

	<b>SUNDAY STUDIO</b> <b>July 3, 2011: 1–4 pm</b> <b>the wulf. @ MOCA</b>
	<b>SCHEDULE—INSIDE</b>
1–1:45 pm	<p><b>LiveScore (2006) – Harris Wulfson</b>  <i>Mixed ensemble and live notation system</i>  <i>Performed by Ezra Buchla, Heather Lockie, Christine Tavalacci, Eric KM Clark &amp; Casey Anderson</i></p> <p><i>LiveScore</i> employs a sophisticated and technologically robust system consisting of a client-server network, a specialized notation system, an algorithmic composition engine, and a MIDI controller. A server computer first processes messages sent from the audience-controlled MIDI knob-box. These messages are used to control parameters of the algorithms that generate musical information (pitch, duration, and dynamic markings for each musical voice). This data is then sent to one of several client computers (as notation directives) and displayed as music notation. The process by which <i>LiveScore</i> generates musical material is nearly transparent to an audience member who engages with the controls found on the knob-box. When an audience member changes the settings on the knob-box, the musical texture changes accordingly. The straightforward labels given to the knob controls encourage the audience to intuitively sculpt the musical texture and listen for direct feedback.</p> <p><b>Location: Stella Room</b></p>
1–1:30 pm	<p><b>Neotrope (2010) – Daniel Corral</b>  <i>8 accordions</i>  <i>Performed by Free Reed Conspiracy (James Barry, Jimi Cabeza de Vaca, Daniel Corral, Leah Harmon, Diana Hobbs, Chris Porter, Isaac Schankler &amp; Laura Steenberge)</i></p> <p>Originally commissioned by Machine Project and premiered at the Santa Monica Glow Festival 2010, where 6 accordionists played while riding the Santa Monica Pier carousel. Here, an octet performs the piece sitting down.</p> <p><b>Location: Reading Room</b></p>
1–2 pm	<p><b>JUZ (a Yodel Cry) op. 40 (1999/2009) – Wolfgang von Schweinitz</b>  <i>Trombone and pre-recorded playback</i>  <i>Performed by Matt Barbier</i></p> <p><b>Three Pieces for Trombone and Tuba (number 1) (2011) – Larry Polansky</b>  <i>Trombone and tuba</i>  <i>Performed by Matt Barbier and Luke Storm</i></p> <p>The first piece of this set deals with the continuous modulation of melody through tuning systems based on related harmonic series (as in my older pieces like <i>Psaltery</i>, <i>Daughter of Piker</i>, and <i>others</i>). The piece is a kind of chorale. The set was written especially for Matt and Luke, in celebration and appreciation of the kind of 21st century skills these young players bring to their performance, which I regard as an important gift to composers.</p> <p><b>Location: Rothko Room</b></p>
1:10–2:10 pm & 2:20–3:20 pm	<p><b>END ROAD WORK. NO PARKING. BOB LOVES BETTY. (2011) for Liz – Mark So</b>  <i>Cassette playback</i></p> <p>The tape was made by advancing in real-time, and occasionally briefly recording, over three walks in Koreatown on June 9 &amp; 10, 2011. The 60' tape was advanced fully twice around in the process (covering 2 hours of walking), and thus bears the occasional interspersed artifacts of two overlapping periods of advancing/recording along its entire length. The making of the tape was also a realization of my piece <i>nothing which can be used (As clouds reappear after rains) [for Eileen Myles]</i> (2011) in my ongoing Ashbery series.</p> <p><b>Location: Kline Room</b></p>

