University of Louisville: New Music Festival

UofL Computer Music Studios

Krzysztof Wolek, Director

Wednesday, November 10, 2021
Comstock Concert Hall
8:00 p.m.

90.5 WUOL

PROGRAM

Interior Listening Protocol 01 (2020)   **Ash Fure**

Degradative Interference LITE (2015)   **Dan Tramte**

Robert Greenwald, guitar

husk (#2) (2021)   **Zach Thomas**

Thr First Ladies (2020)   **Josh Spear**

e u t h a n a s i a (2013)   **Dan Tramte**

Circle Around   **Krzysztof Wolek and John Ritz**

Outer Space (2018)   **Pierre Jodlowski**

Carter Cantrell, trombone
Krzysztof Wolek, live electronics

PROGRAM NOTES

Ash Fure - Interior Listening Protocol 01 (2020)
Interior Listening Protocol 01 comes straight out of my quarantined brain. Like many of us, I spent the first few weeks of lockdown in a state of shock and stillness, trying to soak up as much information as I could about this sudden shift. When I did start slowly finding my way back toward sound, it wasn't to the stack of deadlines on my desk. They felt of another era. Instead, I tried to home in on what my particular sonic sensibility might have to offer this surreal moment, when we're all sheltered in place and attempting connection through zoom compression algorithms, lo fi computer speakers, and flat screens. As a set of background constraints, that format doesn't easily fit my creative practice. The work I make strives for spatial dynamism and full body immersion, with sound hitting your skin from all angles. So what could I offer ears that, like mine, were bound to their domestic sphere with only the most basic of objects and technical infrastructure around them?

    Interior Listening Protocol 01 attempts to recuperate liveness and spatially dynamic, embodied listening back into our mediated moment. It functions as a participatory listening score, and to perform it, you'll need two large mason jars or two tall glasses whose openings are large enough to encircle your ears. Keep in mind, this piece has to be done to be heard. You'll miss the phenomenon entirely if you sit back and watch the video below like Netflix. Think of it like a quartet for your skull, the resonant cavities of the jars, the ambient acoustic environment around you and the sound coming out of your speakers, with you as conductor, shaping the temporal unfolding of the whole experience.

    To give it a try, unplug your headphones, crank the volume as high as you can, grab your jars, and dive in.

    Special thanks to Leah Wulfman for art directing the video.

Dan Tramte - Degradative Interference LITE (2015)
Degradative Interference LITE is modeled after the experience of scrolling through Instagram feeds, casually stopping to view a short repeating video for a while, and scrolling onward. As we effortlessly browse, we witness the hyperactive noise of the web, encapsulated by the energetic rhythm of the video and the performer's actions.

Zach Thomas - husk (#2) (2021)
Husk 2 is a study of sound dissection and mutation, building on the trajectory of the original work in the series. The piece begins with the sound of a bell which is continually transformed throughout the duration of the work. Samples from various percussion instruments, animals, and environmental field recordings are morphed into another using a variety of processing techniques.

PROGRAM NOTES

Josh Spear - The First Ladies (2020)
This video was originally made for the US election of 2020 and was an attempt to chart a route through time showing how we arrived at today's political landscape by spotlighting six women. Through focussing on these women who had to live illuminated in the constant shadow of their husbands, the Presidents, Drag became not only an appropriate language through which to celebrate them but a medium through which to put them side by side, in dialogue with one another. This work was initially intended for a multi-channel video installation.

Dan Tramte - e u t h a n a s i a (2013)
You're on your deathbed. The only two sounds you hear—your nervous system and the machine keeping you alive—are now your entire world.

John Ritz and Kryzsztof Wolek - Circle Around
Circle Around is an improvisation performed on analog mixer and modular synthesizer created by Krzysztof Wolek and John Ritz for the 2021 New Music Festival.

Pierre Jodlowski - Outer Space (2018)
Composed for one trombonist, video and electronics, *Outer space* is questioning space: an augmented space with the development of new technologies, in which the modern individual escapes risking to get lost. This vertigo is expressed by the video: in the back of the stage, it opens a window on a virtual space, enclosed with four black walls, inhabited by three screens which show encrypted images.

The trombonist's movements being coordinated with the camera motion in the video, the audience discovers this cold, tight and uninhabitable space filled and congested with smog, blinding lights and, soon, avatars of the musician until it reaches the final saturation point. The trombone, as a music instrument and camera, reveals its third identity: demiurgic hole, swallowing one by one clones of the musician during a burlesque scene. In the video, nothing remains except, frozen on the screens, a frontal view of the trombone's bell, threatening, pointing at the audience.

