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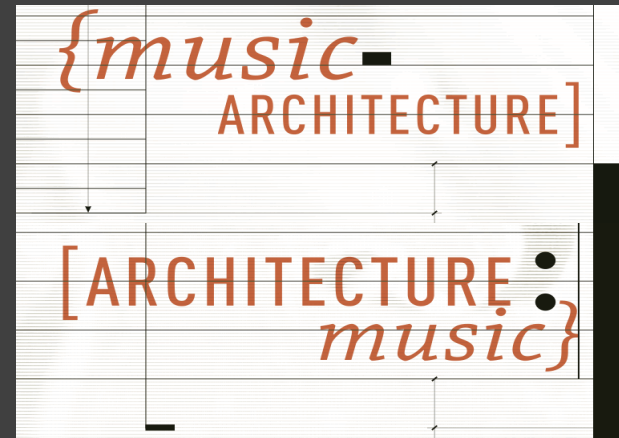
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|-------------------|-------------------|
| Bayo Adeyeba | Kristina Malmgren |
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| Peter Binder | Kyle Petro |
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| Salvador Calderon | Travis Ritchie |
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| Eli Fieldsteel | Xochi Solis |
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| Adam Gates | Emily Sutton |
| Jessica Glennie | Kasey Turney |

Martha Gonzalez-Palacios
Nick Gregg
Conrad Haden
Kyle Johnson
Garrett Jones
Yvonne Kimmons
Anthony Lavadera
Kate Leahy

...and to the scores of people working for our suppliers, the scores more at UT who gave us permissions and moved things and fixed things, and the over 200 artists, architects, and composers worldwide who entered our paper and performance competition.

**University of Texas
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The Center for American Architecture and Design
The School of Architecture
The College of Fine Arts and
The Sarah and Ernest Butler School of Music
present:



Performance Program Notes
October 19-22, 2011

Performance Program Notes

10.19.11

3pm, LBJ Library and Museum Grand Hall RESEARCH EMBODIED: SOUND MEDIA, AND PERFORMANCE

Jeffrey Morris & Autum Casey

Keyboard-Shelby Sutton

Books-J.J. Cisneros, Miguel Espinel

Actors-Lee Barker, Katie Elder, Brock Hatton, Elizabeth Melton,
Evleen Nasir

Listen to the footsteps and exhibits in the Great Hall. Watch the visitors browsing or passing through and the scholars among the archives. One cannot take in any knowledge in this space without contributing to its sonic and visual rhythm. The reverberation of electronic bells and contact microphones preserves instants in time, mirroring the function of a library. We are highlighting how the Great Hall amplifies the act of research in the space. Visually and aurally, we present a portrait of the sights and sounds of consuming knowledge, a life of research, embodied through performance.

4pm, Bass Concert Hall Lobby hEAR TOUch LISTEN - Florian Tuerke & René Rissland Performer and Principal Technician-Eli Fieldsteel

Each material, no matter if solid, liquid or gas, is based on sequencing molecular movements and vibrations, and any sequencing movement and vibration basically is sound. Humans have the ability to form and deform materials to create architectural structures. Each of these structures also has its specific frequencies. The site-specific hEAR TOUch LISTEN deals with self-excitation, resonances, and the natural frequencies of a built structure. The handrails in the Bass Concert Hall lobby are used as a performative electro-acoustical instrument for a composition that was created specifically for this situation.

With support from Texas
Performing Arts



Performance Program Notes

10.19.11

5pm, Visual Art Center THE INFINITE SPACE BETWEEN – Joshua Lanzty, Jacob Richman, Kirsten Volness

Voice: Kirsten Volness and Elisa Ferrari, Alto Flute: Joanna Martin, Bass Clarinet: Connor O'meara, Percussion: Eric Peterson, System and Music Performance: Joshua Lanzty and Jacob Richman

Through The Infinite Space Between, we seek to challenge existing ideas regarding the relationships among music, choreography and performance and the spaces these practices inhabit. Experimenting with trombone and our instrument designed to create sound through people's proximity to one another, whether lingering in a stairway to sing or moving closer to a stranger to affect sound, will change the way one engages with his or her built environment, heightening awareness of the spatial relationships as well as human interactions therein. Furthermore, composing for this instrument would require a different form of writing and thus necessitate thinking about music from a spatial perspective, which has the potential to shift both the creative process as well as the resulting work.