1:30–3:00	<p><b>Documents (2011) – Rick Bahto</b>  <i>Super 8 mm, 35 mm slides, cassette tape</i></p> <p>A work for projected images and sound, in two parts. In the first part, documentary fragments in/of some environment are produced on 35 mm slides, Super 8 film and cassette tape. In the second part, these documents are presented, dispersed over a given amount of time.</p> <p><b>Location: Reading Room</b></p>
1:50–2:30 pm	<p><b>white space (2011) – Casey Anderson</b>  <i>Multiple radios</i>  <i>Performed by Corey Fogel, Casey Anderson, Colin Woodford &amp; Colin Wambsgans</i></p> <p>Performers play radios tuned between stations, slowly moving throughout the performance area. The changes in reception become gestures unto themselves.</p> <p><b>Location: Rauschenberg Room</b></p>
2–2:55 pm	<p><b>Buch für Flöte (1996) – Carlo Inderhees</b>  <i>Flute solo</i>  <i>Performed by Christine Tivolacci</i></p> <p>A work for solo flute that explores the austere and architectural nature of sound and silence using complex numerical relationships that apply to both the duration of the sounds and the number of keys on the flute employed in the production of the sounds.</p> <p><b>Location: Rothko Room</b></p>
2:20–2:50 pm	<p><b>Folk Music for MOCA (2011) – Laura Steenberge</b>  <i>2 violas, contrabass</i>  <i>Performed by Ezra Buchla, Heather Lockie, Laura Steenberge</i></p> <p>The melodies in each room will overlap.</p> <p><b>Location: Ruscha, Francis, White Rooms</b></p>
2:30–3:00 pm	<p><b>Title: Experiment in Memory and Pitch (2010/11) – Eric KM Clark</b>  <i>Computer playback</i>  <i>Participants: Jeremy Schullick; Nathan Koci; Francesco Gagliardi; Nick Jenkins; Jessica Catron; Mari Garrett; David Cecchetto; Rory Cowal; Antares Boyle; Christine Tivolacci; Molly Thompson; David Kant; John P. Hastings; Cat Lamb; Rachel Manderfeld; James Moore; Mila Henry; John Bruschini; Mike Winter; G. Douglas Barrett; Adam Mirza; Jane Parrott; Pete Jacobson</i></p> <p>Collected samples of people listening to an E, waiting a given duration, and then singing the pitch they remember.</p> <p><b>Location: Frank, Rauschenberg, Altoon Rooms</b></p>
3:00–3:20 pm	<p><b>room and seams (2008) – Michael Winter</b>  <i>4 chimes and 4 stringed instruments</i>  <i>Performed by Orin Hildestad, Heather Lockie, Mark So, Eric KM Clark, Liam Mooney, Corey Fogel, Ezra Buchla, Scott Cazan</i></p> <p><i>room and seams</i> is derived from a mathematical structure first explored by N.G. de Bruijn (to whom the piece is co-dedicated). It is the shortest string constructed from a given alphabet that spells all words of a given size because the last n-1 characters of any word always overlaps with the first n-1 characters of the next word. (For example, laced spells lace and aced). For the case of <i>room and seams</i>, the alphabet size and the word size are both 4. Each character is assigned a distinct group of instruments occupying a unique location within the performance space representing a 'seam' in the room. One at a time, the various groups rearticulate a tone of the same pitch in an order based on the sequence. Thus, a performance of <i>room and seams</i> enumerates through all possible sequences of size 4 of movements and/or non-movements of a given sound throughout the space.</p> <p><b>Location: Stella Room</b></p>
3:05–3:25 pm	<p><b>Alignment Mix (2011) – Tashi Wada</b>  <i>Two records</i>  <i>Performed by Tashi Wada</i></p> <p>Simultaneous playback of both sides of the LP, <i>Alignment</i>, creating a live sound mix.</p> <p><b>Location: Rauschenberg and Altoon Rooms</b></p>

3:20–4:00 pm	<p><b>compression of the chest cavity miracle (20110703) (2007-2011) – Ezra Buchla</b>  <i>Viola, microphones, computer</i>  <i>Performed by Ezra Buchla, cosmic rays, you</i></p> <p>COTCCM is a structured-improvisatory persona/environment I have been sporadically inhabiting since 2007, inspired by the writings of Daniel Paul Schreber. It is also an evolving collection of hastily scribbled processing/performing algorithms. Very primitive attempts to re-organize perceptual categories like: volition, intention, causation, time.  <b>Location: Francis Room</b></p>
3:30–4:00 pm	<p><b>Magnolia Alternative (for museum walls) (2011) – Corey Fogel</b>  <i>Drums, percussion</i>  <i>Performed by Corey Fogel</i></p> <p><i>Magnolia Alternative</i> is an improvised, dirge-like conversation between the drum set and the Stella Room.  <b>Location: Stella Room</b></p>