ARTIST BIOGRAPHIES

ASH FURE

Ash Fure is a sonic artist who blends installation and performance. Called "purely visceral" and "staggeringly original" by The New Yorker, Fure's full-bodied listening experiences open uncommon sites of collective encounter. Operating outside language or story, Fure shapes charged multisensory atmospheres that listeners and performers navigate together. Recent immersive productions include Hive Rise: for Subs and Megas (2020), commissioned by Club TransMediale (CTM) and premiered in Berlin's iconic Berghain club; Filament: for Trio, Orchestra, and Moving Voices (2018), commissioned by the New York Philharmonic and premiered in New York's Geffen Hall; and The Force of Things (2017), an installation opera, premiered at Peak Performances, that wrestles with the rising tide of climate dread inside us. Fure holds a PhD in Music Composition from Harvard University and is an Associate Professor of Music at Dartmouth College. A finalist for the 2016 Pulitzer Prize in Music, Fure is the recipient of two Lincoln Center Emerging Artists Awards, a Guggenheim Fellowship, a Rome Prize in Music Composition, a DAAD Artists-in-Berlin Prize, a Foundation for Contemporary Arts Grant for Artists, a Fulbright Fellowship to France, a Darmstadt Kranichsteiner Musikpreis, and a Mellon Postdoctoral Fellowship from Columbia University.

DAN TRAMTE

Artist, musician, and founder of score follower, Dan Tramte (b. 1985) produces new music videos for web consumption. 1,200+ composers send him approximately 1,500+ music compositions annually to be included in a public archive of score videos viewed millions of times (~100k/mo), and receiving around ten million impressions per year. "One of the most valuable new music resources on the net, indeed anywhere," according to musicologist Tim Rutherford-Johnson, Tramte's score follower project has expanded into a suite of web applications funded by individual and institutional subscribers, including Stanford University, Harvard University, and the University of California, San Diego.

Likewise, Tramte's own music is made for internet audiences. It's meme-like. It's like scrolling through a social media feed. It's game-like, like Just Dance! and Guitar Hero. In fact, he specializes in webifying contemporary music otherwise meant for stuffy concert halls. He transformed electronic music artist, Halcyon, into a lofi anime girl to study/chill to. He once caused a new music concert hashtag to trend on vine.co, and this wasn't even his first viral moment on Vine.

Tramte currently teaches Music Technology at SUNY Geneseo, having previously taught courses such as creative coding, web-audio programming, game music, physics of sound, and music composition at universities including Virginia Tech, the Rochester Institute of Technology, and Harvard University. He earned his PhD in computer music media from the University of North Texas.

ARTIST BIOGRAPHIES

ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a researcher at the xREZ Art+Science Lab under the direction of Ruth West, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as artistic director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

JOSH SPEAR

Josh is an Artistic Research Fellow at Norwegian Academy of Music in Oslo. He read Music at the University of Manchester and then studied composition at Trinity Laban Conservatoire of Music and Dance at postgraduate level where Edward Jessen and Deirdre Gribbin taught him. His supervisors are Trond Reinholdtsen, Eivind Buene and Dickie Beau.

He is proud to be a member of Bastard Assignments the experimental composer-performer collective. Josh also arranges Big Band music and writes for theatre and dance, as well as film, for which he has credits in India.
Josh uses a variety of media to make work ranging from the Orchestra, his own face, live video, toys, or sport and takes influence from a variety of makers of dance, film, theatre, and literature.

His music has been performed at locations and events including on the streets of Peckham in London, Huddersfield Contemporary Music Festival, Block 336, Aldeburgh Festival, Rotherhithe Tunnel Shaft, Royal Vauxhall Tavern, Kings Head Theatre, Spør Festival, Paris Fashion Week, Royal Academy Lates, Wigmore Hall, Bonnie Bird Theatre, Pleasance Theatre, Anthony Burgess Foundation, Central Saint Martins, Kings Place, Peckham Asylum, Safehouse 1, Blackheath Halls, Wellcome Collection, Battersea Arts Centre, Edinburgh's Underbelly, and Cockpit Theatre as well as BBC Radio 3 Hear and Now, BBC Late Junction, BBC New Music Show, and Resonance FM.

