



Sō PERCUSSION

SōSI 2020 Day of Awesomeness

PROGRAM

4 PM

Krists Auznieks - *Tris**
Katrina Toner - *Interruptions**
Jacob Miller - *These Old Things**
Elijah Smith - *Shifting Ground**
Thomas Morrison - *Chaosmosis**
Jason Treuting - *Go Placidly with Haste Set 1*
Andrea Mazzariello - *Babybot*

5 PM

Terry Riley - *In-C*
Karl Kim - *Home, Safe?, Home**
Jack Yagerline - *Avenues Lined With Trees**
Brooks Frederickson - *Monu-me-ntal*
Jason Treuting - *Go Placidly with Haste, Set 2*

6 PM

Finola Merivale - *Falling Flames*
Brian Mark - *Contact*
Dan Langa - *Chasm**
Theodore Trevisan - *why don't we go where there it is what the time**
James Moore - *Ghost School**
Kendall Williams - *Melodic Concept III*

7 PM

SōSI 2020 - *Our Amore Vieni*
Devon Osamu Tipp - *Cloning a Mountain**
Lawton Hall - *Codex**
Clinton Washington III - *Clave Roller Coaster**
Colin Martin - *Island Vibes**
Jason Treuting - *Go Placidly with Haste, Set 3*
Max Vinetz - *towards ash**
Pascal Le Boeuf - *Tempo Dilation (No.1)**
Angelica Negron - *Gone*

8 PM

Martin Schmidt - *Just Waves*
Samuel Kreuzler - *Clockwork**
Brian Ellis - *Shared Music**
Pauline Oliveros - *Tuning Meditation*
Jack Herscowitz - *Aqua Regia**
Steve Reich - *Clapping Music*

*World or Workshop Premiere

ALL TIMES ARE EASTERN

PROGRAM NOTES

KRISTS AUZNIKS - *TRĪS*

MARIAH TALLER, REESE MAULTSBY, JOHN KELLEY

“Trīs” is a Latvian word for “three” but it is also conjugation of the verb meaning “to tremble” or “to rustle.” At the same time it also sounds like “trees.” I love that there is a word that captures the trinity of meaning so effortlessly. Indeed, the piece is built out of three simple ideas: wood, three-ness, and vibration all flowing out of a single place.

BRIAN ELLIS - *SHARED MUSIC*

ASLAN CAWLEY, GAVIN KITCHEN, RAQUEL ACEVEDO KLEIN, ATTICUS GRIFFIN, AVERY MOORE, BROOKLYN COLLIER

Our field of “New Music” is awfully abstract and gate-kept by a large number of compounding factors, including race, socio-economic status, and inequitable education. “Shared Music” aims to take one small step towards reducing those factors by extending an invitation to those trained not in music, but in dance. By expanding the community of performers whose actions we deem acceptable on the new music stage, we can work towards breaking down these barriers.

LAWTON HALL - *CODEX -- II. A DIALOGUE*

HUNTER GROSS, BRIAN KEITH, AUSTIN T. RICHEY, MCKENZIE SQUIRES

Codex is a quartet for drum sets that uses codes and hidden texts as an inspiration for music material. In this second movement, the text of a dialogue between the deity Hermes and his pupil is converted into binary digits, which determine the opening and closing of hi-hats and the tom patterns.

JACK HERSCOWITZ - *AQUA REGIA*

CLINT KOEHLER, ELLIOTT GODINEZ, MAX MEYER, CLINTON WASHINGTON III, ERIC WHITMER

Aqua Regia, for percussion quintet, ironically employs structured improvisations set to steadfast clock-time as a vehicle for its fluid rhythmic flow. A backdrop of “found” household sounds embellishes an ethereal marimba and vibraphone duet: a slowly shifting liquid soundscape with dual protagonists. Aqueous vibrations begin to pulsate, ultimately leading into a pulsing peak: an inevitable unison that then melts away. Thank you to the performers of the Sō Percussion Summer Institute for making this performance happen and to the faculty for facilitating this performance and workshopping the piece.

