This piece was inspired by a visit to Gross Rosen’s concentration camp in Poland during the summer of 2006. It is a sonorous exploration of the different feelings encountered when I confronted myself with this place. The structure of Footsteps in the Wind is based upon the interaction between the notions of inner worlds created and acting as defence mechanisms, and the outside world. The piece comprises three main parts illustrating these notions in different ways:

- Gross Rosen Soundscape (outside/inside): 0’ 00” – 4’ 10”
- Flying Dogs (outside): 4’ 10” – 7’ 20”
- Dreidel (inside/outside): 7’ 20” – 11’ 05”

The Dreidel is a Jewish spinning top in the shape of a dice bearing four Hebrew letters corresponding to N, G, H, Sh, which, depending on the time and place have different meanings. The title of the piece refers to Primo Levi’s book: *The Periodic Table* (II Sistema Periodico; 1975). Magna Morphina (‘Aunt Morphine’) was the nickname the author gave to one of his relatives as a child, a person he feared and for whom he created an imaginary world and a series of imaginary tortures. “There are the so-called inert gases in the air we breathe. They bear curious Greek names of erudite derivation which means “the New” [Neon], “the Hidden” [Krypton], “the Inactive” [Argon], and “the Alien” [Xenon]. They are indeed so inert, so satisfied with their condition, that they do not combine with any other element, and for precisely this reason have gone undetected for centuries. (...) The little that I know about my ancestors presents many similarities to these gases.” (Primo Levi, *The Periodic Table*; 1975; 3)

E. Spinelli is a composer, sound designer and music lecturer. He has been involved in electro-acoustic composition, live electronics and free improvisation since 1998. His work has been presented at Tate Modern, Large Scale Audio Exp., Shunt, SoundFjord, Dragonfly Festival (Sweden), and Footsteps in the Wind, a soundscape study of Krakow and Auschwitz, won the C.C.P. and the George Blunden travel awards. Spinelli is now completing a PhD in Sonic Art at Goldsmiths. Through the years, Spinelli developed an interest in issues related to soundscape transformation, psycho-geographies, manipulation of historical data, sonic remains and memory, particularly in relation to post-war Europe. His research revolves around the notion of acoustic-phenotypology, that is to say the perception of individual identities through sound. All his work, at one level or another, explores human presence and history, through the cognition of the disembodied voice and the sonic environment.

**MISSA AQUAE - LUCA DE SIENA**

*Missa Aqaur* is a reinterpretation of the five parts of the Ordinarium Missae in an electro-acoustic way. It is a “Cyclic Mass” where the cantus firmus is represented by water, developed along its hydrological cycle. The water, the primary symbol of the Christian religion from baptism to the washing of feet, is here presented as a metaphor for life itself, a cycle that is perpetuated uninterruptedly ever since. This element goes through the Ordinarium parts changing its physical state, evaporating from liquid to gas to ascend to the Credo, a limbo where there is an atmosphere halfway between the artificial and natural, and then it re-condenses into rain and falls down to earth again thus starting a new cycle. Missa Aqaur is therefore also a geographical journey that describes a triangular trajectory, another geometric symbol dear to the religious tradition.
LISTENING ROOM 6: 

EIDOLA

Program:

OREN BONEH

EVERY DAY IS SUNDAY

LINDA ANTAS

IRIDESCENCE

THE SEVENTH CONTINENT

ROBERT McCLURE and ANNE SHAW

UNTANGLE MY TONGUE

EMMANUEL SPINELLI

SANDE MAGNA MORPHINA

LUCA DE SIENA

MISSA AQUAE

\[ \text{EVERY DAY IS SUNDAY - OREN BONEH} \]

“Every Day is Sunday” is a fixed media work that is the first part of a larger work entitled Ennui. The two parts use different media and are separate pieces, excluding the shared idea of narrative. The first part is composed of processed and unprocessed recorded sounds. The first inspiration for the piece came from the film The Seventh Continent by Michael Haneke. Essentially, the film portrays a family driven to suicide by the banality of everyday activities (eating, shopping, cooking, etc.). The film’s narrative is constructed of minimal dialogue and simple, mundane scenes portraying these activities in which the cinematography, eerie background and occasional clues to some sort of unhappiness create a feeling of tension in the viewer without any blunt or direct reasons for it. This film inspired my interest in the reproduction of this type of narrative using different media. The use of limited material and ambiguity (a lack of understanding as to why scenes are portrayed in the order that they are) leads to the feeling of tension in the film. To recreate this sort of narrative, this piece uses sometimes familiar recorded sounds and ambiguity, in that the listener will never know what exactly is happening and why they are hearing these sounds.

