

# PROCESS >> PROCESSIONAL

an electroextravaganza

May 4th, 2022

Timeline:

**I. 12:00 p.m. Andrus Field**

*works for laptop ensemble, carillon, cell phones, megaphones, and walking harps*

Firat Erdim • Parsa Ferdowsi • Raquel Acevedo Klein • Kat Mazur • Manuel J. Perez III • Augusta Read Thomas

**II. 2:30pm: Labyrinth Tent, Center for the Arts Courtyard**

*works for laptop ensemble, meditative walking, and hot beverages*

Sam Boston • Ernest Braun • Jalen Lee • Paula Matthusen • Pauline Oliveros • Jason Torello • Danielle Vogel

**III. 4:30pm: Ring Family Performing Arts Hall**

*works for live-electronics and/or audiovisuals*

Gibson Bernath • Nic Catalan • Hudson Christie • Ruben Crystal • Lampton Enochs • Jin Huang • Asa Levite • Daisy Mayer • Max Murgio • Tereza Pesmazoglou • Dylan Shumway • Antone Walker • Cindy Ye

**IV. Sunset: Various Locations in Middletown** (see maps in program)

*works for itinerant ensembles, including laptop ensemble, drums, cell phones, megaphones, acoustic instruments, and possibly walking harps*

Raven Chacon • John Dankwa • Firat Erdim • Omar Fraire • Ryan McMasters • So Much Hot Air • graduate music students • students of John Dankwa

in the event of rain, part I will be truncated, and part IV will take place in Memorial Chapel. Pieces canceled due to inclement weather will be reschedule to later demonstrations and/or concert dates.

# I.

12:00 p.m. Andrus Field

*works for laptop ensemble,  
carillon, cell phones,  
megaphones, and walking harps*

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*Ripple Effects*

Tobias Haus, carillon

Augusta Read Thomas  
arr. P. Matthusen

*Simulacrum No. 1*

Parsa Ferdowsi

*Bubble Foots*

Katarina Mazur

*Polyphonic Interlace*

Raquel Acevedo Klein

*Steelheaven*

Manuel J. Perez III & Firat Erdim

\* **Toneburst Laptop & Electronic Arts Ensemble** is Gibson Bernath, Sam Boston, Ernest Braun, Lampton Enochs, Parsa Ferdowsi, Kevin Goldberg, Hector Gonzalez, Tobias Haus, Jalen Lee, Max Levin, Paula Mattusen (Dir.), Daisy Mayer, Katarina Mazur (TA), Manuel J. Perez III, Jocelyn Pleasant, Jason Torello, & Cindy Ye.

# II.

**2:30pm: Labyrinth Tent,  
Center for the Arts Courtyard**  
works for laptop ensemble,  
meditative walking, and hot  
beverages

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*Sonic Meditation XVI*

Pauline Oliveros  
arr. Sam Boston

*start by bringing your most secret sound*

Paula Matthusen & Danielle Vogel

*Walk so that...*

Ernest Braun, Jalen Lee, & Jason Torello

\* **Featuring Toneburst Members:** Sam Boston, Ernest Braun, Parsa Ferdowsi, Tobias Haus, Jalen Lee, Katarina Mazur (TA), Jocelyn Pleasant, & Jason Torello.

# III.

4:30pm: Ring Family  
Performing Arts Hall  
works for live-electronics and/or  
audiovisuals

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<i>The Smile Of Sun Over The Beautiful Nature Hd Wallpaper 5120x3200</i>	Gibson Bernath
<i>Natureculture</i>	Cindy Ye
<i>Word, Word, Word</i>	Daisy Mayer
<i>The Translator: I</i>	Lampton Enochs
<i>floating shapes</i>	maxim murgio
<i>NEW YORK 1911</i>	Tereza Pesmazoglou
<i>BassScape</i>	Nic Catalan
<i>Phase</i>	Jin Huang
<i>Alien Cocktail Party</i>	Ruben Crystal
<i>The Translator: II</i>	Lampton Enochs
<i>MSP-Type Beat</i>	Hudson Christie
<i>Serenity</i>	Antone Walker
<i>Stress Dancing</i>	Asa Levite

\* **Featuring Toneburst Members:** Gibson Bernath, Lampton Enochs, Kevin Goldberg, Hector Gonzalez, Max Levin, Daisy Mayer, Manuel J. Perez III, & Cindy Ye.

