

**DAVE GEDOSH** (continued)

Holophon.ca., ICMC, IMMArts, LaTex Festival, Morely Gallery, Oklahoma Composers Association, SEAMUS, RTVE.es, and Zeppelin Festival. He has curated new music concerts, and presented papers and lectures on musical aesthetics, sound design, electroacoustic music, and spatialization at the OK Electric Music Festival and New Genre Music Festival (Tulsa, OK), and the International Jean Gebser International Society Conference (NYU, Rice). He has received awards from ASCAP, Bourges, and the Greater Denton Arts Council.

**ERIK DELUCA**

Erik DeLuca makes music (songs, chamber music, sound art) that moves from being influenced by 90's rock and the New York School of composers, to listening in quiet places. His current projects are: a song cycle (*Winter*, for chamber orchestra, voice, and recordings of silence) that has grown from fieldwork in the frozen hush of Denali National Park, AK; and a sonic ethnography that explores a community listening relationship between a biologist and a community of wolf-listening park visitors in Isle Royale National Park, MI. Erik is a Ph.D. candidate in composition at the University of Virginia.

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CURATORS

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**TOM ERBE**

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. In 1987 Tom became the Technical Director of the Center for Contemporary Music at Mills College. At CCM he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. In 1993 Tom joined the faculty of the California Institute of the Arts as Technical Director of the computer music studios. In 2004 he rejoined the faculty of UCSD in the Department of Music and serves as Studio Director.

**ELLIOT PATROS**

Elliot Patros grew up playing the piano and guitar, but created his own digital musical instrument after discovering his love for technology and contemporary music at UWM in the Music Composition and Technology program.

**ZACHARY SELDESS**

Zachary Seldess (b. 1976), a Chicago native now living in San Diego by way of New York City and Saudi Arabia, is a media artist, composer, teacher, and programmer. Zachary is a candidate for the PhD in music composition (ABD) at The Graduate Center CUNY where his primary teachers were Amnon Wolman and Morton Subotnick. He has received a B.Mus in composition and classical guitar and an M.Mus in classical guitar from Northwestern University, studying composition with Alan Stout and Michael Pisaro and guitar with Anne Waller.

**RICK SNOW**

As a composer of electronic and acoustic music Rick Snow seeks intersections between dimension, expression, metaphor, and process. As an educator he has taught music theory, history, technology and composition courses at Tulane University, The University of California, San Diego, and the University of Alabama. His primary mentors have been Craig First, Chaya Czernowin, and Philippe Manoury.

**LAST FRIDAY LISTENING ROOM**

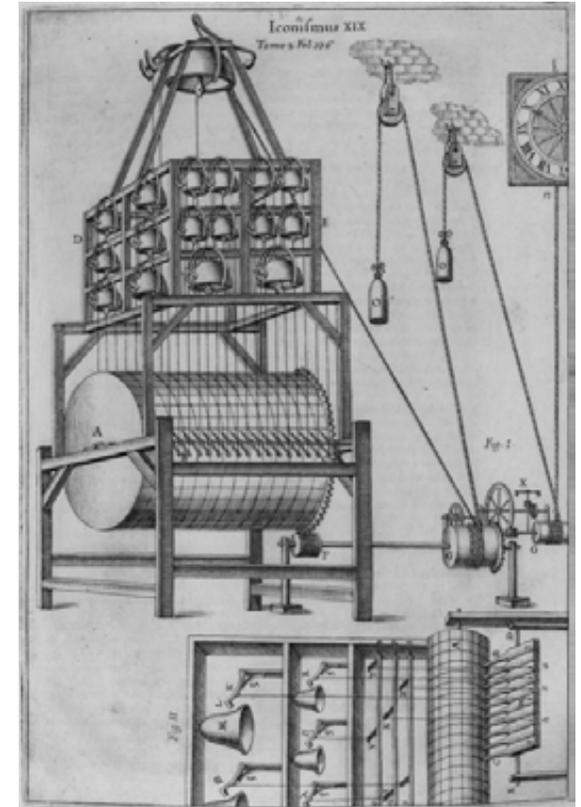
Tom Erbe, Elliot Patros, Jamie Pawloski,, Zachary Seldess, and Rick Snow host an exciting new series of tape music concerts from noon to 1PM on the last Friday of each month.

