

Marco Buongiorno Nardelli, The Messengers - a cosmopera

The Messengers... are cosmic rays. They come to us from the cloud of possible futures. They pass through its messaging system and bring to us voicemails of the future. A modular opera that can be enjoyed either as a video installation or as a video performance with live singers. It is envisioned as an immersive space where a mix of sounds, images and objects tell stories of many possible futures of ordinary people a few decades from today. There's a lot we don't know about our possible futures, but one thing is now clear: a software system in many of our futures has a leak in it. It's in the voicemail system, so voicemails are leaking through space-time and are coming back to us, carried by unlikely messengers: cosmic rays. It is presented at Sonic Murals as a video installation.



University of North Texas
College of Music

Composition Recital | Sat., November 7, 2020 | 5:00 pm | Courtyard, MEIT & CVAD

Sonic Murals IV

- sonoru (2019) Drew Schnurr
Drew Schnurr, music and video
- Cedar Forest (2016) Greg Dixon
Greg Dixon, composer • Stephen Lucas, video
- You Weren't There (2020) Ryan Ayres
- for Halsey (2019) Kory Reeder
- Genesis (2020) Diana Rojas
Conner Simmons, double bass
- Hours and Yours and Ours and Years (2018) Mark Vaughn
- Inquietude (2020) J. Andrew Smith
Jordan Walsh, kalimba and electronics
- Still Life Improvisation (2020) Marcel Castro-Lima
- Generative Gamelan (2020) Jonathan Snead
- The Messengers - a cosmopera (2020) Marco Buongiorno Nardelli
Morgan Horning, soprano • Tom Mebarki, countertenor
Mia Detwiler, violin • Florian Antunes, cello
Marco Buongiorno Nardelli, flutes

Drew Schnurr, sonoru

1st fundamental @ 73Hz

2nd fundamental @ 393Hz

tuning @ A432Hz

Greg Dixon, Cedar Forest

In Mesopotamian mythology, the Cedar Forest is the natural and glorious home of the gods. The *Epic of Gilgamesh* tells the story of Gilgamesh and Enkidu's quest to chop down the tallest trees of the Cedar Forest to build a great cedar gate for the city Nippur. The story focuses upon the internal conflict between humanity and nature, with Enkidu representing humanity's "uncivilized" roots in nature. *Cedar Forest* (2013) relishes in the uncivilized and the natural, exploring this conflict through relationships between the sounds of the natural world and human sounds. Some of the musical material from Cedar Forest is from pre-recorded improvisations performed by the composer along with Nevada Hill, electric and acoustic guitar and Rachel Yoder, melodica. Thanks to David Townsend for helping to facilitate the creation of some of the synthesizer sounds (made using his modular synthesizer). In 2016, Stephen Lucas and Greg Dixon collaborated on a new version of the work in the form of a video animation.

Ryan Ayres, You Weren't There

You Weren't There is an ambient piece from a larger album, *Land of Dreams* (2020), which was originally composed for cassette tape under the pen name Kevin. The album as a whole draws inspiration from loop-based ambient soundscapes as well as the production techniques and sensibilities of vaporwave and its even more washed-out child, slushwave. *Land of Dreams* is the embodiment of the "endless elevator"- a patient transitory space between two places. *You Weren't There* sits midway through the A-side of the tape, introducing and foreshadowing a simmering rhythmic energy that is fully realized at the end of the side. A brief exchange between two lovers: one baring their vulnerability and insecurity, the other making a promise they know they can't keep. The subsequent protracted moment of bittersweet and sentimental mulling-over suggests that this dialogue is a turning point - simultaneously a coalescing of emotions into bodily memory and a fading of intimacy into the fog of history.

Kory Reeder, for Halsey

for Halsey is a generative piece made using a single sound source: my baby niece cooing and laughing. Although I knew the resulting material would be a very personal piece, I think the gestures and harmonies that came from this process are really magical, and not something I expected to have such an emotional, nostalgic, and patient sound. For me, this piece really feels like a place to be, a place to listen, rewriting my program notes in 2020, that is something I need. I feel the need of that innocence, that embrace of naivete. Not for escapism, but for the ignorance of creation; finding new ways to explore to interact. This is a call to action to explore the new possibilities of creation in a COVID world, something that is simultaneously terrifying, exciting, brave, sad, affirming, and crippling all at the same time.

Diana Rojas, Genesis

Genesis is an experimental audiovisual performance. Through improvisational bowing techniques and plucking, sounds and movement beget glimpses of wavelike projections. *Genesis* illustrates an abstracted version of the first three verses of the Bible by stripping them down into three components: vibration, intention and potential.

Mark Vaughn, Hours and Yours and Ours and Years

Hours and Yours and Ours and Years uses found video and audio from three nested communities in the North Texas area: the Center for Experimental Media, the University of North Texas, and the city of Denton. Each of these communities form the focus of one video and the length of each video is roughly determined by the size of each community. The videos are played simultaneously to make perceptible a reality that is usually imperceivable, namely the simultaneous existence of multiple cultural, economic, and political communities that function somewhat independently, but are all fundamentally connected.

J. Andrew Smith, Inquietude

Inquietude is a reflection on remoteness, isolation, and quiet anxiety during a time of great stress. *Inquietude* was written for Jordan Walsh as a part of his *Electronic Integration Project*, a pedagogical resource meant to teach the relevant skills to incorporate electronic elements into contemporary music performance. For more information, visit <https://www.jordanwalshmusic.com/eip>.

Marcel Castro-Lima, Still Life Improvisation

This work is an improvisation that uses objects and instruments that were being used for decoration as sound sources processed in a MAX/MSP environment created by the composer.

Jonathan Snead, Generative Gamelan

Generative Gamelan creates a unique and varied sound world each time it is triggered by procedurally designing and playing an ensemble of virtual instruments. Every ensemble consists of two to eight virtual instruments, each containing a specific number of keys (like a virtual metallophone). Each ensemble is governed by a unique tuning system: a harmonic interval is divided into a certain number of equal divisions, then a number of these "half steps" is randomly omitted, generating a unique microtonal gamut from which the virtual instruments choose their pitches. The timbre and envelope of each virtual instrument are also procedurally generated, using additive and subtractive synthesis and amplitude modulation to produce a variety of timbres. Additionally, the additive synthesizer uses the fundamental interval of the ensemble's gamut to generate an "alternative harmonic series." Each ensemble generated will feature unique combinations of timbre, register, and rhythm, allowing for a wide variety of experiences. The presented recording is an un-edited exploration of eight different sound worlds exactly as *Generative Gamelan* created and ordered them.