MILLS COLLEGE

SIGNAL FLOW

2015

MARCH 5 - 8TH

LITTLEFIELD CONCERT HALL

@ MILLS COLLEGE

5000 MACARTHUR BLVD
OAKLAND, CA 94613
Spanning four days and taking place throughout the picturesque Mills campus, graduate students will be presenting a wide variety of new compositions, improvisations, and installations. Signal Flow is a celebration of innovative sound art in all its forms, and affords audiences the chance to experience the cutting edge of music. Over the course of four days of programming, the public is invited to sample the latest offerings by student composers, performers, and artists who have taken up this legacy and who in turn are charting new territories of their own.

www.Signal-Flow.org
THURSDAY, MARCH 5TH, 8PM

Within A Soundscape – Scorned Confusion
Stephanie Neumann

Fish and La Résistance
Matthew Fisherkeller

TRIO: 3 of my favorites for your enjoyment
Remembering Tony, Duo #1 violin and piano, and Primavera
Mary Bianco

The Abundant’s Eye
Dan Gottwald

Paths II
Matt Driscoll

Pressure Diagram
Jesse Austin

FRIDAY, MARCH 6TH, 8PM

String Quartet n.1 “Luminous continuum”
Victor Grinenco

The Contextual Ambiguity:
Of A Synthetic Nature
Josh Casey

Non-Skid Tread
Robert Fox

Wirata
Yari Bundy

Mirror Pool/Lethe
Christopher Douthitt

Songs of Inanna
Georg Hilmarsson

고향 (go-hyang)
Julie Moon

SATURDAY, MARCH 7TH, 8PM

(de)attachment for saxophone quartet
Julie Herndon

Ashen Curtain
Sam Hertz

Kalimotxo
Zachary Lewis

Kaiho
Brenna Noonan

Owen Cannon

Metastatic Dandelions
Will Gluck

SUNDAY, MARCH 8TH, 4PM

Interwoven
Úlfur Hansson

In Honor of Dave Brubeck
Stephen Parris

All the Useless Things My Hands Have Done
Cory Gehrich

The Song of the Sea
David Katz

VANISH
James Perley

who(se) will
Erika Oba
**THURSDAY, MARCH 5TH, 8PM**

**Within A Soundscape – Scorned Confusion**  
Stephanie Neumann  
Voice: Megan Meyer  
Violin: Gabby Fluke-Mogul  
Flute: Erika Oba  
Piano: Julie Herndon  
Percussion: Nava Dunkleman  
Wine Glasses: Julie Herndon, Nava Dunkelman, Megan Meyer  
Sound Artist: Stephanie Neumann  
Dancer: Lauren Baines, Megan Meyer

**Fish and La Résistance**  
Matthew Fisherkeller  
Voice: Kyle Reed, Katie Geyer, Allie Bach  
Keyboard: Jake Thornton  
Percussion: Kirsten Larson, Eric Lawson  
Violin: Mia Bella D’Augelli  
Viola: Shawn Prudhomme  
Violoncello: Leo Baluk  
Flute: Tena Kaplan  
Clarinet: Paul Sinclair  
Trumpet: Shane Cox  
Trombone: Adam Zaves  
Guitar: Matthew Fisherkeller  
Bass: Jordan Latini

**TRIO: 3 of my favorites for your enjoyment**  
*Remembering Tony, Duo #1 violin and piano, and Primavera*  
Mary Bianco  
Violin: Alyssa Quiogue  
Flute: Michelle Lee  
Piano: Anastasia Reshetikhin

**INTERMISSION**

**The Abundant’s Eye**  
Instrument Design and Fabrication by Dan Gottwald  
Performed by The Analogous Ensemble:  
The Ciliary Body/String Section:  
Adam Adhiyatma, Marissa Deitz Wall, Adria Otte, Stephen Parris  
The Llsh/Percussion & Bowed Lamellophone:  
Dan Gottwald, ALAN  
The Nest of Tears/Percussion: Sharmi Basu  
The Seering/Wind Section:  
Olen Gottwald, Jacob Lane  
The Transient Participle/Percussion and Movement:  
Sophia Colmenarez, Jaq Gauthier, Sarah Melish, Megan Meyer, Megan Roger, Heather Stockton  
The Eye: Julie Herndon

**Paths II**  
Matt Driscoll  
Piano: Kataryna Kopelevich  
Saxophone: Kimberly Nucci  
Violin: Stella Roshi-Moles  
Guitar: Alex Cohen  
Bass: Jason Carr

**Pressure Diagram**  
Jesse Austin  
Flute: Adriana Rueda Garcia  
Cello: Marissa Deitz Wall  
Guitar: Christopher Douthitt  
Percussion: Jesse Austin
Within A Soundscape – Scorned Confusion
Stephanie Neumann

Within sounds that we choose to hear or filter out, I believe musicality and psychological baggage exists. Using field recordings as a starting point, this piece emerged from employing different aspects of psychoacoustics, allowing me to create parts for my live performers. The combination of acoustic instruments and familiar sounds engage each “body’s” personal experience through each soundscape, whether it be performer or audience member. To enhance and complement this experience, dancers are presented as the consciousness of the performance space soundscape.