KARL KIM - *HOME, SAFE?, HOME*

CAROLYN STALLARD, KENDALL RHYMER, ANTHONY MCINTOSH, MAX MEYER

A day in the quarantine life – how can we make music out of that? Home, Safe?, Home is an attempt to answer such a question. Video Credit – “Idaho Statesman” produced by Darin Oswald

PROGRAM NOTES, CONT.

SAMUEL KREUSLER - *CLOCKWORK*

ELIJAH SHINA, CLINTON WASHINGTON III, ZACH WILSON

Clockwork presents a birds eye view of three snare drums exploring intricate hocket patterns, physicality of the percussionists hands and visual counterpoint and synchronicity.

DAN LANGA - *CHASM*

ORSON ABRAM, NEIL BECKMANN, CLINT KOEHLER

With contributions from: Brian Ellis, Elliot Godinez, John Kelley, Samuel Kreisler, Devon Osamu Tipp, Kendall Rhymer, McKenzie Squires, Clinton Washington III
Chasm is a portrait of hollow, airy breath and vast, unfathomable distance.

PASCAL LE BOEUF - *TEMPO DILATION (NO. 1)*

JOHN KELLEY, GAVIN KITCHEN, AUSTIN RICHEY, CAROLYN STALLARD, ELIJAH SHINA, ERIC WHITMER, PASCAL LE BOEUF (SYNTH)

How do we experience the passage of time in music? Do we experience time at a different rate when melting into a crystalline thought-provoking ambient work than racing through a flashy high-velocity head-banger? Does the density of musical events—or relationships between such events—change the perceived length of a composition? Einstein's theory of special relativity has shown us that the faster we move through space, the slower we move through time—a phenomenon is called "time dilation". On an experiential level, might this also apply to music? "Tempo Dilation (No. 1)" engages with the concept of time dilation as a basis for musical experimentation. Musically, time is represented on 3 planes in spatial counterpoint: 1. mid frequency linear "melodic" rhythms, 2. a high frequency pulse that recontextualizes the melodic rhythms through a series of changing metric grids, and 3. an ambient pitch cloud that contextualizes these rhythmic elements by providing a meterless, stationary backdrop. Throughout the piece, the melodic rhythms revisits a primary theme—forwards and backwards, at different rates, in and against duple, triple, and quadruple meters—while a second theme plays against them, awash in the ambient pitch cloud.

BRIAN MARK - *CONTACT* (video installation premiere)

HUNTER GROSS, ELIJAH SHINA, ZACH WILSON

Contact is an earlier solo percussion work of mine from 2012 that was revised for three performers as part of the 2020 Sō Percussion Summer Institute. I have always been fascinated by astronomy and space travel, and the never ending pursuit of our species to question our "sole" existence in this universe by attempting to search for extraterrestrial life. Are we alone in this vast cosmos? *Contact* is somewhat of a musical interpretation of Carl Sagan's 1985 of the same name, with the textures in this piece representing acoustic signals from radio transmissions that could be heard beyond our own galaxy. *Contact* is also accompanied by an abstract video installation that I created for this festival, based on an old NASA video discussing the methods used to communicate with satellites and astronauts in space, looking at low earth orbiting satellites all the way to the Voyager 1 space probe at the edge of our solar system.

PROGRAM NOTES, CONT.

COLIN MARTIN - ISLAND VIBES

SACHELLE THOMAS, MALCOLM TAYLOR, ERIC WHITMER

Given that, in these times, we are all under an immense amount of stress and sequestered in our homes, I wanted to write a piece that is fun, lighthearted, and reminiscent of the beaches and summer vacations that we all wish we could take right now. Hopefully it provides a few moments of joy and fun for all of us, and a welcome distraction from everything else going on right now. I want to give a huge thanks to my incredible and willing performers, Sachelle, Malcolm, and Eric, for their hard work and musicality.

JACOB MILLER - THESE OLD THINGS

ERIC PUENTE, ORSON ABRAMS, REESE MAULTSBY, MARIAH TALLER

In *These Old Things*, I wanted to have my performers transform the household objects that they've been stuck at home with into something that they found beautiful. They play gestures by hitting various bowls, cups, and pots, and constantly respond to the sounds created by other performers. The performers fill their vessels with water throughout the piece to warp and lower their pitch. Thanks to all my performers for being so excited and willing to explore these objects with me and to the SōSI faculty for your guidance and support!

