sound, and granularized to create transient jittery textures of barely recognizable text. The results are melodic fragments taken from phrases like "improvise to protect your nose, mouth, and eyes," "wash your hands and arms," "crawl
low," "use the back of your hand, to feel the upper, lower, and middle part of closed
doors," "stop, drop, and roll," "be vigilant, take notice of surroundings," "peering,
loitering," "premeditated," and "close the package gently, do not blow, walk promptly
out." Filtered field recordings of an airport baggage claim were used as the structural

Merima Ključo and Bart Woodstrup - *The Sarajevo Haggadah: Music of the Book*
(2014) 3'04"
*Movement III Al Mora*
A special place in the Sarajevo Haggadah’s depiction of the Seder table is reserved for
a Moorish woman, who appears seated in a saffron-colored robe. She seems to
represent a cultural interaction that certainly existed in 14th-century Spanish Catalonia,
at the time the Sarajevo Haggadah was created.
Composition/Accordion: Merima Ključo
Video: Bart Woodstrup

Vocal: Asdis Sif Gunnarsdottir
Video: Victoria Keddie
Sound: Victoria Keddie
http://cuart.colorado.edu/events/victoria-keddie/

Cole D. Ingraham - *Self Portrait - Twenty Thirteen* (2013) 14’18”
For me, 2013 was a year of extreme flux. Despite all the dramatic changes that
occurred, two things remained constant: music and beer. This work is a snapshot of my
musical style, visual aesthetics, and drink choices. http://coleingraham.com/

Philip Blackburn - *Calling on the Rain Gods* (2007) 3’30”
This experimental video was shot in a clearing in the Belize jungle during an emergency
watch for the devastating Hurricane Dean. It evokes a sense of ominously suspended
time and memory, using poetic place names and faces that pass by as the eternal
growing season cycles on. http://www.philipblackburn.com/

Judith Shatin (composer), Robert Arnold (filmmaker) - *Rotunda* (2012) 15’15”
Designed by Thomas Jefferson to represent the “authority of nature and the power of
reason,” the *Rotunda* is the architectural and symbolic center of the University of
Virginia, founded by Jefferson in 1824 as the first secular *Liberal Arts* university in
America. Inspired by these now threatened ideals, composer Judith Shatin and
filmmaker Robert Arnold have created a sound and video portrait of the *Rotunda* that juxtaposes its timeless majesty with the ever-changing hum of daily life.

[www.judithshatin.com](http://www.judithshatin.com);

**Daniel Fawcett - *Far Roars of the Wild* (2013) 10'51”**

Of all the pieces that I have worked on, I feel this piece is my most abstract and honest one. Most often, I am at odds with my own thoughts, making judgments about an idea or person, only to later contradicting myself by believing the opposite. This is a vicious cycle that pervades many peoples’ lives. With this idea in mind, I decided to create a work capturing my abstract thoughts and their ever-changing perspectives. To convey this notion, I exemplified the words of poets, politicians and philosophers. The ensemble tries to comprehend the true validity of these ideas, spitting on one idea, attempting to accept another, then throwing it to the side out of frustration. Unlike my previous works, this piece contains no obvious preconceived message, but represents my struggle to embrace new and old ideas. The piece is scored for twelve singers (SSSSAAATT TTBBB), percussion (five players) and two channel fixed media. The text is taken from the words of several figures that include Dante Alighieri, Spiro Agnew, Homer, Confucious, and Dwight D. Eisenhower. Their words are contrasted with a “modern commentary,” which represents my vain attempts to comprehend their meaning, resulting in the commentary falling apart out of sheer frustration.


**Quintan Ana Wikswo - *CALIFIA AND THE TRESPASSERS* (2014) 9’58”**

CALIFIA AND THE TRESPASSERS was filmed and created in the Sequoia groves of Santa Clara County, California – a place that is exquisite and powerful, and a site for pilgrimage of many kinds. Yet alongside their awe-inspiring beauty, these lands are killing fields: the genocide of the Ohlone people, the ecological destruction of the Coastal Redwoods, and the murder site of Kathy Bilek, a teenage birdwatcher killed in a gender-based hate crime in 1971.

In creating this project, I sought to question the familiar, conventional perspectives of the California landscape. Since 1472, California has nurtured a legacy of ecological, racist, and misogynistic violence, orchestrated by wave upon wave of pioneer ideologues who have struck disproportionately at women and people of color. This overlooked violence exists alongside and intertwined with California’s well-earned pride in its beauty, and idealism.
CALIFIA AND THE TRESPASSERS is a collaboration between Quintan Ana Wikswo (concept, libretto, video projection, poems) and composer Andrea Clearfield (music), featuring performances by Amber Benson (voice), Gloria Justen (violin), and Stephen Kent (didgeridoo). CALIFIA was created through the support of Creative Capital, the Pew Charitable Trusts, and the Montalvo Arts Center. It premiered in Philadelphia in 2012 in the Pew Festival; it won awards from the International Association of Women in Music (IAWM) in 2014, and is currently touring internationally in their performance series throughout 2015.  http://www.QuintanWikswo.com

Luke Fowler (video), Rhodri Davies (music) - ‘a parallel or mirroring space’ from the album WOUND RESPONSE (2014) 6’30"

The film by Luke Fowler plots the music of Welsh composer/performer/harpist Rhodri Davies. It is track 4 from his Wound Response album, with Rhodri Davies on Lap harp, transducer, overdrive, volume pedal and two amplifiers. Recorded on 11th of December 2011 at Morden Tower, Newcastle upon Tyne. Recorded and mixed by Phil Begg. Re-mastered by Sam Grant

http://generationartscotland.org/artists/luke-fowler/
http://www.rhodridavies.com/