# IV.

## Sunset: Various Locations in Middletown

works for itinerant ensembles, including laptop ensemble, drums, cell phones,

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*Echo Contest*  
(in-town)

Raven Chacon

*Drum Grid*  
(in-town)

Raven Chacon

*Collective Energy | Invisible Topographies*  
(at Main St. to River Tunnel)

Omar Fraire

*FM ANYTHING IMPROV*  
(at River Tunnel)

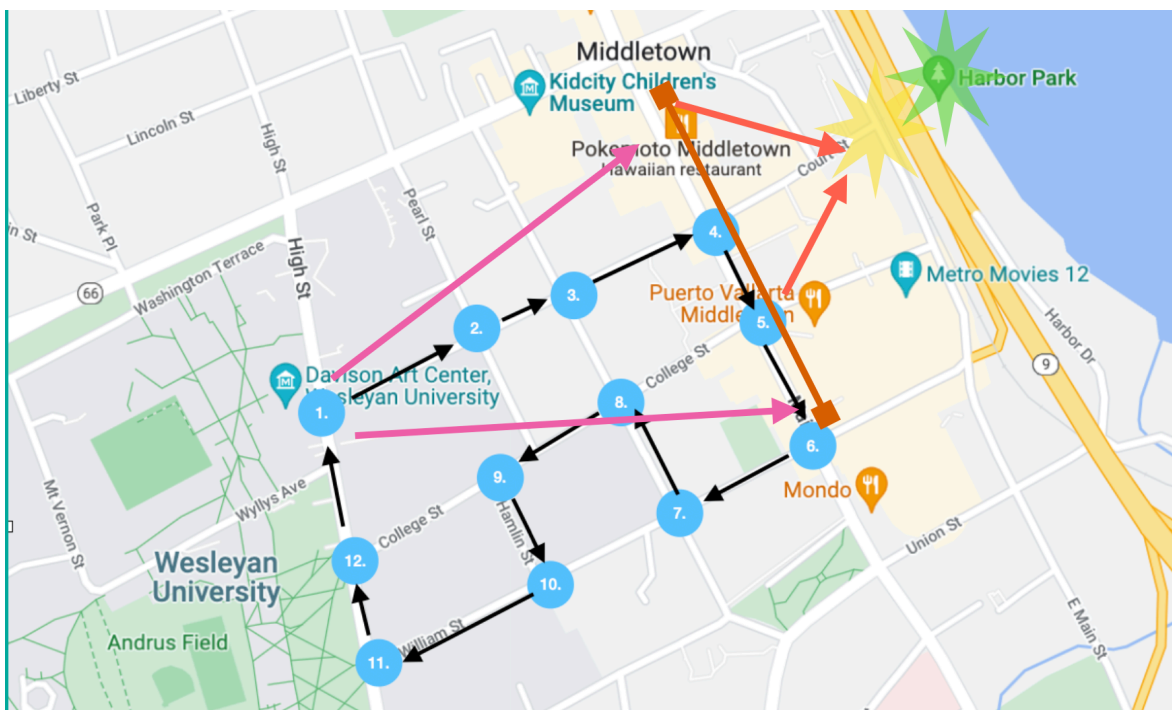
So Much Hot Air

*Improvisation*  
(at River)

Graduate Music Students

*phonetinus*  
(at River, rain date in Ring Hall)

Ryan McMasters



# V. (possibly)

## RAIN PROGRAM!!!!

if in Chapel... stay tuned for  
announcements/changes

*Collective Energy | Invisible Topographies*

Omar Fraire

*Bubble Foots*

Katarina Mazur

*Simulacrum No. 1*

Parsa Ferdowsi

*Improvisation*

Graduate Music Students

Perfomed by Manuel J. Perez III, Sam Boston, Ernest Braun, Jason Torello, Gibson Bernath, Tobias Haus, Kevin Goldberg, Daisy Mayer, Parsa Ferdowsi, and Cindy Ye.

*phonetinus*

Ryan McMasters

••• Steelheaven, Drum Grid, and Echo Contest TBD

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# I.

## 12:00 p.m. Andrus Field

works for laptop ensemble, carillon, cell phones, megaphones, and walking harps

*Ripple Effects*

Augusta Read Thomas  
arr. P. Matthusen

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*Ripple Effects* was originally commissioned by Rockefeller Chapel and dedicated to J.L.Davenport, a friend of the composer and also Dean of Rockefeller Chapel, whose energy and positivity was a source of inspiration for the piece. Augusta Read Thomas draws on the definition of ripple effects, as “A situation in which one person or event causes a series of other events to happen; the long-term repercussions of an event or situation experienced far beyond its immediate time or location; the spreading effects experienced as the result of a single person or event.” This spirit is evoked in the form of the piece, in which layers are formed and ricochet across the bells. *Ripple Effects* exists in a few orchestrations for different sized carillons. This arrangement of the piece is the first for carillon and laptop ensemble, in which performers playing their laptops through megaphones spread out over the campus and town as a sonic canvas, extending the ripples back and forth between the ringing bells of the carillon. The ensemble is grateful to Augusta Read Thomas for her support of this version of the piece, hoping to extend and sustain its striking textures and generous energy. - PM

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*Simulacrum No. 1*

Parsa Ferdowsi

The simulacrum is never what hides the truth—it is truth that hides the fact that there is none.  
The simulacrum is true.