<b>SCHEDULE—OUTSIDE</b>	
1–3:45 pm	<p><b>MAKE ART</b>  After the participatory tour in the galleries, join MOCA educators for a writing and drawing activity.</p> <p><b>Location: Sculpture Plaza</b></p>
1–4 pm	<p><b>Excursions (2011)–Daniel Corral</b>  Cards that participants can take home. Each card has a different sound–related excursion to consider.</p> <p><b>Location: Sculpture Plaza</b></p>
1–4 pm	<p><b>Requiem for György Ligeti (2007)–Daniel Corral</b>  Two giant music boxes that the audience can play with. Each music box has 100 music box movements inside it, drawing inspiration from Ligeti's <i>Poeme Symphonique</i>.</p> <p><b>Location: Sculpture Plaza</b></p>
1:15–2:20 pm	<p><b>Edges (2011)–Scott Cazan</b>  <i>Small amplifiers, 2 accordions, flugel-horn, voice, 4 instrumentalists and multiple people</i>  <i>Performed by Daniel Corral, Chris Porter, Chris Kallmyer, Carmina Escobar &amp; amplifying ensemble.</i></p> <p>Amplifying objects from the surrounding area to explore chance intersections.  <b>Location: Sculpture Plaza</b></p>
1:45–2:15 pm	<p><b>Spectral Analysis for improvised Iso Cube (2011)–Alan Nakagawa</b>  <i>Performed by Alan Nakagawa</i></p> <p>Improvised Iso Cube, effects and loops interpreting William Leavitt's <i>Spectral Analysis</i> into short tone poems.  <b>Location: ARCO Court</b></p>
2:20–2:50 pm	<p><b>180° (2011)–Liam Mooney</b>  <i>Triangles and dry ice</i>  <i>Performed by Alan Nakagawa, Mark So, Mari, Michael Winter &amp; Liam Mooney</i></p> <p><i>180°</i> features an ensemble of triangles played using chunks of solid carbon dioxide.  <b>Location: Sculpture Plaza</b></p>
2:50–3:30 pm	<p><b>Six (1991)–John Cage</b>  <i>Percussion</i>  Join Casey Anderson for a workshop learning how to perform John Cage's piece <i>Number 6</i>.</p> <p><b>Location: Sculpture Plaza</b></p>

**Sunday Studio: July 3, 2011**  
**the wulf. @ MOCA**

### **Composer and Performer Biographies**

**Casey Anderson** is an artist who works with sound in a number of media, including composition, improvisation, electronic music, saxophone, and installations. Recent commissions include Trio Kobayashi (L.A.), Machine Project (L.A.), TRANSIT (N.Y.), the CalArts New Century Players (L.A.), and the California E.A.R. Unit (L.A.). He lives in Los Angeles and teaches at the Art Institute of California – Los Angeles, and works with Machine Project.

**Rick Bahto** is an artist working primarily with 8 mm film, photography, and performance. He teaches Super 8 filmmaking, hand processing, loop making, direct animation, and youth courses at the Echo Park Film Center.

**Matt Barbier** is an L.A. based trombonist and composer focused primarily in the field of experimental intonation.

**James Barry** plays cello accordion and bass and has performed with Tears of the Moosechaser, Hurt Model, Tinhorn Justice, Dog S\*\*\* Taco, and 18 Squared among others.

**Ezra Buchla** was born in California in 1981. He orbits the Los Angeles area making lots of music with viola, electronics and voice. He is also a freelance music software and firmware developer. website: froth.catfact.net

**Jimi Cabeza de Vaca** is a member of the psychic art ensemble erlkonig as well as conductor of the Cabeza de Vaca Arcestra and one of the original 12 master musicians of Los Angeles.

**John Cage** (1912–1992) was a composer, philosopher, poet, music theorist, artist, printmaker, and amateur mycologist and mushroom collector. He continues to be considered as one of the most influential and pioneering composers of the past century.