The Last Friday Listening Room concerts will take place in the Experimental Theatre at Conrad Prebys Music Center, UC San Diego. The Experimental Theatre is equipped with a 51-speaker Meyer Audio Constellation system, and can accommodate pieces in nearly any channel format.




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# LAST FRIDAY LISTENING ROOM



**1: ELEMENTAL**

CURATED BY: ZACHARY SELDESS

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FRIDAY, SEPTEMBER 27TH, 2013  
12:00 PM  
CPMC THEATRE

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UC SAN DIEGO  
DIVISION OF ARTS AND HUMANITIES  
DEPARTMENT OF MUSIC

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**CONTACT US**

For information on upcoming concerts:  
Music Box Office: (858) 534-3448  
<http://music.ucsd.edu/concerts>

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Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The CPMC Theater is a nonsmoking facilities.

## LISTENING ROOM 1: ELEMENTAL

**DIANA SALAZAR:**  
**CAPSICUM FEVER**  
(10:58) (2CH)

**ELIZABETH HOFFMAN:**  
**WHIRLING NOTHINGNESS**  
(4:56) (18CH)

**JANE RIGLER:**  
**THE CALLING**  
(7:39) (2CH)

**DAVE GEDOSH:**  
**TRAIN SONG**  
(8:58) (4CH)

**ERIK DELUCA:**  
[IN]  
(CA. 15:05) (5.1CH)

### CAPSICUM FEVER

*Capsicum Fever* is a sonic exploration of the taste experience of capsaicin, the compound that produces a 'burning' sensation when eating chilli peppers. Closely recorded sounds of chopping, slicing and deseeding pepper flesh are gradually transformed into harsher textures and glitches. These scattered hisses, scratches and clicks are presented in tangled rhythms and frenzied textures to evoke the fiery explosions of intense capsicum heat.

The work was composed in the music technology studios at Kingston University, London.

### WHIRLING NOTHINGNESS

After the chapter "Snow," in the novel *The Magic Mountain* by T. Mann.

### THE CALLING

This work offers an eclectic performance where the flute, the voice, pre-recorded sounds and live sound processing of these worlds are threaded together seamlessly to create a dense texture of multiple sonic stories. Recordings of street vendors in Kyoto, an ancient On-Matsuri festival in Nara, construction sites, coffee shops, the humpback whales of Alaska as well as glaciers calving are manipulated by the flutist in real-time. Each sample was captured by the composer during her travels to many parts of the world. Despite the diversity of all the sounds, this piece aspires to show the connection between all of them: within each sound is the other. Although there are many unique stories, this sonic journey shows the intertwined realities of sounds. The audio example provided (on soundcloud) is recording of a live performance and shows the dexterity of the performer as an improviser and composer simultaneously. The duration of this open structured piece can be adjusted for any concert format. The performer uses Ableton/Max for Live so that in real-time she can perform with the recordings and manipulate them.

### TRAIN SONG

*Train Song*, an acousmatic work, was awarded first prize in the Greater Denton Arts Council Composition Competition 2008, and Finalist in the Bourges International Composition Competition Electroacoustic Music 2009, residency category. The majority of the sound sources were recorded in Denton TX, and range from the ubiquitous sound of the train, the industrial sound wash of the factories near the railroad tracks, to power tools, traffic, concerts, and weather. The sounds are removed from their original context, processed in various ways, and re-contextualized, moving the listener through various locations, and creating an abstraction of the sound of the city.

