

**CCM**

COMPOSITION SERIES

PRESENTS

# SONIC EXPLORATIONS

Center for Computer Music Department Recital

University of Louisville Electro-Acoustic  
Ensemble, guest artist

**Wednesday, March 12, 2025**  
**Cohen Family Studio Theater**  
**7:30 p.m.**

# PROGRAM

God SAW that it was Good (2025)\*  
Stereo fixed media and video

Mutien Lai  
(b. 1998)

Mutism (2024)\*  
Stereo fixed media and video

Yi Yao  
(b.1997)

Perijove (2025)\*  
For euphonium and fixed media

Nick McDermott  
(b. 1981)

Nick McDermott, euphonium

When I into the nebula (2024)\*  
Stereo fixed media and video

Siyuan Kang  
(b. 1999)

GitHub Serengeti (2025)\*  
Stereo fixed media and video

Zach Graham  
(b. 2004)

Yo banana boY (2024)\*  
For laptops and/or acoustic instruments

UofL Electro-Acoustic Ensemble

## **University of Louisville Electro-Acoustic Ensemble**

Cynthia Beams, Lillie Binford-Andrews, Trexler Cook, Romell W Dunlap, Patrick Jones, Jakob Rhoads, Sam Rhodes, Andrew Riley, Brayden Robinson, Phenex Schwarz-Ward, Kenny Tayce, Kamil Zavala Sherby, Kamil Pedziwiatr  
Yunze Mu, director

From Australia (2016)  
For laptop ensemble

Mara Helmuth  
(b. 1957)

University of Louisville Electro-Acoustic Ensemble

Heavy Air (2024)\*  
For laptop ensemble

Owen Hopper  
(b. 1995)

University of Louisville Electro-Acoustic Ensemble

\* *Indicates world premiere performance*

# PROGRAM NOTES

## **God SAW that it was Good (2025)\*:**

A reinterpretation of first part of Genesis 1 using only saw waves...

## **Mutism (2024)\*:**

My heart suddenly raced, the pounding beats drowning out their words.  
My breath grew rapid, and I longed to speak.

I began to speak, but words failed me, unable to convey the overwhelming emotions inside me...  
So I stammered out incoherent words, only to abruptly fall silent after a few hurried phrases.

It seemed I still couldn't voice it.  
I must be a mute.

## **When I into the nebula (2024)\*:**

This is a place devoid of meaning. Your sensory experience is real, yet no subject exists but yourself;  
though, these are subjects yet to be uncovered by your awareness.

## **Perijove (2025)\*:**

Much of the euphonium's early repertoire is in the form of theme and variations, where the performer presents a theme in the first section of the piece and then plays several variations on that theme in subsequent sections. These themes were often taken from folk tunes, popular songs of the day, or from other well-known melodies. Perijove transplants this concept from the nineteenth century to the twentieth, imagining what a theme and variations written after the popularization of electronic music might have sounded like had the theme been drawn from a late-1990s electro-industrial song.

## **GitHub Serengeti (2025)\*:**

GitHub Serengeti is a multimedia project featuring stereophonic fixed media created using Logic's Retro Wavetable synthesizer and 3D animation created in Blender, which I started learning in January with no prior 3D animation experience. This piece is from an album in progress titled "The Space Between" which explores the idea of liminal spaces through synthesizer-centric drone music. This piece in particular focuses on the idea of a "digital desert," which is a concept I thought of after learning about the Dead Internet Theory. The piece features a slow buildup with a drone synth before reaching the middle section, which features a rhythmic synth line. After the tension peaks roughly  $\frac{3}{4}$  of the way through, the rhythmic line slows to a halt and the drone fades out.

## **Yo banana boY (2024)\*:**

Yo banana boY is a structured improvisation composed and performed by the Ensemble. Yo banana boY is the first piece that is composed by all members of the Ensemble. The name is inspired by the structure of the piece.

## **From Australia (2016):**

From Australia is a structured improvisation played by four or more laptop performers. A MaxMSP patch controls playing and processing of sounds Mara Helmuth recorded in Queensland, Australia, in 2016, at the Great Barrier Reef, Daintree Rainforest, and other locations.

## **Heavy Air (2024)\*:**

The entire piece is built around a handful of sonorities drawn from recordings of resonant metal found objects. The goal is to fuse the spectral 'signature' of these original materials with an exploration and abstraction of them as 'sonic objects'. The length of a performance should last as long as it takes for the ensemble to realize this goal.

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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