**Scott Cazan** is an L.A.-based performer and sound artist specializing in the composition of chamber music, live electronic music and installations where he explores human relations with technology and the act of listening. Scott has performed and shown his installation work in various parts of the United States, France and Germany. His music can be heard on Khalija Records and at [www.scottcazan.com](http://www.scottcazan.com)

Violinist, composer, and improviser **Eric KM Clark** is a member of the genre-setting new music ensemble The California E.A.R. Unit, neithernor, and the Kadima String Quartet. Clark co-founded and co-directs the wulf. [www.erickmclark.com](http://www.erickmclark.com)

**Daniel Corral** is a composer and multi-instrumentalist currently residing in the L.A. area. He has accompanied avante-garde puppetry all across the U.S., had his music performed by an orchestra riding the Santa Monica Pier Ferris Wheel, been featured at a USC faculty concert of original player piano music, displayed his massive multi-movement music boxes at galleries all over Los Angeles, composed for a film and dance, and much more.

**Carmina Escobar** is a singer and multimedia artist from Mexico City exploring a diversity of sonorous languages such as contemporary music, opera, medieval music, folk music, electronic music and experimental trends involving interdisciplinary collaborations and multimedia.

**Corey Marc Fogel** is a drummer and performance artist currently living in Los Angeles, CA. Corey performs and composes in many rock, jazz, noise, folk, and chamber music capacities. His solo work is based around improvisational encounters with sounds, objects, personalities, textiles, foods, spanning the disciplines of performance art, video, dance, and installation.

**Chris Kallmyer** is a performer, composer, and sound artist living in Los Angeles, CA who works in sound installation, composition, trumpet, and electronic music. He has presented work at museums across the U.S. including the Walker Art Center, LACMA, and the Hammer Museum. His work is influenced by a sense of place, architecture, field recordings, and outdoor listening.

**Leah Harmon** is an accordion and vocalist who has performed with Cat Hair Ensemble, Killsonic, Odious Ari, and The Petrojvic Blasting Co, among others.

**Orin Hildestad** is a Los Angeles-based violinist active in the fields of new, contemporary, experimental, and classical music. He specializes in the interpretation of modern scores and microtonal works. Hildestad performs regularly as both a soloist and chamber musician and is currently working on his dissertation for his Doctor of Musical Arts from the University of California, San Diego.

**Mrs. Hobbs** is the “nom de musique” of Diana Hobstetter, who is also a visual artist, web designer, and hoop-dancer. Both elegant and edgy, Mrs. Hobbs is a sultry cabaret singer and accordion player. Mixing and mashing up jazz, rock, glam, tango, punk, gypsy, folk, classical, and minimalist influences, her songs are filled with “mood”: melancholic, sensuous, humorous.

**Carlo Inderhees** is a composer and pianist currently living in Berlin. He is actively involved in performances of experimental music, intermedia, incidental music and dramatic productions both at home and abroad.

**Heather Lockie** is a musician, composer and artist living in Los Angeles. She plays viola, banjo, paints, sings songs and writes very simple music. Lockie has toured with groups such as Spiritualized, Arthur Lee/LOVE, Eels, as well as with many awesome independent bands including fronting her own projects Leather Hyman, Listing Ship and Marshweed.

**Mari** is a Los Angeles-based composer/performer from Tokushima, Japan. Her work is the exploration, experimentation, and translation of her everyday life experience and cultural reflection, with a touch of her curiosity. Her scores offer each and every performer an opportunity to seek unlimited possibilities within themselves, and to allow each performance to become its own being.

**Liam Mooney** is a composer who makes music by misusing traditionally un-musical objects, such as Styrofoam, dry ice, balloons, and vacuum cleaners.

**Alan Nakagawa** is an artist who makes sound installations, videos and drawings; co-founder of Collage Ensemble Inc.; director of Ear Meal webcast; public arts manager for Metro; food maniac via [www.cafelala.blogspot.com](http://www.cafelala.blogspot.com); parent and lover of the City of L.A.

**Larry Polansky** is a composer, theorist, teacher, writer, performer, program, editor and publisher. He lives in Hanover, New Hampshire, is co-director and co-founder of Frog Peak Music, and teaches at Dartmouth College.

**Chris Porter** is a composer, sound designer, and performer currently living in Los Angeles, California. Apart from concert works, he composes scores for films and collaborates on theater works. He has had the opportunity to perform as an accordionist with the Free Reed Conspiracy on a few occasions, including the 2010 GLOW Festival on the Santa Monica Pier where Chris was also a composer working in collaboration with Machine Project.

