

## **Sound Junction November 21st, 2020**

Sound Junction uses a purpose-built, multi-speaker sound system and darkness to create the ideal listening conditions (just not tonight :). Surrounded by strange yet familiar sounds, this setting gives your mind the space and your imagination the freedom to take you on a personal journey through 3D soundscapes familiar and new.

We are delighted to welcome music from two special guests, Professor Dale Jonathan Perkins who has drawn from his beginnings as a visual artist and classical musician to create a hybrid music that resides at the vanguard of computer music, Rick Nance; an acousmatic composer and a free improvisation trumpet and guitar player. We are also thrilled to welcome back Louise Rossiter, with her incredible project creating a sonic journey through Fritz Kahn's pioneering infographics of the human body. Also including pieces from the University of Sheffield Sound Studios composers, Julia Schauerman and Mario Cáceres. Please do join us in the chat room after the concert for a quick Q+A.

- **Rick Nance** - *Tearing up* (2020, Stereo) - WP
- Julia Schauerman - *MetalWorks* (14:17, 2020, stereo) - WP
- **Louise Rossiter** - *The Iris-Key* (8:45, 2020, stereo) - WP
- Mario Cáceres - *Muddle* (9:44, 2020, stereo) - WP
- **Dale Jonathan Perkins** & **Michael Brown** - *Equipoise* (parts 1- 3, 18:14, 2020, AudioVisual) - WP
- RoundTable Q+A online with composers

**Rick Nance** - *Tearing up* (2020, 8:33, Stereo)

This started as I heard myself crash onto the ground in some crisp Autumn leaves many Thanksgivings ago. One of those times when your legs kind of buckle spontaneously. Since then, the sources have been built from leaves, to paper sheaves, and then back to the trees with the bark of a silver birch tree outside the studio.

The tears are short and long, and my ears have longed to keep them as they were, but time has its ways, rendering memory's thread back to that first crush more brittle every listening.

This piece contains parts rendered and future pieces of instrumental scores, or aural models intended for players to mimic. The final minute has been mimicked and responded to in different ways by cellist Craig Hultgren and guitarist Davey Williams for some yet-to-be-built 'tape and instrument' pieces, although the intended guitarist is no longer with us.

**Rick Nance** is an acousmatic composer and a free improvisation trumpet and guitar player. In both fields his interest centres on timbre, gesture, and space.. Compositions are usually for multi-channel diffused, fixed media concerts but also include mixed instrumental and fixed media pieces. His works have been in large scale improvisational settings, in dance, interactive live mixed media performance, and gallery installations.

He studied privately with Charles Norman Mason, as an undergraduate with Michael Angell, a compositional residency at BEAST with Jonty Harrison, and a year with Andrew Lewis. He did his PhD, supervised by John Young, focusing on music as a plastic art.

Source sounds are gathered from natural as well as urban, social and musical sources and often augmented with carefully controlled studio recordings.

**Julia Schauerman** - *MetalWorks* (14:17, 2020, stereo) – WP



**Julia Schauerman** is a composer at USSS on the MA in Composition where she specialises in electroacoustics. Since May 2020 she has been the resident sound artist in Microworld@Home, Genetic Moo's live streaming of their digital ecosystem.