6pm, Waller Creek Bridge at the Alumni Center Seeing Times are not Hidden – Emily Little, Matthew Teodori, Norma Yancey

Performed by line upon line percussion: Adam Bedell, Cullen Faulk, Matthew Teodori

seeing times are not hidden (2011) by Matthew Teodori is a site-specific work for three percussionists and custom chimes constructed specifically by the members of line upon line percussion. One family of chimes is made of hardwood, one of metal and the other of ceramic and glass objects. Each family of chimes is hung in an arch of the Waller Creek Bridge and is activated by the player that inhabits that particular arch. The form of the work is arch-like and explores the idea of indeterminate instruments being played in both controlled and uncontrollable ways. A hive of symmetrical (read: arch-like) rhythms gives way to the submerging of the chimes in the flowing water over which the bridge passes. The chimes emerge, free to mingle.

Performance Program Notes

10.19.11

7pm, Perry Castaneda Library Loading Dock **DOCK AND LOAD - Simon Fink & Gideon Fink Shapiro**

Trombones: *Matt Carr, Alex Glen, Steve Parker, Darren Workman*

Percussion: *Patrick Slevin*

Dock and Load inverts the spatial hierarchy of Castaneda Library through four trombones and a flatbed truck. It spotlights the building's back side—its sunken loading dock—and there creates a pop-up performance space for an original musical composition of trombones, percussion, and electronic sounds, which are delivered by truck. The piece uses the truck as well as moveable stage units to express the journey down the sloped driveway as a harmonic descent through the circle of fifths. Just as the loading dock typically receives goods at the elevated level of a truck bed, so Dock and Load unfolds on a series of moving platforms. The musical movements are I) Arrival (I), II) Introductions: Call and Canon, III) Descent, and IV) Coda.

8pm, Goldsmith Hall Courtyard **PERSEPHASSA – Iannis Xenakis, Paul Cret**

Performed by line upon line percussion: *Adam Bedell, Cullen Faulk, Matthew Teodori*

Meehan/Perkins Duo: *Todd Meehan, Douglas Perkins*
and *Timothy Briones*

Commissioned in 1969 by the Empress of Iran for the first Shiraz Festival held at Persepolis, Iannis Xenakis's Persephassa lasts for thirty minutes and is scored for six percussionists who surround the audience. The work is in essence the first large scale percussion masterpiece based on its unprecedented instrumentation, length and sheer magnanimity. This performance of Persephassa as a part of the Music in Architecture - Architecture in Music Symposium is what we believe to be a fitting tribute to Xenakis and his crucial role as the father of architectural and musical correlation.

Performance Program Notes

10.20.11

6pm, Homer Rainey Hall, Jessen Auditorium **το θεατρο της φαντασιας (THEATER OF THE** **IMAGINATION) – Frank Clark, Cecil Balmond** Performed by *the Chorus of Georgia Tech. University*

το θεατρο της φαντασιας - Theater of the Imagination - is a multimedia composition based on the work of Cecil Balmond. The primary images, video, and animation elements are derived from a variety of Balmond's oeuvre. The musical materials are influenced by the intervals and patterns of Byzantine Chant, Bartók's axial tonal structures, and the prime numbers 2, 3, 5, and 7. The visual/musical form is designed in 5 movements, each based on a fundamental architectural/geometrical shape: line, circle, quadrilateral, polygon, and arch. The score calls for 5 vocal soloists, a 31-voice choir, 5 percussionists, a Steiner Electronic Valve Instrument (EVI), and 2 computer/video/MIDI operators.