Fish and La Résistance
Matthew Fisherkeller

South
West
Then you must see

TRIO: 3 of my favorites for your enjoyment
Mary Bianco

Remembering Tony was composed with love and tears during the week following my husband’s death 9 weeks ago.
My Duo #1 is the product of 2 years of tweaking and trying various ideas for a lively duet.
Primavara springs forth from Quatro Stagione composed over a year’s time for the N.Y. Salome Chamber Ensemble.

The Abundant’s Eye
Dan Gottwald

The Abundant is a very large entity with a very large eye. The Abundant’s Eye is a performance composed of the smaller parts of that eye. Each component instrument or group of instruments represent, in form, sound and motion, functions within the eye. They are distributed throughout space as an exploded model and conducted by the projected eye. On stage are the Ciliary Body (a network of fibers that work to tension the lens to focus) the Ilsh (the lens and iris) and the Nest of Tears (expressive and elimination processes). Off stage are the Transient Participle (visual phenomena that occur within the eye but are potentially seen as external) and the Seering (external influences that affect the eye through material contact).

Please visit dangottwald.com to view the score and photographs of the instruments for The Abundant’s Eye.

Paths II
Matt Driscoll

Performers begin with strict phrases, then gradually unfold into improvisation.

Pressure Diagram
Jesse Austin

In "A Deleuzian Noise/Excavating the Body of Abstract Sound,” Sean Higgins writes: "An idea, the proper operation of a body struck by the sensory but not sensible, is a noise caused by the sensory noise of the real. The noise of the faculties grating against one another attempting to recognize meets the sensory noise given the body from the outside. An idea is a new sensitivity to external and internal differentials. Where music would proscribe a model for easy recognition of the musical, an a-musical noise could engender a sonic idea unfit for such recognition: It is not expressed in terms of rhythm or harmony, only open-ended sonic diagrams. The proper sonic idea is not an abstraction that suppresses the empirical, but a diagram of sonic potential."

Pressure Diagram is an exploration of communication and information dynamics in microscopic spaces. The score provides the performer a highly detailed, but at the same time unspecific set of interactions with their instrument. The score is not a stand in for definite sounds, but instead is a map or interface for each performer to explore and discover what exists within these spaces both on their own and as a group. The notation only concerns potential energy, lines of force, and vectors of activity, and the overall structure of the piece is built in real time through a system of contingencies between each performer.

- Jesse Austin, March 2015
Stephanie Neumann currently attends Mills College receiving a Masters Degree in Music Composition. In the past, she was the sound designer and engineer for many Miami University-Oxford and Guest Theatre productions, has attended extra schooling at The Recording Workshop, and continues to stay involved in the audio world. Stephanie has also won several composition contests and has experience in writing anything from popular music as a singer-songwriting to many different types of contemporary pieces. She continuously works on electroacoustic music, dealing with the psychoacoustics between live instruments and recorded soundscapes. Stephanie is also a consistent performer, and has primarily studied saxophone, voice, and steel pan.

Matthew Fisherkeller
Facilitating and composing for the new group "La Résistance", Mr. Fish is aspiring to prepare politically, socially, and environmentally focused music that hopes to fuse not only different cultures and ways of thinking, but also different styles and ways of hearing and appreciating music. In the first of a series - a progressive, socially-powered, pop-chamber fusion album entitled "Step 1. Organize", the songs reach a great variety of influence and style, all while maintaining a serious yet light-hearted gaze on the task at hand: Organizing to properly educate, create equality, end corruption, and attain peace.

Coming in March @ nous-sommes-la-resistance.bandcamp.com

Mary Bianco
Hailing from New York and writing music since the age of 4, I am now a principal composer for the N.Y. Salome Chamber Orchestra. My style is retro/classical. I have and shall continue to compose for professional musicians, friends, children, theater, vocal and dance. Music is my food of life, and composing is main course.

Dan Gottwald is a sculptor, sound artist, instrument builder and composer. He enjoys blurry lines and points of contact. Current projects include: The CHIME SF installation for the Market Street Prototyping Festival in San Francisco (4/9/15-4/11/15). Collaboration with Inkboat Dance Collective for 95 Rituals, a collection of dance works honoring Anna Halprin (Summer 2015 in various Bay Area locations) Artistic direction/instrument design and composition for The Analogous Ensemble. He holds a BFA in studio art from the University of New Mexico and, soon, an MFA in electronic music from Mills College.

Matt Driscoll holds a BA in Music Education and a minor in Jazz Studies from Sonoma State University, as well as a Single Subject Teaching Credential in Music from San Francisco State University. He is currently working on a MA in Composition at Mills College in Oakland.

