



**(Un)Sound Projections Final Concert**  
(CHUM 298)



***Notation as Transduction***

**Featuring SPLICE Ensemble**

Keith Kirchoff, piano

Sam Wells, trumpet

Adam Vidiksis, percussion

Tuesday, December 8th, 2020 :: 1:00 p.m.  
Wesleyan University

***Trainomorphosis***

**Anya Shatilova**

performed by Sam Wells

*Trainomorphosis* is a work of aural architecture that juxtaposes aural attributes of the space inside the train and inside the head of a person napping on the train. In this context, the role of the trumpet is to interpret mechanical and humanly produced sounds heard on the train while the fixed media track will be provided to create the sonic component of the dream as well as a drone and verbal announcements on the train.

***Housewalk***

**Benji Kandel-Zasloff**

performed by Keith Kirchoff

a piece and notational scheme I devised for performance of moving soundscapes

***Alive and Growing***

**Erica Clark Gould**

performed by Adam Vidiksis

I was very intrigued by the sudden emergence of mushrooms all around the Wesleyan campus. It felt as though they were taking over the space, assembling, multiplying, and getting stronger. For this piece, I created a narrative around this army of fungi, a trailer perhaps, which was heavily inspired by horror films from the 70s and 80s, revolving around growing monsters, ready for war.

***Would you Please give us the Name of the Grate Estrominer that Invented the Interfeer Metor and the Name of the Instrument that you turn the light into and it tells how fast the big suns are traveling***

**Stuart Elias Wheeler**

performed by Keith Kirchoff

This is a piece for two performers: one at a piano and the other somewhere else: brought into the piano via a cell phone. Both performers are giving their names while the big suns are traveling.

## **SHELL PIECE**

**Keizo Fish**

performed by Adam Vidiksis

*SHELL PIECE* consists of a guided improvisation in which the performers audio output is run through an automated reverberation simulator that expands / retracts throughout the course of the piece.

## **Lifecycles**

**Devanney Haruta**

Score: Devanney Haruta

Rhythms: John Dankwa

Performed by: John Dankwa, Selena Delgado, Devanney Haruta, Marvin McNeill, Jocelyn Pleasant, Pablo Puente  
instruments courtesy of John Dankwa and Paula Matthusen

The gankogui is a musical instrument from Ghana, crafted by blacksmiths out of recycled metal from cars. When the instrument breaks, it is returned to the blacksmith, who fashions the metal into farm tools or more gankoguis. The instrument's material thus takes on many forms as it cycles through the community. Performed on broken instruments, this piece embodies the lifecycle of the gankogui and its material transformations.

## **Dasein (excerpt)**

**Hector Gonzalez**

performed by Hector Gonzalez

*Dasein* is a piece for Wind MIDI controller that tries to construct a non-dualistic temporal experience of engagement with the world surrounding us, embodying a unity between space, subject and objects. Field recordings taken in southeastern Mexico are used as material to be algorithmically processed, triggered and transformed in real time by the performer.

## **Experimental Audio Description: The Curious Incident of the Dog in the Nighttime**

**Chapin Montague**

performed by Keith Kirchoff

The goal of this performance is a kind of preliminary experiment for what audio description could look like as an art form rather than solely as a practical necessity. Many aspects of this project were inspired by the work of Cesar Portillo and the Noisy Vision project. Within the piece, there are multiple sound cues for various actions that occur onstage.

Sound Cues (to be played for audience prior to start of show): Person to Person Contact: Ab minor; Toby: F major 1st inversion

These are not only for the visually impaired but also for the sighted audience as the current pandemic has limited performers in terms of person to person contact and led to a more abstract representation of physical touch, allowing for sound to play a more vital role for all audience members.

The following is a description of character and setting:

Setting: London Train Station Characters:

Christopher-15 year old boy who this production identifies as neurodivergent, lead character

Man With Socks and Punk Girl: members of the general public who are waiting for trains

Toby: Christopher's pet rat

***steel and air, a mottled presence***

**Ryan Seward**

performed by Sam Wells

*steel and air, a mottled presence* is a piece for trumpet, a transducer playing contact microphone recordings of one or more bridges, and a suspended piece of sheet metal which mediates the sound of the trumpet and transducer. The title of the piece is taken from a line of an untitled poem by John Ashbery which is printed on the upper steel beams of the Siah Armajani-designed Irene Hixon Whitney Bridge in Minneapolis, Minnesota.

***Halogen***

**Jack Kraus**

performed by Sam Wells

Halogen is a video score created from microscopic images of objects in my apartment (deodorant, a candy wrapper, sticky note, etc.). It is an attempt to explore the colors and textures that lie below our range of perception, and to imagine a smaller scale of existence.

***King Crimson's Midas Arrow***

**Jace Arouet**

performed by Adam Vidiksis

Arouet No. 6, *King Crimson's Midas Arrow*, is a piece that contrasts and compiles the sounds of at least three rooms. In this iteration, the time constraint of three minutes requires that each room be allotted approximately one minute each. The performer will also be a narrator to a disjointed story while playing an incomplete drumkit.

***ADDITIVES***

**Aliya Ultan**

performed by Sam Wells

The main concept for *ADDITIVES* is the title, preserving something via toxic means. This is depicted through the performer's choices in relation to three simple guidelines as well as postproduction processing of all audiovisual content. The opening section of *ADDITIVES* comprises of a performer inserting oneself within exceedingly narrow cracks of audiovisual silence. As many of these audiovisual silences are extremely fast, a multitude of collisions occur. This common thread defines *ADDITIVES* as a study of the performer's audiovisual reflexes.

***Unmanifest Merging***

**Manuel J. Perez III**

performed by Adam Vidiksis

void; non-existence.

## ***Ode to the Star Queen***

**Daisy Mayer**

performed by Keith Kirchoff

In 1995, the Hubble Telescope captured an iconic image found within Messier 16, also known as “The Eagle Nebula”, “The Spire”, or “The Star Queen Nebula”. The image was formed by interpolating electromagnetic data that was collected across the spectrum, which was finally compiled into a digital image. In this way, one could say that astronomers, like musicians, must exercise their observational abilities in order to more deeply understand their form. Given that Messier 16 is thousands of light years away, the image that we now have only represents the light emitted from the nebula at a point of time in the past. Therefore let us think of time in a relative and representational way when attempting to feel rhythmically, as a musician, in outer space. A singular image, for an astronomer, can represent great expanses of time in addition to the compositional elements of the nebula. In this way, the *Ode to Star Queen* can be your own sonic interpolation of cloud mass data.

### **Thank you:**

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