8.30pm, Battle Hall, Architecture and Planning Library **TRACINGS – Ellen Fullman**

Long String Instrument: *Ellen Fullman*, The Owl: *Travis Weller*,
Percussion: *Nick Hennies*, Contrabass: *Brent Farris*, Dreyblatt
Modified Guitar: *Andrew Stoltz*

My process of composing for the Long String Instrument includes research of acoustic feedback systems. I have observed that upper partials can be highly influenced through sympathetic resonances. I compose for that moment when instruments lose their timbral identities and mesh into a unified texture that can seem to take physical form. Tracings is a chamber ensemble piece composed for two sites: Mario Ciampi's Berkeley Art Museum and Cass Gilbert's Battle Hall. I derived the primary musical intervals used in the composition from the architectural elevations of both buildings. Resonant frequencies of each space were measured and are also incorporated into the piece. Conceptual elements from both buildings will coexist and perhaps play out very differently in the acoustics of each performance.

Performance Program Notes

10.21.11

4pm, Goldsmith Hall, Mebane Gallery BRIDGE HARP/MIRROR CITY – Sheryl Jordan, Liam Singer

Bridge Harp, Tibetan Bowl, Sound Collage: *Liam Singer*
Violin, Ukelin (bowed zither): *Sheryl Jordan*

The Brooklyn Bridge, with its central pedestrian path compressed between planes of intersecting vectors (the vertical suspender cables and diagonal stays), is our instrument and our muse. Our piece explores the bridge as a metaphor to be analyzed, as a place to be experienced, and as a material object with physical properties that can be synthesized. We set out to play the bridge, in every possible sense.

For the physical interpretation we turned the bridge into a harp by translating the lengths of the vertical and diagonal cables into proportional frequencies, “scaled down” to the range of human hearing. We have constructed an instrument that can give voice to these modalities, allowing us to play the scaled-down Brooklyn Bridge in a live performance, accompanied by taped field recording and strings.

4:20pm, Goldsmith Hall, Mebane Gallery TURNAROUND CITY – Alberto Saccá, Francesco Pafundi

Guitar: *Alberto Saccá*
Saxophone: *Francesco Pafundi*

The aim of “Turnaround City” is to analyze the relationship between music and architecture, finding a method for translating from one context to the other, in order to enhance creativity in both areas. A video will be used by the performers as an “architectural sheet” to define buildings through harmony (the I-VI-II-V turnaround), rhythm and melody. Each chord comes from the modular subdivision of the square. Each subdivision has both a rhythmic meaning and a harmonic meaning. Other issues found in both fields, such as tension and resolution, tonality and gravity, variations, time and space, perception, will be explained by short video clips, and finding musical concepts in existing architectures to define new methods for composing.

Performance Program Notes

10.21.11

7.30pm and 8.30pm, Bass Concert Hall LOW CLOSE VAST

Paul Dresher & Michael Benedikt, with Michael Rotondi and Coleman Coker

Music Director-*Scott Hanna*, Lighting-*Michelle Habeck*

Piano-*Brian Heim*, Cello-*Shawn Sanders*, Clarinet-*Loren Welles*, Horn 1-*Paul Blackstone*, Horn 2-*Felipe Vera*, Trumpet 1-*Michael Arnold*, Trumpet 2-*Joseph Cooper*, Trombone 1-*Joe Brown*, Trombone 2-*Joey Prescott*, Tuba-*Corey Rom*, Piccolo-*Timothy Hagen*, Drum Set/
Marimba, Chimes-*Reese Foster*

Culminating the Music in Architecture – Architecture in Music Symposium, LOW CLOSE VAST will be the world premiere of a commissioned work by the renowned composer Paul Dresher (“Schick Machine,” “The Tyrant,” “Night Songs/Channels Passing”). This thrilling piece, scored for 12 instruments, in three movements and three environments on the Bass Concert Hall stage, will challenge the audience’s relationship to performance space—indeed to space itself—with post-minimalist music that is both “avant garde” and “rockin’.” Two performances: 7.30pm and 8.30pm, and a talk with the artists after. Tickets from Texas Performing Arts Ticket Office, \$15.00, online or at the Bass Concert Hall box office.



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The Center for American Architecture and Design
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The College of Fine Arts and
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