



HOPKINS CENTER

presents

Department of Music
30th Annual Festival of New Musics

with special guests

John Arroyo

Courtney Brown

Carmen Caruso

The Meehan/Perkins Duo

Amy X Neuberg

This concert is dedicated to the memory of Professor M. Fred Longhurst and is funded in part by the M. Fred Longhurst 1924H Memorial Fund.

Tuesday, April 29, 2008 • 7 pm
Spaulding Auditorium • Dartmouth College

PROGRAM

Selections from *Every Night I Lose Control*

Courtney Brown

For voice, live electronics, and accelerometer

1. N for Neville who Died of Ennui

2. balancing act

Courtney Brown *voice and accelerometer*

Losing love in magnetic time

Courtney Brown

For fixed media, marimba, and vibraphone

The Meehan/Perkins Duo

Roots

Carmen Caruso

I. The JunGle

[c o n c r è t e]

II. BIG o p e n (un)empty

Carmen Caruso *voice, Carmenizor and Max/MSP*

No. 5

John Arroyo

For electronics, percussion & dancers

1. Structured Noise

2. Now there is Rhythm

John Arroyo *electronics*

Stephanie Sleeper, Jen Kosky *dancers*

Beau Sievers, Peter Mathias *percussion*

• **INTERMISSION** •

Travel Diary

Paul Lansky

1. Leaving Home

2. Lost in Philly

3. Arrived – Returning Home

The Meehan/Perkins Duo

Songs for voice and live electronics

Amy X Neuburg

Shrapnel

The Gooseneck

My God

Every Little Stain

Finally Black

This Loud

Life Stepped In

Amy X Neuburg *voice and electronics*

ABOUT THE ARTISTS

John Arroyo is a composer, DJ and sound artist. Born and raised in Dallas Texas, he moved to New York City after studying Computer Engineering and Fine Art at Carnegie Mellon University. He spent six years working as a programmer, making music and DJ'ing in New York before coming to Dartmouth. Compositionally he focuses on electro-acoustic, acousmatic, funky house and instrumental music. As a performer he focuses on minimalist turntablism, electronics and improvisation. In addition to his composing and performing, he is currently developing a web 2.0 community to facilitate iterative remixing and visualization called remixin.

Courtney Brown has long harbored aspirations of becoming an Edward Gorey heroine, but her attempts have thus far been foiled. In lieu of her unlikely but tragic demise, she makes strange dark music and fiddles with electronics. Her most recent work, *Every Night I Lose Control*, is an electronic post-modern cabaret act that explores the ideas of disintegration and failure. Every piece is designed so that she, as a performer, will fail. This show follows the trajectory of her attempts to regain balance and composure in the wreckage. Heavily influenced by tango, Weimar cabaret, and early goth rock, this work explores the danger of performance and ultimately exposes the vulnerabilities of its performer.

She is a founding member of Electrocab, a trio of performers/composers who invent new musical spaces with two soprano voices, an accordion, and a DJ. Her compositions have been featured in the Chosen Vale Trumpet Seminar, the Festival of New Musics, the Boston CyberArts Festival, and more. She is the founder of Seductivism, an art movement based on the play of appearances.

Carmen Caruso is an experimental composer and a talented vocalist who has been known to shriek, moan, grunt, and almost become possessed during performance. She creates sonic collages using elec-

tronics and her voice, and continues to probe the grey area between pop and computer music. She is currently debuting her piece, *Roots*, which uses her voice to create a virtual world within her voice. These compositions also incorporate her self-created instrument, affectionately dubbed "the Carmenizer," a small electronic box that can transform her voice into its own orchestra. Some of her influences include chamber pop, alternative dance, modal music, ambient-techno, post-modern pop, experimental rock and minimalism.

Carmen currently performs with Electrocab, a trio of performers/composers who combine subversive pop and sound art into a strange beast. Her music has been featured at the Laila Lounge in New York, the OUTPOST in Boston, the Boston CyberArts Festival, the Spheris Gallery, and the Festival of New Musics at Dartmouth College.

Founded in 2006, the **Meehan/ Perkins Duo** (Todd Meehan and Doug Perkins) has emerged as a driving force in new music through their compelling performances of new works for percussion. The duo believes in cultivating relationships with living composers through commissions and collaborations that expand the percussion genre. Their repertoire encompasses the vast sound possibilities of percussion, including both acoustic and electro-acoustic works.

Todd and Doug first began collaborating as chamber musicians in 1999 as founding members of So Percussion. They have since performed at countless venues across the country including the Bang on a Can Marathon, the BAM Next Wave Festival, Miller Theater, the Whitney Museum of American Art, the Norfolk Chamber Music Festival, and the Round Top Chamber Music Series. In addition to their performances the duo regularly teaches master classes at universities throughout the country.