**Isaac Schankler** is a composer, pianist, accordionist and electronic musician living in Los Angeles. An expert on interactions between music and technology, he is the artist-in-residence of the Music Computation and Cognition laboratory (MuCoaCo) at the USC Viterbi School of Engineering, and co-director of People Inside Electronics, a concert series for live electroacoustic music.

**Mark So** is a composer living in Los Angeles. His work explores ordinary situations through varied open theaters of perception and action, often proceeding through simple methods of recording/transcription/reading, as well as changing experiences of silence.

**Laura Steenberge** works in the field of music as a contrabassist, guitarist, pianist, singer, composer, and songwriter. She primarily creates and participates in experimental instrumental and choral music, folk music, and folk music for children.

**Luke Storm** is a graduate of CalArts and the University of Oregon. Recent appearances include performances with the California E.A.R. Unit, Oregon Bach Festival, Long Beach Symphony, Jacaranda, Sunriver Music Festival, Santa Monica Symphony. He is a member of Trio Kobayashi, specializing in the emerging field of just intonation music for brass.

**Christine Tivolacci** is a flutist who is devoted to the performance of contemporary and experimental music. She currently lives and performs in Los Angeles while simultaneously pursuing her doctorate in contemporary flute performance at the University of California, San Diego.

**Wolfgang von Schweinitz** studied with Esther Ballou at the American University in Washington, D.C., with Ernst Gernot Klusmann and György Ligeti at the music academy in Hamburg, and with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at the Stanford Artificial Intelligence Laboratory in California. In 1980 he was invited to lecture at the International Summer Courses for New Music in Darmstadt. He is currently based in southern California, where he teaches at the California Institute of the Arts where he holds the Roy E. Disney Family Chair in Musical Composition.

**Tashi Wada** is a composer and performer based in San Francisco. His recent work focuses on various aspects of sound perception as a basis for direct processes of listening. Wada's work has been performed throughout the United States and Europe in a variety of venues, and for several years now he has performed alongside his father Yoshi Wada.

**Colin Wambsgans** composes music for electronics and assorted ensembles, including original work for theatrical productions. He is currently based in Los Angeles, where he is pursuing an MFA in composition at CalArts, studying with Michael Pisaro and Wolfgang von Schweinitz.

**Colin Woodford** is an award-winning composer, percussionist, instrument builder, and improviser from Los Angeles. He is a regular performer/composer at new music series, and guest artist at museums and art galleries. In addition, he has collaborated with dancers, animators, and visual artists. He was an Arteles fellow in Finland and has played with creative music greats like Wadada Leo Smith, Vinny Golia, Larry Koonse, and Darek Oles.

**Michael Winter** is a composer, curator, music theorist, and software designer. He co-founded and co-directs the wulf. Michael is a firm believer in music-making as an experimental process and free information; e.g. open source code, free music, etc. His work can be found at [www.unboundedpress.org](http://www.unboundedpress.org)

**Harris Wulfson** (1974–2008) was a composer, instrumentalist and software engineer. His compositional work employs algorithmic processes and gestural controllers to explore the boundary where humans encounter machines. As a performer, Wulfson played violin, guitar, and mandolin, each with astounding skill and across a breathtakingly wide variety of genres.

**the wulf.** is a 501(c)(3) non-profit arts organization dedicated to the presentation of experimental arts. Our facilities are located in a beautiful loft in downtown Los Angeles, where we hold an ongoing series of free events open to the public. The primary objectives and purposes of the wulf. are to 1) curate free public performances of experimental music, film, dance and performance art; 2) provide sponsorship, direction and support to local composers and performers of experimental arts; 3) invite guests from around the world to have a forum to present their music and engage with local artists; 4) maintain facilities for the aforementioned objectives and house an archive of documented experimental works such as musical scores, recordings, printed retrospectives of various artists, and theoretical texts. Since the organization's inception in August 2008, the wulf. has presented over 100 concerts free to the public and well over 150 composers and performers have had recent associations with the wulf. via premiere performances, commissions, and retrospectives. This has resulted in the wulf. being rapidly recognized as a hub for a burgeoning experimental arts scene populated by many young as well as more well-known artists who now have an appropriate forum dedicated to the support of the radical.