Jesse Austin is a composer, new music performer, and improviser. He focuses on the irreplicability of live performance through reactive compositions that emphasize the physicality of sound production and real-time non-linear interactivity. Jesse plays percussion and live electronics, and moonlights as a Salsa and Jazz pianist.
FRIDAY, MARCH 6TH, 8PM
TONIGHT'S PERFORMANCES WILL BEGIN IN THE LITTLEFIELD FOYER

String Quartet n.1 “Luminous continuum”
Victor Grinenco
Violin: Gabby Fluke-Mogul
Hardingfele violin: Victor Grinenco
Viola: Bryce Hathaway
Cello: Marissa Deitz Wall
Visual Arts: Daniel Granda Rojas

The Contextual Ambiguity: Of A Synthetic Nature
Josh Casey
Electronics: Josh Casey

Non-Skid Tread
Robert Fox
Video & 4 channel sound: Robert Fox

INTERMISSION

Wirata
Yari Bundy
Violin: Gabby Fluke-Mogul
Cello: Marissa Deitz Wall
Clarinet: John McCowen
Saxophone: Adam Hirsch
Electronics/Processing: Yari Bundy

Mirror Pool/Lethe
Christopher Douthitt
Piano: Brett Carson, Julie Moon
Electronics: Christopher Douthitt

Songs of Inanna
Georg Hilmarsson
Voice: Rachel Austin
Flute: Erika Oba
Clarinet: John McCowen, Paul Taylor Sinclair
Percussion: Zack Lewis, Jesse Austin
Piano: Kataryna Kopelevich
Violin: Gabby Fluke-Mogul, Adria Otte, Tim Kim, Victor Grinenco
Viola: Sasha Reed
Cello: Marissa Deitz Wall
Contrabass: Sam Hertz
Conductor: Steed Cowart

고향 (go-hyang)
Julie Moon
Electronics: Adria Otte, Josh Casey
Flute: Erika Oba
Percussion: Nava Dunkelman
Violin: Adria Otte
Contrabass: Sam Hertz
Voice: Julie Moon
Chorus: Rachel Austin, Katherine McDonald, David Katz, Georg Hilmarsson, Tim Kim
Mixing Engineer: David Cummings
Artwork: John Felix Arnold III
String Quartet n.1 “Luminous continuum”  
Victor Grinenco

Defying time and space, creating a perceptual cluster that resonates infinitely. The piece is a moment out of time, where contemplation of beauty becomes the only thing that matters. Outer reverberation, the hall resounds, vibrates, each space shines in an ineffable manner, each moment is unique, only the present time lives. Inner resonances, the beauty of each soul, beats, is the indescribable beauty that dwells in every being, is expressed and released, expressed and released subtly and controlled, in a delicate way, and beautiful.

Mirror Pool / Lethe  
Christopher Douthitt

Back when the road to reincarnation passed through the underworld, souls could drink from two waters. The mirror pool was the mother of muses, where thought refracted, distended, and clarified; Lethe wiped memory clean. This music is designed more as an imaginary topography than as a fixed object or predetermined sequence of events. The pianists are given a set of materials to investigate: a melody, a network of scales, various chord combinations, rhythmic motifs, and expressive text. At the same time, the electronics create series of sonic environments that transform, react to, and provoke the performers. The result is a tour through a set of continually shifting relationships—some volatile, others placid—where the familiar becomes denatured, forgotten, and, hopefully, misremembered. This music relies heavily on performer choice. Without Julie and Brett, it would simply be a different piece. I can’t thank them enough for their creative input, compositional instincts, and enthusiasm for collaboration. They deserve much of the credit. By the same token, without my thesis advisor Chris Brown, I’m pretty sure no sound would actually emit from the speakers. Thank you for all of your guidance.

The Contextual Ambiguity: Of A Synthetic Nature  
Josh Casey

Inspired by the sounds of 580, BART, science fiction films, and my own imagination, this piece is a study of synthesis, processing, the challenge to genuinely express my self, and the ambition to create enough sonic material that feels complex, familiar, abstract, natural, and futuristic.

We hear noise everyday and everywhere around us but do we normally hear it in the context of a concert hall with the intention to actively listen to it? Utilizing homemade digital instruments and a custom designed circuit, I have processed simple waveforms to have a certain natural complexity and ambiguous familiarity. Abstract lines, dots, splotches, and silence exude before a living breathing synthetic nature takes over the space and envelops the listener in an ecosystem of systematic disorder. Note: No sampling/samplers/samples/recordings were used in this piece. Everything is being generated in real time.

Non-Skid Tread  
Robert Fox

I have always been interested in the surface quality and physical relationship of sound/image.

Working with 16mm film and optical sound in the 1980’s and early nineties, I was able to explore these qualities directly in manipulation of the film surface and the limitations inherent in monaural optical sound. Moving over to digital media forced me to step back and develop strategies that that could allow me to continue this process in a medium that offers better access and quality but at the same time is limited in the direct manipulation of the material. Since making the move a number of years ago to computer-based technology, I have found it much closer to musical form through improvisation, visual composition, in addition rhythmic motifs and interaction between sound and picture.

