NORTH CAROLINA NEWMUSIC INITIATIVE
INITIATING NEW IDEAS ABOUT NEW MUSIC
WWW.ECU.EDU/NEWMUSIC

2018-2019 SEASON
All events free, 7:30pm in A.J. Fletcher Recital Hall, unless noted

ModernMedieval Trio of Voices
September 13, 2018
Adam Unsworth, horn & Catherine Likhuta, piano
October 25, 2018
Premiere Performances
Student composers/student performers
November 19, 2018
ModernMedieval Trio of Voices
January 10, 2019 (rescheduled due to Florence)
Kristin Lee, violin & Kwan Yi, piano
January 25, 2019
Transient Canvas
Amy Advocat, bass clarinet & Matt Sharrock, marimba
February 21, 2019
Frequencies
Student contemporary music ensemble
February 26, 2019
ECU Opera Theater
WORLD PREMIERE NEWMUSIC INITIATIVE COMMISSION
Melinda Wagner’s Tell It Slant
March 22-23, 2019

➔ The Machine Is Neither...
Emma Hospelhorn, flute & Igor Santos, electronicist
Bringing together gesture and sound
WORLD PREMIERE NEWMUSIC INITIATIVE COMMISSION
March 23, Dance 2019, McGinnis Theatre
(tix: 800-ECU-ARTS)
March 25, 2019, Fletcher Recital Hall, free
Premiere Performances
Student composers/student performers
March 26, 2019

ECU Symphony Orchestra
Jorge Richter, Director
Composition Competition Winner
April 6, 2019, Wright Auditorium
Premiere Performances
Student composers/student performers
April 16, 2019

and the
NORTH CAROLINA
NEWMUSIC INITIATIVE
present

THE MACHINE IS NEITHER
music in motion

EMMA HOSPELHORN, performer
IGOR SANTOS, live electronics

March 25, 2019, 7:30pm
A.J. Fletcher Recital Hall, Greenville, NC
The Machine Is Neither (TMIN)
Ben Sutherland, creator/programmer
Emma Hospelhorn, creator/performer
Igor Santos, live electronics

Twist/Twitch (2017/2019)  TMIN
Emma Hospelhorn, gestural control

Divining Rods (2013)  Ben Sutherland
Emma Hospelhorn, flute

Shimmering Between Spaces (2013)  Ben Sutherland
fixed media

Crust, Mantle, Core (2019)  Emma Hospelhorn
Emma Hospelhorn, flute

Feral Synaptic Overload (2013/2019)  TMIN
Emma Hospelhorn, flute and gestural control

Cicada Mechanics (2013)  Ben Sutherland
fixed media

Terra Lingua (2019)  TMIN
I. Morph
II. Horizon
III. Babel
IV. Horizon/Babel

Dancers/gestural control: Megan Crotty, Donterreo Culp, Casey Fitzsimonds, Megan Shepherd, Shannon Wright
Choreography: Teal Darkenwald, John Dixon

Emma Hospelhorn, flute; McKinley Baker, bass clarinet
Kyle Newell, bassoon; Hee Yeon Him, violin
Alice Rosario, viola; Hee Ye Kim, cello
Live electronics: Christopher Short, Igor Santos
Video design: John Dixon, Michael Shoaf
Alex Davis: sound & multimedia coordinator

Please join Emma Hospelhorn, Igor Santos, and all this evening’s performers at a reception in the lobby following this evening’s music.

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The NORTH CAROLINA NEWMUSIC INITIATIVE is made possible only with the generous sponsorship of foundations, corporations and individuals. We are profoundly grateful for the support they offer, and proudly count those below among the Initiative’s benefactors (current as of 12/13/18):

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To become a friend of the
NORTH CAROLINA NEWMUSIC INITIATIVE
contact Edward Jacobs, 252-328-4280 or newmusic@ecu.edu

With special thanks to Chris Buddo, Chris Ulffers, Tom Huener, Harley Darrt, Thomas Sisson, Alex Davis, Paula Toothman, Dawn Phillips, Denise Warren, Michael Crane, Dominick Mrakovich; the School of Music staff, faculty and students for their ongoing support.
To Pattie, thanks for everything you do year-round.