Groups including MOCREP, Icosa, Ensemble Garage, Decoder Ensemble, and Abstrukt Ensemble have performed his work within London as well as Bucharest International Music Festival and at Elbfilharmonie (Hamburg).
Josh is a Trinity College London Scholar, a grateful recipient of a Jerwood Performing Arts Micro Bursary, and a winner of a Scotsman Fringe First Award.

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PIERRE JODLOWSKI

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchors. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as other artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas : films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound]. In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists.

Since 1998 he is co-artistic director of éOle (research and production studios based in Odyssud - Cultural center in Blagnac) and Novelum festival in Toulouse (from 1998 to 2014). He has been collaborating with various ensembles such as : Intercontemporain (Paris), Ictus (Belgium), KNM (Berlin), the Ensemble Orchestral Contemporain (France), MusikFabrik (Germany), the new Ensemble Moderne (Montreal), Ars Nova (Sweden), Proxima Centauri (France), Court-circuit (France), Ensemble Les Éléments (France), the Berg Orchestra (Prague), Soundinitiative (Europe), LUX:NM (Germany) and various soloist from the international contemporary music scene. He also conducts collaborations with musicians such as preferred Jean Geoffroy - percussion, Cedric Jullion - flute, Wilhelm Latchoumia - piano, Philippe Spiesser - percussion, for works and research on new instruments. His work led him to develop collaborations with visual artists, in particular, David Coste for specific projects with video. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio.

He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orleans, GMEM, GRAME , Siemens Foundation, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm, the Royaumont Foundation, Cabaret contemporain, Venice Biennale music festival, Polish Ministry of Culture...

Winner of several international competitions, he won the Prix Claude Arrieu SACEM in 2002, the Prix Hervé Dugardin SACEM in 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. In 2013 he won a Prize awarded by "Academie Charles Cros" for one of his CD. In 2015 he is the winner of The Great Lyceum Prize in France for his piece "Time & Money". From 2017 à 2019 he is resident artist in Lux - National Theater in Valence (France). Since 2019, he has become Artistic Director of Musica Electronica Nova Festival, produced by the Philharmonic in Wroclaw, Poland.

His works are performed in key places devoted to contemporary sound arts in France, Europe, Canada, China, Corea, Japan and Taiwan and the United States. His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éOle Records, Radio France, Kaïros, Percussions de Strasbourg. He is living in France and Poland.

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KRYZSZTOF WOLEK

Krzysztof Wolek (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/AS-CAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.

JOHN RITZ

John Ritz is a composer, improviser, experimental music performer, sound artist, and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. In addition to teaching music theory and electroacoustic music courses at UIUC, Ritz was an active researcher in the Cultural Computing Program, an interdisciplinary research initiative within the Siebel Center for Computer Science that combines the arts and humanities (Art and Design Department, School of Music, Dance Department, Theater Department, Krannert Center for the Performing Arts, Krannert Art Museum) with science and technology (Computer Science Department, Beckman Institute for Advanced Science and Technology, National Center for Super-

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computing Applications) to create and transform culture with computers. Major areas of focused research included intelligent performance spaces, including gesture tracking and analysis, and real-time control of audio, video, lighting and scenery; intelligent instruments, including computer-augmented instruments and new interfaces for performance; game research, including the development of gaming as an art form; collaboration tools, including communication models and modalities for distributed spaces; and cultural access, including tools for the creation of multimedia works of art.

PROGRAMS

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PROGRAMS

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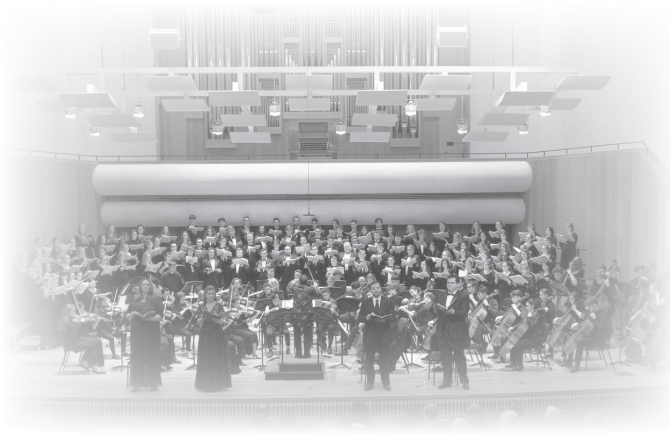
PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

90.5 WUOL

UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and
are free and open to the public, unless otherwise noted.
Events are subject to change. Scan the code below for a full list.

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