Wirata  
Yari Bundy

Based on the traditional rhythmic patterns of the Balinese Kecak vocal chants, Wirata replaces the human voice with that of the Cello, Violin, Clarinet and Saxophone. The expansion of the patterns to include both pitch and timbre create a new dimension of melody and harmony. Beginning with the traditional orientation of the Kecak patterns, the piece moves into new combinations building ever-expanding rhythms and melodies. Midway through the piece the performers are given creative freedom to improvise with the given set of patterns and are encouraged to experiment with both intonation and pitch. The piece concludes with the unified sound of all instrumentalists expanded, processed and moved throughout the hall to create an immersive and meditative finale.
Inanna is a very strong and powerful Goddess, who draws her origins from ancient Mesopotamia (ca. 4000-3100 BC). Inanna—Queen of Heaven, Goddess of Love, Wisdom, War, Fertility and Lust. Inanna was also associated with rain and storms and with the planet Venus, the morning and evening star. The texts I’ve set are from two different stories although they are of course linked. The first one is from “The courtship of Inanna and Dumuzi”. Dumuzi is Inanna’s future husband, whom she will sacrifice to the Underworld in return for her own life. The poem is when she is seducing him into becoming her lover.

What I tell you
Let the singer weave into song.
What I tell you,
Let it flow from ear to mouth,
Let it pass from old to young:

My vulva, the horn,
The Boat of Heaven,
Is full of eagerness like the young moon.
My untilled land lies fallow.

As for me, Inanna
Who will plow my Vulva?
Who will plow my high fields?
Who will plow my wet ground?

As for me, the young woman,
Who will plow my vulva?
Who will station the ox there?
Who will plow my vulva?

The second poem that I set is from the story, “The Decent of Inanna”. The story tells tails about her journey to the Underworld and her return. She has to sacrifice her lover in order to rise from the Underworld. It’s a compelling story of a strong and powerful woman who is an adventurous warrior. Although she sacrifices Dumuzi her lover, she mourns him. I chose that beautiful poem.

Gone is my husband, my sweet husband.
Gone is my love, my sweet love.
My beloved has been taken from the city.
O, you flies of the steppe,
My beloved bridegroom has been taken from me
Before I could wrap him with a proper shroud.

The wild bull lives no more.
The shepherd, the wild bull lives no more.
Dumuzi, the wild bull, lives no more.

I ask the hills and valleys:
Where is my husband?
I say to them:
I can no longer bring him food.
I can no longer serve him drink.

The jackal lies down in his bed.
The raven dwells in his sheepfold.
You ask me about his reed pipe?
The wind must play for him.
You ask me about his sweet songs?
The wind must sing them for him.
고향
(go-hyang)
Meaning: ‘roots’; ancestral home
Origin: 故郷; 故 (‘ancient’) 郷 (‘village’)

thirteen years later i return
the aroma of familiarity undeniable unquestionable
left a child the child left

where there is past suffering echoes
through pain astounding beauty
graping shreds of innocence white knuckled fear
let go

5, 6.5 miles away found home
home is here
home is everywhere when it exists within
i am here
i am home

Thank you to my performers, professors, and colleagues for sharing the process and this journey with me.

Julie Moon
Victor Grinenco (Buenos Aires, 1984), composer, improviser and performer. Dedicated to contemporary music, experimental music and free improvisation. His main goals as person and as an artist are, tirelessly seeking for the goodness, truth and beauty, and his detachment from the academic clichés are founded in the development of new instrumental techniques, graphic scores, improvisation and experimenting with everyday objects.

Christopher Douthitt is a composer, guitarist, and songwriter from Spokane, Washington. His music draws on many traditions, from 20th century classical to American primitive guitar to free electronic improvisation to spoken word. He is interested in the use of electro-acoustic techniques to explore the intersections and points of tension between compositional architecture and immediate live performance. Douthitt earned an AB in Music from Princeton University and an MM in Music Theory from Northwestern University. He is currently pursuing his MA in Composition at Mills College. He also writes for and fronts the Austin, Texas-based band, The Glyphs.

Josh Casey is a composer, engineer, and performer who explores feedback loops and complex synthesis using custom designed instruments in the search for original material, and to push the limits of electronic sound.

Robert Fox is an award-winning experimental film/video maker, sonic composer and visual artist. His work has been shown in various bay area venues over the years. In addition, he has had his work viewed around the United States and abroad. Robert received his BFA from Otis Art Institute in Los Angeles where he studied printmaking and intermedia. In 1982 he moved up to San Francisco enticed by the history and vibrancy of the bay area experimental film tradition, receiving an MFA in filmmaking from the San Francisco Art Institute where he studied with Gunvor Nelson, Lawrence Jordan and numerous filmmakers and artists who have become mentors, friends and colleagues. He is currently working towards an MFA in Electronic Music at Mills College in Oakland. “Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that’s creativity.” - Charles Mingus

Yari Bundy
As an MFA student in the Electronic Music and Recording Media program, Yari is expanding his compositional vocabulary through new methods of sound capture and synthesis as well as branching out into installation based interactive sound sculptures. Gaining a renewed sense of wonder and excitement for the ever present and beautiful sonic landscape, Yari integrates his diverse musical talents and influences into a cohesive, poignant manifestation of his own individual voice. His music often incorporates complex technological concepts while producing rich, warm textures that lend themselves to melody and harmony.