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Terra Lingua, or literally, “Earth Language,” is a work in which a dancer wearing a motion-capture suit moves through a world upon which they exert increasing amounts of control, while an ensemble of improvising musicians comments upon that sonic world. In the first movement, Morph, the dancer’s movements influence the timbre of the soundscape; in the second movement, Horizon, the dancers “swim” through the earth and air, creating sound as they disturb the fluttering fields of air and growing fields of earth. In Babel, embodied motion becomes the underpinnings of speech, which color the rest of the work, culminating in a fragmented soliloquy on what it means to be human.

This work is a NC NewMusic Initiative commission, supported by funds from the College of Fine Arts and Communication, with additional support from The School of Music, The School of Theatre and Dance, and a CFAC Research and Creative Activity Award.

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Since 2001 the NC NEWMUSIC INITIATIVE has been breaking ground on music’s future and bringing new sounds and ideas to Greenville. Your support has made it possible for us to explore works for dance, opera, orchestra, solos, ensembles, voices, instruments, and electronic media, in venues throughout our community, ranging from St. Paul’s Church, the Greenville Town Common, Starlight Café, and Tipsy Teapot, to Wright Auditorium, McGinnis Theater, ECU’s Todd Dining Hall, and the A.J. Fletcher Recital Hall.

You, our Greenville community, have made possible these many years of transforming the future of music through our guests, commissions, home-grown music, world premiere performances, and recordings. Now our expanding mission is becoming a reality, as we implement unique models for commissioning, broader concert scheduling, new approaches to audience engagement, and a recording series.

This ambitious and innovative set of initiatives also creates additional opportunities for you to become involved. If you would like to explore other ways to further this mission—perhaps with a personalized commission or event—we would welcome the opportunity to customize a project to your interests.

We look forward to the most important form of support, your engagement with new ideas about new music, and to hearing your thoughts about what you encounter at the NC NEWMUSIC INITIATIVE’s many events this season.

Thank you for joining our season’s engagement with new ideas.

Ed Jacobs
NewMusic Initiative Founding Director

About this evening’s musicians

The Machine is Neither...
is an interactive electroacoustic collaboration between artists Emma Hospelhorn and Ben Sutherland that uses motion capture technology to blur the line between movement and instrumental performance. Their most recent explorations use a motion capture suit to transform the expressive possibilities of a human body in motion. Other projects include Tree of Secrets, an interactive installation that transforms participants’ whispered words into a bed of living sound; Twist/Twitch and Drones/Dust, in which performers’ muscular impulses help them create pulsing, house and trance-inspired soundscapes; and Simulacra Lingua, a virtuosic work for flute and gestural control that explores the intersections between music and language. The name of the collaboration comes from a quote by H. H. Stuckenschmidt: “The machine is neither a god nor a devil.”

Sometimes we collaborate with dancers, whose bodies become the instruments we work with. Sometimes we provide the bodies ourselves.

To learn more, go to www.themachineisneither.org

Ben Sutherland is a musician/sound artist, computer audio specialist, and teacher. As an audio technologist, he is particularly interested in interactive computer music systems; in pushing the bounds of existing audio tools (software, hardware, instruments); and in developing new or modified tools for creative and artistic purposes. He also composes and performs in a variety of genres and styles, both above- and under-ground. Ben is Associate Professor and Interim Chair of the department of Audio Arts and Acoustics at Columbia College Chicago. He holds a B.A. in music from Oberlin College/Conservatory, and an M.A. and Ph.D. in music composition from the University of Chicago.