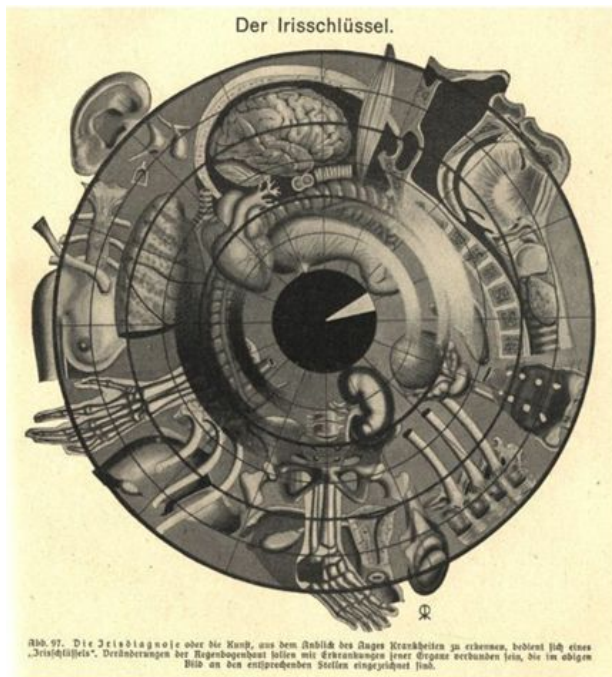
<https://soundcloud.com/juliaschauerman> *Outdoor Sounds for Indoor Listening*

<http://www.geneticmoo.com/microworldhome-films> *Microworld@Home* archive

**MetalWorks:** The source materials for this work are short phrases taken from a recorded improvisation involving myself (saxophone) and fellow student Mario Caceres (piano) and our field recordings at a local construction site. This is a work about transformation.

**Louise Rossiter** - *The Iris-Key* (2020, stereo) - WP

*The Iris-Key* is the 6th work examining Fritz Kahn's output.



At the forefront of Kahn's outlook, was the intention of creating an iconography of the body - the universal body. This was a concept that Kahn first explored in "*The Iris Key*" (1929).

In the image, an eye, stocked with a mishmash of detached body parts, represents the iridology method, which is to read the iris as a diagnostic map of the entire body. Changes that appear in specific locations in the iris reveal the presence of disease in distant parts of the body. However, a closer look at the image reveals something else: the eye, and the body fragments collected within it, appear to be spinning, like a roulette wheel. The viewer is asked to see the body world as a disorienting jumble of proliferating, recombinant body parts rotating around a central axis: the eye. This somehow synthesizes our experience of embodied life in the present moment.

*The Iris-Key*, while perhaps less literal and more enigmatic than the pieces before it, aims to digest the bewildering content of the image bearing the same name, its content, and its meaning through the medium of acousmatic sound. It acts as a poignant reminder of the utopian times we currently find ourselves in, and the everlasting hope that we will, one day, return to some sense of normality.

Further information regarding the history and concept behind this piece can be found at [louiserossiter.com/iris](http://louiserossiter.com/iris)

## **Mario Cáceres** - *Muddle* (9:44, 2020, stereo) - WP

With *Muddle* I aimed to investigate the integration of electroacoustic music with industrial popular music. I wanted to explore the links or common grounds between the practices of both genres, setting out to answer the question: what are the similarities of electroacoustic and industrial popular music and how can they integrate into the context of a piece?

**Mario Cáceres** is a Chilean musician, music producer, and sound engineer. He graduated from BA in Sound at the University of Chile in 2006, and completed a Master Certificate in Writing and Producing at Berklee Online in 2018. He has released two Indie Rock albums, *Mario Cáceres* (2014) and *Cadena+Fuga* (2017), available in most popular music streaming services. He started to explore the field of electroacoustic music by studying the MA in Composition at the University of Sheffield and a PhD in the Department of Music of the same institution.

## **Dale Perkins** - *Equipoise* (parts 1- 3, 18:14, 2020, AudioVisual) - WP

A new three-part work capturing my most recent concerns with musical structure, style, form and hybridity. Following on from *Tilt Zero*, I continue to strive for stasis in my music using my love of 'classical', 'popular' and 'experimental' approaches to its creation. This I always find fascinating, since my view is that simplicity and repetition should not come at the expense of invention, but invention itself offers many potential pitfalls to audience reception; *Equipoise* is therefore a distillation of checks and balances.

Like *Tilt Zero*, *Equipoise* began as an audio only composition and I was delighted when Michael Brown said he would produce a video, as I am always impressed by his creativity and immersive work; such beautiful semi-symbiotic graphics that to me compliment my compositions in a way that makes them take on a different life. The very special thing about working with Michael is that collaboration is a truly open approach and rests upon a pillar of mutual respect which I believe is born out of working with Michael for many years.