Georg Kári Hilmarsson is an Icelandic composer/musician. His works include compositions for film, theatre and performances. Georg graduated from the composition department of the Icelandic Academy of the Arts in 2013, where he studied under the supervision of film composer Hilmar Örn Hilmarsson and Úlfar I. Haraldsson. Georg’s graduation project featured over 70 people and was performed at Harpa, which is home to the Iceland Symphony Orchestra and the Icelandic Opera. His work has been featured in festivals like Salisbury International arts Festival, Umeå International Choir festival, Dark music Days, RIFF (Reykjavik International Film Festival) and Lokal (an International Performing art festival in Reykjavik). Georg is also known as a performer in a few pop bands through the years and most notably as a member of the band Sprengjuhollin, which had huge national success in his home country. Georg is currently on his second year at Mills College in Oakland, working towards his MA in composition, where he has been studying closely with composers; Fred Frith, Zeena Parkins and Wendy Reid among others.

Julie Moon is a musician, studying and exploring music through the roles of performer, improviser, and composer. As a performer, she strives to deliver music with the gestural simplicity and physicality of improvisation whereas aspects of her improvisational vocabulary are derived from studies in piano music. Her current compositions are aligned with personal explorations that invite listeners to experience these emotional journeys themselves.
SATURDAY, MARCH 7TH, 8PM
TONIGHT'S PERFORMANCES WILL BEGIN AT MILLS CHAPEL

(de)attachment for saxophone quartet
Julie Herndon
Soprano  Stephanie Neumann
Alto     Adam Hirsch
Tenor    Joshua Marshall
Bass     Steve Adams

Ashen Curtain
Sam Hertz
Glockenspiel   Jesse Austin
Harpsichord   Julie Herndon
Flute         Erika Oba
Live Electronic Processing & Sound Diffusion  Sam Hertz

Kalimotxo
Zachary Lewis
Piano       Alan Holsinger, Zachary Lewis
Keyboard    Kataryna Kopelievich

INTERMISSION
(In Memory of Ted Linus Farber)

Kaiho
Brenna Noonan
Bass clarinet  Adam Hirsch
Contrabass clarinet  John McCowen
Violin         Gabby Fluke-Mogul
Viola          Sasha Reed
Cello          Marissa Deitz Wall
Percussion     Scott Siler

Owen Cannon :: Electronic Composition and Recording Media

Metastatic Dandelions
Will Gluck
Computer & Floor Control  Will Gluck
(de)attachment for saxophone quartet

Julie Herndon

Write a letter.
When you are finished, begin to play.

In (de)attachment, I consider the emotional geography of love and loss. Through the arrangement original vocal songs, I simulate the creation and storage process of memory and emotions that no longer have a home in the physical world. The players interact with these melodies in a variety of ways including improvisation, responding to text and graphics, and performing symbolic gesture. In this way, the songs become a vehicle for experience and a release into physical space.

Ashen Curtain

Samuel Hertz

After the fire, an ashen curtain hangs in front of a window, distorting and diffusing light through its scars and bruises. Scattered fragments of light create chaotic patterning on the charred walls – the reflection of an alternate place, another possible window, and other potential patterns.

In Ashen Curtain, electronic processing of the acoustic instruments creates distortions, layers, and alternatives to the performers’ notated material. Through spatialization these fragments and shadows create compositional assemblages whose identities are fluid and spontaneous, yet exist simultaneously within and in-between notation.

Thank you to my performers for working so diligently with me, and to Zeena Parkins and Fred Frith for their guidance and advice!

Kalimotxo

Zachary Lewis

A kalimotxo is a beverage consisting of red wine and cola. When viewed as a metaphor, I see in it myself, my relationships, my aesthetic, and my country. This piece is a musical representation of what kalimotxo means to me - trashy meets classy meets trashy again.

Ted Linus Farber

It is increasingly complex to find simplicity, and simplicity can be deceptively complex. Using intuition as recourse, I conjure unpredictable sounds and imagery from various sources and manipulate processes that I don’t fully understand. When one can let go of immediacy, visions are allowed to materialize through persistence of vision and open-minded collaboration. Cohesion is found through the process of trial and error, and layered soundscapes are constructed by listening and responding. Tinkering is involved. I find beauty in disciplined uncertainty.

Kaiho

Brenna Noonan

“Kaiho” is a Finnish term with no direct translation. In simple terms, it is a longing for that which is knowingly unattainable. I composed Kaiho while reflecting on my residency at the Arteles Creative Center in Hämeenkyrö, Finland in the winter of 2013. Even two years later, the memories and experiences of my time in Finland have not left me, and I find myself thinking of them often. The already brutal Finnish winter reached an apex during my time there. It snowed constantly though seldom stormed. After a few weeks of living in a refurbished schoolhouse in the country with no heat, I forgot what it was like to be warm. I did not see the sun for three weeks. I seldom slept or knew what time it was. As unpleasant as it may sound, I found I thrived in that harsh environment. Kaiho deals with, in part, the disconnect I felt between my body and mind, and the subsequent breakdown of bodily boundaries in a cold so severe that I felt as if I would never be warm again, and wasn’t even sure if I wanted to. Although I was in a state of near-constant discomfort, my mind had never been sharper. Led by a theme from Sibelius’s The Swan of Tuonela, Kaiho draws on traditional Finnish lament melodies entwined with my own facsimiles of such melodies. The work hopes to invoke my perceived ontological crisis as I moved timelessly through an alien world of winter.