—Ecclesiastical

This piece includes poetry by Rimbaud, and excerpts from Wikipedia entries on symbolism of number sets. - PF

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*Bubble Foots*

Katarina Mazur

Bubble Foots is playfulness in a world of happenings that cannot be fully perceived. The rhythmic variability is drawn from traditional Ukrainian meter changes. These bubbling rhythms remind us to stay light on our feet and dance with our surroundings. Thank you to the members of the laptop ensemble, Paula Matthusen, Aurie Hsu, SOPHIE, and symposium music collective for your support, creativity, openness, and patience. - KM

*Polyphonic Interlace* is a surround-sound music experience made entirely of composer Raquel Acevedo Klein's voice, recorded over 40 different layers. Using the Polyphonic Interlace pre-recorded audio tracks, the audience is invited to come together and play different parts of the music from their phones or speaker devices following a countdown at the start of the event. The music emanating from both the house speakers and the audience's devices, transforms into a sonic tapestry aiming to unite people through music. - RAK




Please visit the QR to access the tracks to be played on personal devices!

Tracing lines both imaginary and real, Steelheaven is a collaboration between Firat Erdim's Walking Harps and laptop ensemble to make non-tangible lines tangible. Like the ghost trace of winds blowing past, performers are tasked with connecting the points of their lives to themselves, their bodies, their fellow performers, and the nature around them. Utilizing a particular geometric shape as the performance space, harpists navigate physical, social, and emotional lines to bring a complex, ephemeral web of connections into existence. - MP



# II.

program notes 

**2:30pm: Labyrinth Tent, Center for the Arts Courtyard**

works for laptop ensemble, meditative walking, and hot beverages

*Sonic Meditation XVI*

Pauline Oliveros  
arr. Sam Boston

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Intended to invoke awareness of out-of-body connections, this laptop adaptation of Pauline Oliveros's *Sonic Meditation XVI* requires a different set of listening skills than the original piece, emphasizing the inherent disconnect between one's body and the devices one uses to communicate with others. - SB

*start by bringing your most secret sound*

Paula Matthusen & Danielle Vogel

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The idea of a "secret sound" is just one of many evocative sonic moments conjured within Danielle Vogel's collection of poetry in *Edges & Fray*. Treating these fragments of *Edges & Fray* as a score, the laptop ensemble recorded their secret sounds, whatever they may be, and plays them back very quietly, the edges of which are scarcely discernible under an acoustic nest of gentle noises the ensemble brings forth. Slowly, ensemble members whisper or make sounds about this secret sound, which are then stretched to form collective tones across the ensemble. The ensemble is grateful for this collaboration and the possibilities for reflection and sharing sound it invites. - PKM

*Walk so that...*

Ernest Braun, Jalen Lee, & Jason Torello

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A meditative space to explore bodies in motion, self awareness, and sound. - EB, JL, & JT

# III.

program notes 

**4:30pm: Ring Family Performing Arts Hall**  
*works for live-electronics and/or audiovisuals*

*The Smile Of Sun Over The Beautiful Nature Hd Wallpaper 5120x3200*

Gibson Bernath

Named after a particularly evocative Google Image result, this piece aims to explore the effect of digitally mediated nostalgia on modern manifestations of irony and apathy among the Internet Generation. - GB

*Natureculture*

Cindy Ye

Purification and translation only proliferate hybrids.  
– Bruno Latour

*The Translator*

Lampton Enochs

*The Translator* is an experimental music piece exploring the influence of a performer's soundscape on their words and actions. - LE

*Word, Word, Word*

Daisy Mayer

In this text piece, a small group of vocalists are invited to meditate upon a randomly selected word until it seems to lack any semantic value. With the assistance of Max, the performers will have the ability to apply live processing effects to recordings or live projections of their voice in order to fully explore the sonic qualities, perhaps beyond the semantic realm, of the selected words. - DM

*NEW YORK 1911*

Tereza Pesmazoglou

My piece looks at the distinction and interaction that nature, humans, bodies, and technology have. In the piece I want to show that even though these are all really distinct factors they all interweave each other and fall within one another. I do this by using footage of New York in 1911 and adding visual and acoustic elements that slowly build on one another and show the way technology becomes more present in our lives every single day. - TP

*floating shapes*

maxim murgio

this piece is meant to be an addition to live performance- to be connectible by any band with midi out capability.