OREN BONEH

is a composer and trumpeter based in Montreal, Canada. He always strives for music that engages the listener by being impassioned, intense, and thoughtful. His works have been performed and presented in various venues and concerts including the 2013 Sonorities Festival of Contemporary Music (Belfast, UK), Kansas City Electric Music Alliance, International Summer Academy of Music (Germany), the Royal Danish Academy of Music (Copenhagen), California Summer Music, the 2013 Society of Composers Inc. (SCI) National Conference, the Manhattan School of Music, the Colorado Composer’s Concert, and various others. He has also held artist residencies at the Visby International Centre for Composers (Gotland, Sweden) and the Kimmel Harding Nelson Center for the Arts (Nebraska City, Nebraska).

Oren actively collaborates with performers through commissions and general projects and firmly believes in the importance of composer-performer collaboration. He has written numerous pieces for individuals and groups and has commissioned projects with Danish percussionist, Rasmus Kjeller and clarinetist, Celeste Case Ruchala. He was chosen as the recipient of the 2012 Playhouse Student Commission and the Playground Ensemble premiered his new work, Triilogue in Spring 2013. He was also recently chosen as national finalist/Region VII winner of the 2012 SCI/ASCAP Student Composition Competition. He is very interested in exploring new media and researching various theoretical topics and has been able to do this by virtue of two research grants from the University of Denver.

Oren is currently a student at the Schulich School of Music at McGill University pursuing a Masters of Music degree in Composition. There, he studies with Brian Chermey. In 2011, he studied in Copenhagen at the Royal Danish Academy of Music with Hans Abrahamsen, Juliana Hodkinson and Niels Rosing-Schow. He received his Bachelor of Music in Composition from the University of Denver where he studied with Dr. Chris Malloy and William Hill. He has participated in masterclasses with John Corigliano and Jrexper Holmen and has studied additionally with Ofer Ben-Amots, Jan William Hill. He has participated in masterclasses with John Corigliano and has been able to do this by virtue of the diverse directions, angles, and fluctuations that produce iridescence.

I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

Drs. Linda Antas is a composer, computer music and audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on Media Café, Tastay, Centaur, and CMS labels. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Cirta di Udine (Tastay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers. She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation’s (Barcelona) “Intrumental-Electroacoustic VI Festival”, the Seattle Chamber Players’ “Icebreaker Festival”, and performed Elliot Carter’s Esprit Rude / Esprit Doux with clarinetist Eric Mandat in celebration of the composer’s 100th birth year. She regularly collaborates with a variety of visual and sound artists. She serves on the faculty of Montana State University and as Vice President for Membership of the Society for Electroacoustic Music in the United States.

UNTANGLE MY TONGUE - ROBERT McCLURE and ANNE SHAW

It was my wife who pointed out to me that I tend to fidget with objects for long periods of time. Feeling, manipulating, figuring them out as if touch were the only sense available to me. It was this vice that became the germ for this piece. The work features sounds from my bicycle, paper, a metal water canister, my wedding ring, and soundproofing material.

Robert McClure’s music attempts to discover beauty in unconventional places using non-traditional means. McClure draws interest and inspiration from sounds of the everyday, the exotic, and sounds which carry emotional resonance. Visual art, poetry, the natural world, and the concept of memory are all elements that influence McClure’s works, many of which combine western classical instruments and electronics. His work has been featured at festivals and conferences in the United States and Cuba, including Electronic Music Midwest, the University of Central Missouri New Music Festival, the Mid-American Center for Contemporary Music (MACCM) New Music Festival, Espacio Sonoro, and the Society for Electro-Acoustic Music in the United States (SEAMUS).

McClure’s music has been commissioned by individuals, ensembles, and organizations including MACCM, the IronWorks Percussion Duo, Trio Sonora, the Bowling Green State University Student Percussion Association, and the Toledo Symphony Orchestra. His piece now our grief is put away for soprano and computer was recently awarded the Director’s Choice Award from the Boston Metro Opera Contempo Festival. Integrated Elements No. 3 “Divide by Five” for Toronto xylophone and fixed media was named the Winner of the 2013 Frame Dance Composition Competition, while Five Miniatures for flute, vibraphone, viola, and cello was announced as the Winner of the TEMPO New Music Ensemble Call for Works. His audio/visual installation …the paint while it’s dripping was named the Winner of the Director’s Choice Award from the Boston Metro Opera Contempo Festival.

Robert McClure’s music is published by Bachovich Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tappe Space Publications. He has earned degrees from Bowling Green State University (B.M.), The University of Arizona (M.M.), and Rice University (D.M.A.) during which his primary mentors have been Daniel Asia, Shih-Hui Chen, Arthur Gottschalk, Richard Lavenda, and Kurt Stallmann. He holds the position of Assistant Professor of Composition at the School of Music at Soochow University in Suzhou, China.