Metastatic Dandelions

Will Gluck

Metastatic Dandelions is a story; an allegorical sonification of the horror and preceding insouciance associated with a diagnosis or future alien eschatological event.
Julie Herndon is a Bay Area composer and performer working with internal/external space, improvisation, text and graphics. She holds a B.A. in Music from St. Mary’s College of Maryland and studied piano performance at San Francisco Conservatory. Recent performance venues include Zen Mountain Cloud Center in Santa Fe, NM; Carnegie Hall, NY; and the Northern California Performance Platform at San Francisco Art Institute. While pursuing a M.A. in music composition at Mills College, she is an active dog walker, coffee drinker, and Tina Fey enthusiast.

Samuel Hertz, composer and performer, is currently pursuing his MFA at Mills College. Though classically trained, his studies in experimental literature, linguistics, and psychoacoustics steer his compositions and performances to include a wide variety of acoustic and electronic media as well influencing numerous collaborations with dance, performance and video artists such as Maryanna Lachman & Mara Poliak, Abby Crain, Jess Curtis/Gravity, and Laboratory Dancers. As a performer, he is a member of the Chicago-based performance collective ATOM-r (directed by former Goat Island members Mark Jeffery & Judd Morrissey), with whom he tours internationally. Recently, his fixed-media work has appeared at Harvestworks (NYC), Jack Straw New Media Gallery (Seattle, WA), Nebulullaby (London, UK), and ACRE-TV (Chicago, IL). In July 2015, Samuel will be an artist-in-residence and part of a two-person exhibition at the Institute for Labor Generosity Workers & Uniforms in Long Beach, CA.

Zachary Lewis is a composer and repercussionist (one who deals with the repercussions of being a percussionist). Born in North Dakota, raised in Minnesota, and schooled in various areas of New York, he enjoys writing minimalist pop songs and dreamy chamber music.

Brenna Noonan has received commissions from The Living Earth Show, Transient Canvas, Birds of Passage, saxophonist Dennis Shafer, bassist Scott Worthington, artists Pekka Ruska and Nancy Holt, and many others. She has participated in master classes with Ken Ueno, Morris Rosenzweig, Hans Abrahamsen, the Del Sol String Quartet, the Eclipse String Quartet, the QX String Quartet, and the Zodiac Trio. She provided the score for Charlsee Eberly's film Relative, a selection for the Cinema du Monde Film Festival in Rouen, France. At the first annual New Music Gathering in San Francisco she was a panelist for discussions on new music education and feminism in new music. She has been an Artist-In-Residence at the Arteles Creative Center in Hämeenkyrö, Finland where she developed her Philip K. Dick-inspired opera Dark Haired Girl. During her residency she helped form the international performance art collective Art On Demand. Art On Demand’s work has been exhibited at the Porin Taidemuseo in Pori, Finland. In 2014 she was commissioned by composer Nat Evans to participate in his mobile residency “The Tortoise and his Raincoat: Music for a Very Long Walk.” Her resultant work was exhibited at the Henry Art Gallery in Seattle, WA as part of their “Summer Field Studies.” Her works can be heard on Quakebasket, Holy Page, and Skellum Records. She has studied composition with Jan Swafford, Dalit Warshaw, Andy Vores, Gary Lee Nelson, Pauline Oliveros, Fred Frith, Roscoe Mitchell, Wendy Reid, and Zeena Parkins.

Owen Cannon is a second year student in the composition program. Since graduating from Oberlin Conservatory in 2007, Owen remained active as a musician despite working as a programmer at a large public benefit transit company in New York, and later at an educational testing service in New Jersey. Owen is an organist, too, and has presented at Puget Sound Theatre Organ Society events. Owen's current output includes chamber music, a growing collection of pop songs written under the name Sparknotes, and sound collages.

Will Gluck is a composer from Oakland, California, Seattle, Washington, and Boston Massachusetts. Sometimes a songwriter and always a brain cancer survivor, he’s inspired to write narrative, allegorical tales of disasters, told through sound and movement.
**SUNDAY, MARCH 8TH, 4PM**

**TODAY’S PERFORMANCES WILL BEGIN AT MILLS CHAPEL**

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**Interwoven**
Ulfr Hansson

**Electronics** Ulfr Hansson

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**In Honor of Dave Brubeck**
Stephen Parris

**Clarinet** John McCowen
**Gamelan** David Cummings, Matt Fisherkeller, Katie Harrell, Sam Hertz, Benny Lichtner, Patrick Liddell, Lydia Martin, Jon Myers, Stephen Parris, Daniel Schmidt

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**INTERMISSION**

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**All the Useless Things My Hands Have Done**
Cory Gehrich

**Percussion** Jesse Austin
**Electric Guitar** Chris Douthitt, Cory Gehrich
**Electric Bass Guitar** Alan Holsinger
**Bass** Steve Adams
**Drums** Michael Mitchell

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**The Song of the Sea**
David Katz

**Voice** Alex Cohen, Sam Hertz, Georg Hilmarsson, Aurora Josephson, David Katz, Tim Kim, Honor Lacin, Mateo Lugo, Katherine McDonald, Randy O’Connor, Nika Alia States, Rich Vreeland
**Flute** Mia Bella D’Augelli, Adam Hirsch, Michelle Lee, Erika Oba
**Cello** Marissa Deitz Wall, Elizabeth Mo, Shanna Sordahl, Felix Yiu
**Conductor** Steed Cowart