*BassScape*

Nic Catalan

My piece is a 4 minute piece that uses a program I designed that reads pitches from my bass guitar and plays corresponding sounds and samples. I intended to create a malleable tool with which I can improvise live on the bass and add layers to my directional and compositional design. - NC

*Phase*

Jin Huang

*Phase* is an interactive music composition created in Max. The extensive and creative use of samples from broadcasts, speeches, and other audio recordings works to juxtapose the perception and imagination of technology across time and space. The live performance of the piece features my responses to the random variations generated by the algorithm, which poses a challenge to the linear-progressive view of history and emphasizes individual agency and subjectivities in human-technology interactions. - JH

*Alien Cocktail Party*

Ruben Crystal

What would it be like to transport yourself into an alien's 'mundane' social event? Feel out of your shell thousands of years into the future. - RC

*MSP-Type Beat*

Hudson Christie

Inspired by the music of J Dilla and using the hip-hop instrumental as a sonic framework, I wanted to create a patch that would take a sample library as an input and output an algorithmically determined piece of music evocative of hip-hop aesthetics. Hopefully, the source material has the effect of both fulfilling and subverting elements of hip-hop's "beat." - HC

*Serenity*

Antone Walker

"Serenity" is a two part composition that combines a self-composed string quartet score with encouraging words from powerful commencement speeches in an attempt to give listeners a break from reality. - AW

*Stress Dancing*

Asa Levite

The piece is a Max instrument that contains FM synthesis machines, granular synthesis machines, and feedback synthesis machines. Those machines and their parameters are controlled by the sequencer and the knobs of an Elektron Octatrack. Those knobs are also mapped to parameters on a Jitter video patch. Also connected to the patch is an Elektron Machinedrum whose MIDI impulses affect a Jitter video patch as well. The jitter video patch is a heavily affected clip of the actor Denis Lavant dancing from the Clare Denis film *Beau Travail*. The piece is an improvisation with this large Max instrument. - AL

# IV.

## **Sunset: Various Locations in Middletown**

*works for itinerant ensembles, including laptop ensemble, drums, cell phones, megaphones, acoustic instruments, and possibly walking harps*

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### *Echo Contest*

Raven Chacon

(in-town)

*Echo Contest* (2005) by Raven Chacon calls for two performers “separated by a distance.” The two performers mimic each other, with one performer pursuing their echo partner, while the echo partner avoids this pursuit by continually changing location. This version performed by Toneburst involves multiple, overlapping duos, who call out to one another over cell phones, playing instruments, vocalizing, and/or generating feedback. The ensemble is grateful for this playful orchestration, developed through conversation with the composer, and which is continuing to evolve. - PKM

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### *Drum Grid*

Raven Chacon

(in-town)

A composition for numerous drummers, each positioned on a street corner. Beginning with a single drum hit from one player, subsequent drummers imitate the sound of the previous drummer down the block, with the gesture evolving as it travels around the neighborhood. Over time, misinterpret their cues and source material, therefore adding new gestures to the original musical action, as nearby buildings and houses create more false echoes and polyphony. By performing *Drum Grid* (2010), a community has agency to change the landscape of their neighborhood, activating potential questions and new generative urgencies. - RC

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### *Collective Energy / Invisible Topographies*

Omar Fraire

(at Main St. to River Tunnel)

*Collective Energy / Invisible Topographies* comes from Wes Alum and former Toneburst member Omar Fraire. In the piece, ensemble members have used electromagnetic coils to record the hidden sounds whirring away in their environments, which are then projected into and used to explore the Main Street and other outdoor structures via megaphones (*Invisible Topographies*). These are then brought to a common gathering site (*Collective Energy*) in which performers explore the electromagnetic sounds of their devices which play back silenced youtube videos. Many thanks to Omar Fraire for adapting this piece for this unique instrumentation and configuration, which will be further expanded upon in the outdoor version of the work. - PKM

*FM ANYTHING IMPROV*

(at River Tunnel)

So Much Hot Air

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So Much Hot Air, a voice/oboe/anything duo, broadcasts ice and fire through custom-built radio suitcases created by Paula Matthusen.

*Improvisation*

(at River)

Graduate Music Students

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*phonetinus*

(at River, rain date in Ring Hall)

Ryan McMasters

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*phonetinus* involves overlapping textures between the laptop ensemble and members of the audience playing back video files on their cell phones. Please use the QR code in this program to go to the youtube link, select a video that you will play (one of ten) and look for the cue to press play.