### [IN] (excerpt)

"[in] reveals fascinating worlds of underwater life forms and related non-living phenomena, weaving them into a rich fabric of auditory data. These are intrinsically mysterious worlds, largely as remote from human experience or signification as the ultima thule revealed through the mirrors of our most powerful telescopes. Erik DeLuca not only allows us to experience these hidden worlds beyond the physical reach of our sensory perception, he does so with impeccable respect for the diverse things that share our multiverse." —David Dunn

"A combination of Jacques Cousteau, Captain Nemo, Poseidon as a young man, or perhaps a human incarnation of a dolphin-poet, composer Erik DeLuca explores the mysteries of sounds as they exist and propagate underwater. It feels as if the flows and currents in the shallow depths of the Florida Keys and surrounding waters carry the musical sounds to him. Through the magic of recording he reveals underwater life as we have never heard it before and invites us to experience it vividly with him. As a companion to Pauline Oliveros and Stuart Dempster's Deep Listening underground performances, DeLuca's *In* is a vast symphonic work, consisting of numerous samples of natural and man-made sound events, woven into a gorgeous musical tapestry." - Alvin Lucier

### DIANA SALAZAR

Diana Salazar (b. Glasgow, 1982) is a composer and sound artist based in London. She studied at the Royal Scottish Academy of Music and Drama followed by the University of Manchester, where she was awarded her PhD (supported by the UK Arts and Humanities Research Council) in 2010.

Her compositional output ranges from acousmatic work to music for instruments with live electronics, laptop improvisation and cross-disciplinary collaborations. Her works have been performed and broadcast throughout the UK and internationally, with recognition in international competitions including CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), the 'Space of Sound' (L'Espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize, 2009), Música Viva (Prizewinner, 2009), and Musica Nova (Honorary Mention 2011). Selected works have been released on the Studio PANaroma, Disparc, SCRIME, Drift Station and Elektramusic labels.

Diana is currently a Lecturer in Music at City University London.

### ELIZABETH HOFFMAN

Elizabeth Hoffman's electroacoustic music appears on empreintes DIGITALes, NEUMA, Centaur, and Everglade. Prizes have come from Bourges, Prix Ars, and Pierre Schaeffer International Competitions, the Seattle Arts Commission, and the Jerome Foundation. Hoffman joined the faculty of New York University in 1998 where she created the Washington Square Computer Music Studio. She also writes on analysis, aesthetics, and representation in electroacoustic and avant-garde musics. Live electronics projects include recent collaborations with numerous NYC artists. Hoffman is interested in spatialization as an expressive signifier, in particular spatialized timbre and temporally spatialized texture; the integration of sampled and synthetic materials; and micro-rhythmic and microtonal structures.

### JANE RIGLER

Flutist, composer, educator and producer Jane Rigler performs as a soloist with contemporary and improvisation ensembles premiering new music worldwide. Her research and performance involves interdisciplinary collaborations, interactive electronics and the study of the environment, language and movement. She has presented and performed in festivals, conferences and radios such as in Brisbane, Seoul, Paris, Munich, Buenos Aires, Tokyo, Barcelona, Madrid and many other places. Jane is deeply committed to the process of collaboration with composers, dancers, visual artists and theater artists. Her Japan/US Friendship Commission award in 2009-10 led to diverse performances with artists throughout Japan, evolving into her 2013 sound installation/performance *While you sleep* located at the "Chihan house", a designated National Treasure of Japan. She is currently Assistant Professor in the Music Program at the University of Colorado (UCCS). <http://www.janerigler.com>

### DAVE GEDOSH

Dave Gedosh is a composer, and sound artist on the faculty at Rose State College, where directs the Music Engineering and Industry program, and adjunct faculty at the University of Central Oklahoma, Academy of Contemporary Music, where he taught courses in music production, composition, and sound design, and developed curriculum for the Bachelor of Applied Technology degree in sound design. David's compositions include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance. His work has been performed throughout North and Central America, and in Europe, at festivals and conferences including Bourges Festival Synthèse (IMEB), Ecuencros de Esquina Musica Electroacoustica, Florida Electroacoustic Music Festival, (continued on next page)