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**VANISH**
James Perley

**Solo Electro-Acoustic Performance** James Perley
**Custom Made/Analog Instruments** “Rattle” Instrument, Speaking Glass Harmonica
**Acoustic Instruments** voice, breathing, hand clapping
**Sampled and Synthetic instruments** Granulated Moog, Supercollider samples used with Max/MSP “Crimper Bot v4”, tape noise, processed room tones of concert hall, sampled piano and pizzicato viola
**Music and MIDI Controllers:** Ableton Push, modified expression pedal, and “Gremlins” (two modified track-ball gaming controllers)

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**who(se) will**
Erika Oba

**Solo voice** Rachel Austin
**Chorus** Stephanie Neumann, Katherine McDonald, Gabby Fluke-Mogul, Georg Hilmarsson
**Piano** Julie Herndon
**Percussion** Liz Nadolny, Zachary Lewis
Interwoven

Úlfur Hansson

hyper-connected self-replicating tessellations, spherical patterns, periodic movements in time, cross-sections of hyper-dimensional manifolds, periodic movements in space, stochastic geometry of displaced air, singular in space-time, angular in occurrence.

In Honor of Dave Brubeck

Stephen Parris

In Honor of Dave Brubeck uses metric subdivisions that are not normally found in Javanese gamelan music. The First section has a strong 3 meter feel, and the middle section with the clarinet part uses a 5 meter. The impetus for the piece came from standing in the foyer of Littlefield concert hall between the busts of Dave Brubeck and Lou Harrison.

The instruments used are an aluminum set made by Daniel Schmidt and various students from Mills College, mixed with a few instruments from a set built in the early '80s by Lou Harrison, Bill Colvig, and students from Mills College.

All the Useless Things My Hands Have Done

Cory Gehrich

I seek to make music, and to create and capture images, that are beautiful, effectual and groovy. This piece is written for a rock-and-roll ensemble with video backdrop, mixing both analog and digital effects with footage captured in Death Valley.

The Song of the Sea

David Katz

exodus 15:1-19

then waterpuller and the generated of abovestruggler poetized this poetry to what is and willed to speak i poetize to what is when what is tidally tides hurling the motor and the driver into the formless what is the daring and the tune what is an expectancy to me this is my aboveness and i crave it my originator's aboveness and i raise it up what is a messenger of fleshstrife what is the thereness shot tatterer's apparatuses and powers into the formless and its best thirdranks were cluged down the liquid finitude covered in humspace descending in shadowdepths like real stone your dominant action what is ornamented by strength your direct agent pierces the hater in the plentitude of your pridetide you ruin your counterconstructors blast out your dryflame it devours them like straw in the nonmatter of your face the formless piled up liquids stretched like real strings humspaces froze in the heart of formlessness hater deliberated i chase i attain i divide abundance it fills me up i spill my destructiveness my action impoverishes it you darken in your spirit formlessness covers them they sound like lead in enormous waters who is like your actuality what is in the abovenesses who is like your realness ornate in allfire terrifying in fames doing unachievable you lean your dominance materiality swallows them you restguide in your generosity this withness you rescue direct in your darestrength to the desire of your wholefire togethernesses shake in compliance trembling grabs the nonmovers in invasion then the tamers of redhead are startlesped the rams of fathercore are jitterheld the whole of sitters in almost singing soften out wheredeath of what is and feartrap fall on them at the extent of your reach they are stone silent to eternity your togetherness appears to beyond appears your specific possessed withness you let it enter and implant it in the elevation of your gift a pedestal for your unmoving you manifest what is my threshold your active agents ready a wholefire what is powers on through spacetime and beyond when the moving motor of interruption with its systems and managers enters in the formless mass and what is turns over them the stretched hum of formlessness the generated of abovestruggler make a practice on firm ground inside of chaos

VANISH

James Perley

“VANISH” is a four-channel spatialization that demonstrates “Non-Strategic Strategies,” an analysis of improvisational techniques in recording, composition and performance. This piece begins by circumventing the grid of conventional compositional practices with a improvisation of tones and noise that unite with acoustic instrumentation. The absence of the grid is exchanged by sustaining the same orchestrated arrangement introducing the presence of the grid, resulting in a more musical and rhythmic performance. This is realized by playing various electronic and processed acoustic instruments without a strategic metronome, melody, or compositional structure. Subsequently, tones, rhythms, and melodies are discovered by randomly quantizing layered dissonant performances and/or employing a strategy. “VANISH” shifts improvisational techniques and asks, “How does human intervention in an electronic performance modify, assemble and disassemble a composition? When the grid is introduced during this piece, do the recorded improvisations vanish and become more familiar?”
who(se) will

Erika Oba

For this piece, I drew on texts gathered from publicity materials from large energy corporations and testimonials from civilians who live in close proximity to large power plants. I chose to focus on the Chevron refinery in Richmond, CA, Tokyo Electric Power Company (TEPCO) in Fukushima, Japan, and Alpha Natural Resources in Appalachia.