JAMES MOORE - GHOST SCHOOL

JOHNATHAN BARKER, ADAM CLIFTON, HUNTER GROSS, SOO YEON LYUH

Ghost School is inspired by a poem by Kim Hyesoon. Many thanks to So Percussion and to these awesome performers.

THOMAS MORRISON - CHAOSMOSIS

NEIL BECKMANN, REESE MAULTSBY, SACHELLE THOMAS, ZACH WILSON

Chaosmosis is for percussion quartet and electronics. The term itself comes from a book Félix Guattari on subjectivity, but I've appropriated it here to represent the nature of making music remotely. Along with four acoustic instruments, the piece employs samples of typewriter keys that are repitched and scattered throughout the piece.

ELIJAH SMITH - SHIFTING GROUND

ANTHONY MCINTOSH, MAX MEYER, MCKENZIE SQUIRES, MARIAH TALLER

Shifting Ground for percussion quartet aims to present a steady element to which the ear can ground itself, but repeatedly shifts that pulse, forcing the ear to adjust and search for the pulse again.

PROGRAM NOTES, CONT.

DEVON OSAMU TIPP - *CLONING A MOUNTAIN*

ADAM CLIFTON AND ERIC PUENTE

Cloning a Mountain is an experiment in translation and transformation. Performers are given an audio score and reproduce and record the sounds that they hear in real time. With each subsequent take performers remove the original source material and respond to their “translations” of the source materials.

KATRINA TONER - *INTERRUPTIONS*

GAVIN KITCHEN, MALCOLM TAYLOR, SACHELLE THOMAS, BRIAN KEITH, PHOTOGRAPHY BY: HENRY NELSON

In *Interruptions* I was interested in exploring disintegrating and nonsensical dialogue. This was prompted by the new forms much of our communication have taken over the past few months and the level to which they are successful in recreating face-to-face conversation. The difficulties often encountered in these interactions made me think of the work of dadaist poets such as Hugo Ball, and of other writers such as Samuel Beckett. I was influenced by the way these writers break down syntax and meaning as I was creating this piece. Thanks to the SōSI team for their support and for making this performance possible!

THEODORE TREVISAN - *WHY DON'T WE GO WHERE THERE IT IS WHAT THE TIME*

RAQUEL ACEVEDO KLEIN, JOHNATHAN BARKER, ASLAN CRAWLEY, SOO YEON LYUH, MCKENZIE SQUIRES

This piece is an exploration of insomnia and non-sequiturs in trains of thought. Looping sections and acoustic imitations of electronic concepts decay and mutate, sometimes gradually and sometimes abruptly. Thanks to all the performers and So Summer Institute for doing such a great job with putting together both the audio and video!

MAX VINETZ - *TOWARDS ASH*

CLINTON WASHINGTON, ELLIOT GODINEZ, ERIC PUENTE, KENDALL RHYMER

Towards Ash begins, more or less, as a hollow shell. The opening rhythm from the cymbal figures gradually proliferates and transcends the constrained timbral and harmonic world of its initial presentation. As the title suggests, what was built up must come down; the second half of the piece breaks down bit by bit, in a manner akin to veering towards ash.

JACK YAGERLINE - *AVENUES ALL LINED WITH TREES*

ELLIOTT GODINEZ, JACK YAGERLINE

This piece may be performed by any number of players using any number of instruments/sounds. A slowly evolving, atmospheric chord progression is accompanied by different graphics that the player(s) may interpret as sounds. The effect is an ambient soundscape that is held together by a simple harmonic progression. The title and inspiration for this piece comes from the lyrics of the song, Ceremony by Joy Division. I'll break them down, no mercy shown Heaven knows, it's got to be this time Avenues all lined with trees Picture me and then you start watching Watching forever Forever watching love grow Forever letting me know.

U S

—

—
SŌ
PERCUSSION