Emma Hospelhorn is a flutist, collaborator, teacher, and researcher who performs internationally as a chamber musician, soloist, improviser, as well as with a number of rock and pop groups. She is a member of Ensemble Dal Niente and The Machine is Neither, and is the music director for Musical Bridges to Memory, a therapeutic intervention for patients with dementia and their families. She holds a PhD in Learning Sciences from the University of Illinois at Chicago,
where her research focuses on spatial and embodied group learning in musical contexts, as well as bachelor’s degrees from Columbia University and CUNY Queens College. She was a member of the Civic Orchestra of Chicago from 2007-2009.

Igor Santos is an electronicist and composer whose music has been performed internationally, by ensembles including Ensemble Intercontemporain, Ensemble Dal Niente, Alarm Will Sound, eighth blackbird, Spektral Quartet, POING, the American Composers Orchestra, and The Florida Orchestra. Igor has earned degrees in Music Composition from the University of Chicago (Ph.D. 2018), the Eastman School of Music (M.A. 2012), and the University of South Florida (B.M. 2010).

About this evening’s program

Twist/Twitch (2017, rev. 2019)
In this work, a performer’s muscular impulses shape a growling, distorted rumble by “twisting” and “twitching” their arms, thereby controlling pitch and frequency. When slowed down enough, the rumble becomes a comprehensible, metronomic rhythm, which forms the foundation for a pulsing, seething electronic soundscape.

Divining Rods (2013)
This duet between a flute and listening “machine,” composed in 2013 by Ben Sutherland for Emma Hospelhorn, represents the germinal work for the collaboration “The Machine Is Neither.” The Machine assumes a simple, direct performative role, “listening” and responding to the flutist’s performance. The computer outlines a long downward frequency sweep, the arc of which follows closely the flute’s musical activity. Whenever the flute pauses, the audio simultaneously halts its singular progression and begins to disintegrate. The flutist, in turn, responds to both the arc and the disintegrating texture, shaping her performance in response to the computer’s “movements.” Though simple in its procedure, the result is not an instrumental solo “with electronics,” but a fully interactive duet in which the performers - one human, one not - listen and respond to one another.

Shimmering Between Spaces (2013)
The two interstitials on this evening’s program are part of a series of works that explore and celebrate the byproducts - the sonic detritus - of the mp3 perceptual encoding process. The central materials in these works are the sonic remainder of the cancellation of mp3 encoded files with their time-aligned, inverted, uncompressed counterparts.

Crust, Mantle, Core (2019)
The Earth is layered in spherical shells: atmosphere, solid crust, viscous mantle, liquid outer core, solid inner core. This largely improvisational piece attempts to sonify those shells through increasingly dense layers of sound.

Feral Synaptic Overload (2013, rev. 2019)
A short, ferocious, spastic flute solo forms the central pillar of this tripartite structure, framed by two gestural solos in which electronic sounds are controlled by myoelectric impulses from the performer’s arms. The central flute section triggers an immediate and visceral rhythmic heterophony in the percussive computer part, which “listens” to the flute’s sounds and attempts to imitate them. When the flute piece ends, control of the percussive elements shifts to the performer’s gestural impulses, concluding the work with a solo of variable length and character. This work was originally created as a duet between a flutist and a dancer interacting with Kinect motion capture technology, but has been re-worked for a single flutist wearing myo bands as a form of gestural control.

Cicada Mechanics (2013)
As sonic poem, this work is inspired by the cicada’s warbling song, soothingly droning and violently rhythmic, natural and unnatural, living and dying. Equal parts study and song, process and fantasy, the work revels (as does so much of life) in the spaces in between.

Terra Lingua (2019)
“An individual, a thing apart from its environment, and apart from all things in that environment; an individual was a type of thing for which symbols were inadequate, and so names were invented. I am invented. I am not a round warm blue room. I am someone in that room; I am—”

— Samuel R. Delany, Babel-17 (cont’d)