This piece explores the tensions between the voices of civilians who are experiencing adverse health effects, and the large corporations who have more resources with which to make themselves heard. Even concrete evidence of specific environmental degradation is often reframed, drowned out, or obscured to the point of massive confusion. This piece is my attempt to create compositional structures that model the shifting power dynamics in that struggle.
Úlfur Hansson
I am interested in weaving different aspects of musical practice together into compositions; programming electronic sounds with max/msp or supercollider - scavenging for field-recordings - improvising with others - improvising alone in front of an audience - building instruments, working in the studio - writing orchestrations for small or large ensembles. I enjoy creating things from elements not fully understood by myself, all the while being fervent in learning new things through experimentation. Music is a kind of alchemy in this way. There is a certain place in spacetime that appears within infinitely small windows of time, envelopes of clarity one passes through at different moments in life - and these moments are linked together with a singular sensation peculiar to them. Like a sudden realization of your place in the universe that is beyond words, a glimpse of wisdom drifting down a windy street that is too brief to comprehend but lingers long enough to feel. In music this sensation coruscates through abrasiveness and spaciousness, the minimal and baroque, the mysteries of this abstract ancient ever-changing language are infinite and vast.

ulfurhansson.com  - soundcloud.com/ulfurh

Stephen Parris is a composer and performer with a strong interest in improvisation and Javanese gamelan. He is currently a performer in Gamelan Sari Raras in Berkeley, and is a former member of Gamelan Pacifica in Seattle. He is also a long standing member of the Monkta Creative Music Concern.

Cory Gehrich
An acoustic guitar for Christmas in Y2K led to an electric guitar and an amplifier, which led to a pop-punk cover band, which became a punk rock band, which evolved into a chaotic progressive metal band, which over time caused me to start writing and recording pretty songs, which led to a discovery of computer/experimental music, which inadvertently caused me to fall in love again with the tactility of real instruments, which has inspired me to start writing music for live ensembles. Somewhere along the way I got addicted to photography and have recently begun marrying these two passions. This is where I am now.

www.corygehrich.com

David Katz
foreignfire: having stained the tel aviv music scene uneraseably (the fluorescents 1994-99) david brought his activities to san francisco and continued to sing compose improvise record speak write poetry in voice guitar piano pencil computer his explorations brought him to large ensemble improvisation sound art (ngbk 2003) jewish liturgical music lieder child rearing choral singing interdisciplinary studies (ciis 2009) social experiment graduate studies in composition (mills college 2015) free play in voice and space.


James Perley is a multimedia artist and composer from Chicago Illinois. He received his BA in Audio Arts and Acoustics from Columbia College and his MFA in Design and Technology from San Francisco Art Institute. His artistic practices investigate commonalities between obsessions and phobias and his current music compositional research examines "Nonstrategic Strategies," an analysis of improvisation practices in recording, composition and performance.

www.theegosystem.com

Erika Oba is a composer, pianist/flutist, and educator based in the SF Bay Area. She is active in a wide variety of contexts, including big bands, indie rock bands, original jazz groups, theater, and dance. She received her BM in Jazz Piano from Oberlin Conservatory and is currently pursuing an MA in Music Composition at Mills College.
INSTALLATIONS

Into the Woods
Text in 7 parts for 16 readers
Camera, Editing - Alan
Readers: Kathleen Baumgartner, Steed Cowart, William Winant, Ana Recto, Will Gluck, Kim Nucci, Alex Cohen, Dan Gottwald, Jacob Lane, Kataryna Kopelevich, Zack Lewis, Aurora Josephson, John McCowen, Zelda Eser, Adam Adhiyatma and John Bischoff

ALAN
Magic baby

www.slobberkissintl.bandcamp.com

IN RESPONSE TO WAYNE KOESTENBAUM'S HOTEL ANALYSIS - CHOPIN NOCTURNE #3 (2014)

James Perley
Multimedia Installation:
Displayed in the Littlefield Foyer

“In Response to Wayne Koestenbaum’s Hotel Analysis - Chopin Nocturne #3” encapsulates the spectral presence that exists behind the door of a hotel room. When approached you can feel Chopin’s “Opus 9, Number 3” resonate within the surface. This occurrence is experienced best when the viewer is looking through the peephole, keeping close proximity with the door. The projection inside the peephole is a response to a passage in Koestenbaum’s text “Hotel Theory” honing in strategic theories such as “reversing the customary structure of habitation.“ The duration of the piece reflects the exact length of Chopin’s “Opus 9, No. 3” (6:52). The projection is of a hotel room being mistreated in reverse, the conclusion resulting in a clean domestic space.

American Spiritualism
Chloe A. Stamper
Exploring the realm that separates and connects matter and spirit, American Spiritualism is a tradition rooted in material artifacts and superstition. The Ouija board is an object that conjures both fear and hope: that we can reach beyond matter to find that which has been lost-- or forgotten. Interpreted as both parlor game and ritual, what can a talking board reveal about our memories, our regrets, and the American dream?

Chloe Stamper is a music technologist and multimedia artist. Her instruments and installation work utilize electronics and creative coding to create engaging interactive experiences that invite reconsideration of the connections between sound, space, and technology.

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James Perley (Graduate TA)

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