ABOUT THE ARTISTS CONTINUED

The duo performs on Pearl/ Adams musical instruments and uses Pro Mark sticks and mallets.

Vocalist, composer and poet **Amy X Neuburg** is best known for her one-woman “avant-cabaret” songs for voice and live looping electronics. She has performed at venues as diverse as the Other Minds and Bang on a Can Festivals, the Berlin International Poetry Festival, the Wellington and Christchurch Jazz Festivals (NZ), live looping festivals, colleges, rock clubs, theaters and museums throughout the U.S. and abroad.

As composer, recent commissions include works for chamber ensemble, looping electronics and voice (Robin Cox Ensemble, Present Music, Santa Cruz New Music Works), a song cycle for seven looped vocalists (SF Jewish Music Festival), and a site-specific music-theater piece for 15 “wandering” vocalists (Christchurch Arts Centre). Her current project *The Secret Language of Subways*—a song cycle for voice, three cellos and live electronics—will be released on Innova Records later this year. She has also composed extensively for theater and visual media, including Mondomedia’s irreverent *Piki & Poko* web animations and numerous onstage collaborations with modern dancers. Throughout the ’90s she sang and played electronic drums with her

art-rock band Amy X Neuburg & Men. A classically trained singer, Amy also enjoys performing vocal works by contemporary composers; highlights include international tours and recordings with Robert Ashley’s operas, the leading role of Simone Weil in Guillermo Galindo’s opera *Decreation*, and a long-running musical with Culture Clash.

Amy received degrees in Linguistics and Voice from Oberlin College and Conservatory and an M.F.A. in Electronic Music from Mills College. Awards, honors and residencies include Arts International, Zellerbach, LEF, William and Flora Hewlett, Meet the Composer, the U.S. Embassy New Zealand, Djerassi, Music Omi, Christchurch Arts Centre, Phi Beta Kappa and Pi Kappa Lambda. She makes her home in Oakland, California.

Stephanie Sleeper dancer holds a B.F.A from the University of Utah in Modern Dance and is currently a choreographer and dancer in New York City. She has shown work at Waxworks, Studio A.I.R. and Williamsburg Freefest. As a performer and/or costume designer she has worked for Ellis Wood Dance, SB Dance, Repertory Dance Theatre, Ririe-Woodbury Dance Company, and Wasatch Dance Collective. Her website is sleepdance.org.

PROGRAM NOTES

Selections from *Every Night I Lose Control*
by **Courtney Bown**

For voice, live electronics, and accelerometer

N for Neville who Died of Ennui

In which the computer gets bored, changes the rules, and the musician must learn how to play the piece all over again in the middle of performance. Eventually, the computer's attention span gets shorter and shorter. The performer will not be able to learn as fast as the parameters change. Everything will spiral out of control.

Balancing Act

In which, the performer must follow an invisible dot as it follows a spherical path using the accelerometer on her wrist. When she is failing, more and more noise appears in the mix. Also, the percussion parts begin to go out of sync in proportion to how far she is from the path. She must use these clues to find her way. She is doomed to fail. Themes of tango, disintegration, being a living mirror.

Losing love in magnetic time

For fixed media, marimba, and vibraphone

This is the last composition of a series of pieces that deal with the concept of places in time gradually becoming magnetic. The placement of sound and notes in time in the piece start out as completely random, but as the piece goes on they become more or less ordered, as if particular places in time or rhythms are exerting a magnetic force on the sound. This is most apparent in the vocal tape part of the piece, where one can hear pieces of syllables start to coalesce and become words.

Roots* by **Carmen Caruso*

Roots is a suite of two pieces which are designed to contrast with each other. The first piece, *The Ju n Gle [c o n c r è t e]*, conjures up imagery of the city. The second piece, *BIG o p e n (un)empty*, paints a picture

of the desert. This contrast is a metaphor for the landscape of the west coast, which she calls home. The suite is also rooted in her own philosophy, beism, which is based around ideas of universal human connection. *Roots* is part of her debut album, *The Tree Philosophies*, which is a musical setting of her philosophy. The album will be completed sometime next year. It is written for voice and an electronic musical instrument called the Carmenizor. The Carmenizor is a controller for performance, a small electronic box that can transform her voice into its own orchestra.