Part one is titled *Tone of Remembrance* and is for my good friend Adam Stanović, although at the time of writing, I had no idea of the wider significance for a requiem inspired piece emerging from tragic human loss in such unprecedented times. Part two is titled *Full Tilt* and uses rhythmic cells to force momentum; repeating but with small variations, retaining elasticity without losing firmness and momentum. Part three is titled *Fragile* and takes influence from both early popular electronic and electroacoustic compositional techniques. Like *Tone of Remembrance*, voice is central to its form and structure (and to the overall form and structure of *Equipoise*) and echoes the relaxed but intense sound world that was established from the beginning.

Or put simply by Dr Paul Abbott (Leeds Conservatoire) '*Equipoise* is .... pristine and yet so funky and occasionally filthy'.

## ***Dale Jonathan Perkins***

Director of School: Pop & Production at Leeds Conservatoire. Dale is known for his unique approach to musical style and creating hybrid computer music. He is equally at home with both classical and popular music, and is open to the many facets of music and hybridity which are being adopted by contemporary composers who he has supervised and mentored over the past 20+ years. A former Director of a metropolitan festival in Leeds (now known as SOUNDS LIKE THIS), Dale enjoyed promoting a diverse programme of music from around the world for 8 years before he handed the leadership over to Dr Paul Abbott (Leeds Conservatoire). Dale holds a PhD in Music Composition (University of Leeds) and is currently the Director of School for Pop & Production at Leeds Conservatoire where he holds a professorship and is responsible for a portfolio of undergraduate and postgraduate programmes. Over the last few years Dale has been exploring folk music from America and has a keen interest in clawhammer and two-finger style 5 string banjo performance.

Tonight's piece, *Equipoise*, can be purchased at <https://dalejonathanperkins.bandcamp.com/> along with back catalogue downloads and vinyl. *Equipoise* is also available on limited edition cassette (Ltd to 50 copies).

[d.perkins@lcm.ac.uk](mailto:d.perkins@lcm.ac.uk)

<https://dalejonathanperkins.bandcamp.com/>

<https://www.leedsconservatoire.ac.uk/>

### **Michael Brown**

Programme Leader for JHS Popular Music Performance at the University of Derby

Michael is an active artist, composer and musician with experience in working with, and providing multi-media solutions, with artists nationally and for local television. He continues to work as a performer, as a session musician, within a local band performing throughout the region. He holds diplomas in both Art and Music, which combine to serve his research interests in computer creativity within the arts. Compositionally his personal work would fall into a number of categories from popular, post-rock to experimental post-minimalist compositions involving multi-channel interactive surround work, that have received an audience in galleries and symposia throughout England and Europe. As well as maintaining his professional academic role, in recent years he has been a member of the American Creativity Association (ACA) frequently supporting creativity conference activities on the East coast of America; he has presented and published his research in multimodal creativity internationally. Michael has over thirty years of teaching experience in both HE and FE settings. After graduating in 1990 with a BSc (Hons) Degree in Software Engineering, Mathematics and Music he joined the University of Derby academic team to deliver classes in Music Technology, Composition and Performance, teaching predominantly upon the undergraduate popular music and performing arts provision. He later, in 2000, gained a Master's degree in Contemporary Composition (Salford: Distinction) and a PGCE (Trent University) and began developing numerous new modules in composition teaching at both undergraduate and Masters level. In 2013 he was rewarded with the Programme Leader of the year award. This year 2020 he also assumed the leadership of the MA Music Production programme. He has also recently acquired his Black-Belt (First Dan) in Wadō-ryū Karate.

Email: [M.Brown2@derby.ac.uk](mailto:M.Brown2@derby.ac.uk)

[https://twitter.com/mik\\_brown64](https://twitter.com/mik_brown64)

<http://eastofthewood.wordpress.com>

<https://www.derby.ac.uk/>