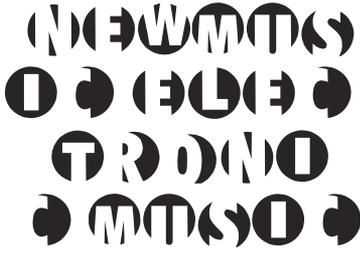


NEW MUSIC
ON THE
TRON
MUSIC

Presented By
**Jeremy Sagala And
Paul Coleman**

**Rosch Hall
SUNY Fredonia
8pm, Oct 30 2013**



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Allan Sitting In a Room 1+2 COLEMAN
DIGITAL AUDIO, 2013, 4'

Silence Hangs in Misty Layers SAGALA
ANDREW SEIGEL, BASS CLARINET. 2011, 5'

Triple Quartet COLEMAN
KENDALL CARRIER, STEPHEN MINOR, LUCAS DENIES,
NICOLE PEARSON, ANDREA VELASQUEZ, CASSITY WAR-
NECKE, VIOLINS
KATIE ALLEN, MEGHA NADIG, MARY PORCARO, VIOLAS
JOHN CHATTERTON, EMILY FINLAN, HANNAH KUHN,
CELLOS. 2013, 10'

durch den Spiegel SAGALA
DIGITAL AUDIO, 2013, 6'

- INTERMISSION -

Allan Sitting In a Room 3+4 COLEMAN
DIGITAL AUDIO, 2013, 4'

Stalking the Wild Moon SAGALA
TIM BAUSCH, MARIMBA. 2008, 6'

the Farthest Shore SAGALA
DIGITAL AUDIO. 2010 7'

Gathering COLEMAN
STIJN DE COCK, PIANO. SONJA INGLEFIELD, HARP.
JIM PIORKOWSKI, GUITAR. KAY STONEFELT, MARIMBA.
2008, 12'

immer tiefer, immer ruhiger SAGALA
DIGITAL AUDIO, 2013, 6'

Allan Sitting in a Room (2013) is a set of four variations on source material by Allan Schindler recorded for the Eastman Computer Music Center. The original sound file is used for testing computer music techniques in various programming environments (originally Csound). In this piece, the source is transformed by a granular program I wrote for the MUS 441 class in the spring of 2013, which chops the source into “bits” of sound so that each grain can be reassembled into a new shape. Here, in some of the variations the original content is recognizable, maintaining much of the order of grains to the original file. In others, the speech is transformed so that the resulting sound is, for the most part, incoherent. Variations 1+2 open the first half of the concert, and 3+4 play after intermission, both preceded by a playing of the short unaltered sound file.

Silence Hangs in Misty Layers (2011) is a solo, reflective work written during my recovery from serious illness. Musical material is derived from various spectra, and arranged in semi-biographical format. That recovery--and it's unknown outcome--was constantly a difficulty that I struggled with. The struggle is not depicted; instead a sense of peaceful withdrawal and sense of stillness are the emotions projected here. During the work's composition, an image filled my mind: an empty room, with a single window through which light shone. Floating dust particles fill the air, and they never settle.

Triple Quartet (2013) is an algorithmic work that applies flocking simulation rules to the interaction of twelve different lines of music, played by the twelve performers. As one voice moves away from the “flock,” its tendency is to pull back closer to the center of the group. As voices get too close to each other, they repel. There are moments in the piece when all voices move to, or from, a single pitch, which places each voice under considerable pressure to move away from the others. Triple Quartet is an experiment of sorts, as unlike other pieces where the computer output has been edited to fit into a specific harmonic language, most of this work uses the computer's raw output, resulting in an acoustic performance of the computer's decisions. Much of the piece is organized into slow-moving chords, articulated by bell-like metallic sounds.

durch den Spiegel [through the mirror] is a reference to the surreal world of Lewis Carroll's Alice. Familiar, real world sounds are mixed and juxtaposed against impossible mutations and warping of those sounds. While not meant to narrate any specific story, a sense of motion is created through the continually changing kaleidoscope of unsettling sounds.

Stalking the Wild Moon (2005) is a work for solo marimba that explores some of the sonic possibilities of the instrument. The marimba is transformed into a chamber ensemble, treating the various registers as discrete instruments. This emulation is apparent in several forms. The lush sustained passages, the dry staccato notes, and the contrapuntal passages are distillations of what one might hear in a work for several instruments, yet the conception and writing here is innately ‘marimbistic’. In addition to the rapid leaps in register, contrasting musical materials in the form of rich sustained chords juxtaposed against complex linear passages builds the musical narrative. The material is almost invariably fragmented and almost schizophrenic, and yet long range voice leading and local details give the piece a singular sense of direction and musical meaning.

the Farthest Shore (2010). Light glints off of a calm sea...swirling torrents draw the viewer in, down, under the surface. From Debussy's La Mer and Ravel's Jeux d'Eau to Murail's Le Lac and this work--the dynamic character of water has been a rich source of musical ideas. This work--theatrically set for two “non-existent” instruments--depicts a voyage across shifting waters. Light, energy, motion, and ferocity intermingle to carry the listener. It is the voyage, not the ever distant shore that is important...

Gathering (2008) is written for a quartet of instruments that share similar attack-decay envelopes resulting from plucking or striking strings or bars. The piece uses the same swarm-like algorithm as the Triple Quartet, however this time, the simulation is used to connect a variety of musical elements together in addition to pitch (e.g. dynamics, timbre, density, and spatial placement). The “electronic” component of Gathering is subtle--primarily taking the resonating decay of the instruments and placing them in the audience to create various immersion effects. Gathering is divided into seven sections, each offering a different perspective of the underlying swarm model: Introduction, Field I, Heterophony, Piano alone, Field II, Chords, and Dispersion.