No. 5* by **John Arroyo*

No. 5 is a further exploration of noise within dance. It is inspired by a previous collaboration with the choreographer Stephanie Sleeper that utilized noise. The first movement explores the relationship of the electronic musician to the careful movements of the dancers. Non-idiomatic correlation of the performers and structured improvisation bring the piece together and then build to set the stage for the second movement. The second movement brings the addition of percussionists and the dance extends into the use of idiomatic sequences in not necessarily traditional ways. It is this part of the piece where the varied interests and styles of the composer come together. You could call it electromash. Choreography by Stephanie Sleeper.

Travel Diary* by **Paul Lansky*

Travel Diary is a kind of meditation on travel, particularly for those who don't do it that much. While not literally programmatic, each movement has some characteristics that reflect the sense of its title. The first movement, *Leaving Home*, surveys the percussion ensemble, looking around to see what we've packed for the trip, making sure we have what we need. In the second movement, *Cruising Speed*, we get onto the highway or into the air and are on our way. The third movement, *Lost in Philly*, was inspired by a minor disaster I once had after packing

PROGRAM NOTES CONTINUED

my wife and two small children in the car for a trip from Princeton to Los Angeles and promptly taking a wrong turn leaving us searching for a way to get past Philadelphia (with the younger child asking ‘are we there yet?’). Finally, the last movement, *Arrived, Phone Home*, has some references to old signaling devices, horn calls, morse code, and ends with a spirited feeling of relief to have finally arrived, only to sink into a relaxing sleep at the end. *Travel Diary* was commissioned by the Meehan/Perkins Duo in 2007 and first performed by them at the Round Top Festival in March 2008.

Songs for voice and live electronics

by **Amy X Neuberg**

Much of my music is loop-based; single vocal or instrumental lines are recorded in real time, then “overdubbed” to build up layers of harmonies and

rhythms. For each song, I have programmed each of 12 touch-sensitive pads to perform a different function, such as trigger a note or sample, send instructions to my looping device to record or overdub a loop, or send changes to my digital mixer to alter the effect on my voice. As I step on the pedal to cycle through the songs or sections, my entire setup of pads, mixer settings and available sounds changes accordingly.

I love the science and sonic possibilities of electronics, but as a performer I especially enjoy the challenge of using them expressively and physically. For this reason I choose to play the electronics live rather than rely on automated functions or canned tracks, and I like to think that by using clearly visible actions the audience is drawn into the creation process, making the experience more intimate.

DEPARTMENT OF MUSIC
30TH ANNUAL FESTIVAL OF NEW MUSICS
DARTMOUTH COLLEGE
APRIL 27–MAY 4

UNDERGRADUATE PERFORMANCE SHOWCASE

Wednesday, April 23 • 12:30 pm

Faulkner Recital Hall • Free

This concert features performances by Dartmouth undergraduate performers and composers. This will feature Emmett Knox, Jordana Kier, Keewon Kim, Henry Danaher and others.

GRADUATE ELECTRO-ACOUSTIC SHOWCASE

Sunday, April 27 • 4 pm

Faulkner Recital Hall • Free

This concert highlights music coming from the Dartmouth Electro-Acoustic Music Program, including world premieres by Michael Chinen, Beau Sievers, Kristina Wolfe and others.

A NIGHT OF IMPROVISATION

Saturday, May 3 • 8 pm

Faulkner Recital Hall • Free

The latest in improvisation with Dartmouth Faculty Newton Armstrong, special guests Will Guthrie, Jesse Kudler, Dustin Hurt, Beau Sievers and Razorbloodz.

FINALE CONCERT

Sunday, May 4 • 6 pm

Faulkner Recital Hall • Free

A concert featuring Dartmouth performers Newton Armstrong, Jordana Kier, Doug Perkins and Larry Polansky with special guests Will Guthrie, Brendan Murray and Howard Stelzer.

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu.

DARTMOUTH WIND SYMPHONY

Around the World in 80 Minutes

Max C. Culpepper, conductor
Stephen Langley, narrator

with special guest
David Amram, flutist/multi-instrumentalist/composer
and soloist
Bonnie Hennessee '08, soprano

Music for winds from Europe and North America.

Friday, May 2 • 8 pm

Spaulding Auditorium • \$14 • Dartmouth students \$3
All other students \$6



DARTMOUTH COLLEGE GOSPEL CHOIR

Seniors' Choice

Walter Cunningham, director

The graduating seniors select their special choices for the program, making for a renewing experience guaranteed to elevate your spirits and connect you with community.

Sunday, May 4 • 2 pm

Spaulding Auditorium • \$12 • Dartmouth students \$3
All other students \$6 • General admission



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Assistive Listening Devices available in the lobby.



DARTMOUTH
RECYCLES

If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.