ILI MASS ONLY MY BERING NEW STRUGGIE TO SEE INTO THEIL GAPING ASK CYLINGERS, DUT WE STILL SWAIT MEANINGTUI gestures emerged across these five presumed "voices"—gestures in which I heard something new, even knowing" as is contained in intimacy was uncrossable in my hours on Marshall Meadow. A set of musical things, and to have faces, to be connected or to be estranged. That elusive threshold of becoming "such alighting on, and lighting-up, our sense of what it means to look, see, think, be seen or thought, to face The problem of intimacy in Riding's poem is part of a larger landscape in Riding's work, always precariously

prey skirting the edges of their lairs, none of my footage, now spanning two years' time, captures larvae This we don't know, because sadly, despite larger numbers, and despite my own record of their favorite their habitat of gently trampled, compressed soil. Did my act of observation change their predicament? exception, in my own knee-, butt-, and footprints; my own acts of videography evidently expanding about 40 to over 200, in my first year of visits. But these new burrows were found, almost without of inquiring into it. If the burrows I documented are any measure, the larvae's numbers increased from Observations, of course, aren't neutral acts: the thing observed cannot be disentangled from the act of burrows and their appearances, over the seasons. But an old principle of empiricism intervened. bobnistions, and what might let them thrive. Jones initially directed me to track changes in the numbers The Campus National Reserve seeks answers to the question of what limits Ohlone tiger beetle

> rail to meet by a moment and a word. Exactly I and exactly the World Each of each exactly where No, better for both to be nearly sure. Whether was ever a thing to love the other. A sour love, each doubiful Must live together as strangers, and die-Else I think the World and I

evelation about their lives.

As perhaps becomes such knowing. Perhaps this is as close a meaning What hostile implements of sense! What a world of awkwardness! If the sun shines but approximately? Rut now to mean more closely, Any more than the sun is the sun This is not exactly what I mean

ondon: Arthur Baker, Ltd., 1933. 4. Riding, Laura (2017). Poet: A Lying

Laura Riding (Jackson) 19334 THE WORLD AND I

and gestural language that, in the duo score, continually opens, re-thinks, and re-inferrogates. the rhythmic elements can collide, suspending counterpoint with unisons, despite a harmonic I read those rhythms into this music as a cadence—and so, under most performance conditions, sporadically larger feet—anapests and an epitrite—without disturbing the decisive pulse of the verse. end, the penultimate line's "Exactly!" extends the starkly iambic line before, and then tumbles into answer refract repeatedly across the relationship between a growing "I" and its world. Near the settings they are distributed through the work in a spiral, "out of time," as though question and in the duo score, second in fragments of those progressions under "magnification." But for both In Marshall Field, those texts are set twice—first in natural-speech contours and modal progressions other]"]). Through most of the poem, Riding's near-rhymes and rhythms are sparsely deployed. For experience (that we might live "...and die-", "...each doubtful / Whether was ever a thing [to love the live together as strangers..." ["...to love the other"]), and a question about the validity of flawed ancu knowing"), how a thinker experiences intimacy's opposite ("Else I think the World and I / Must other questions; on how a thinker becomes thought (note the approximation in "..., perhaps becomes of our own making ("What hostile implements of sense!"). But this is so far just a prelude to Riding's itself, no less a feature of any life, also have no other available form, leaving us stuck in mysteries reductions, always inexact ("is the sun...the sun?"), but the relational problems of representation World and I" begins in a familiar paradox of signifying. Representations, of whatever kind, are always rhythms break, and sometimes sway. Appearing first in a 1933 collection Poet: A Lying Work, "The A fifth voice (though it actually precedes the others), is the language across which these other ndependent forms.

each phrase, so that the more literal voice leading in the acoustic parts will cut across temporally but its harmonic and textural aspects bind, through improvisation, with that of the unfixed duo in moment relationship to the more flexible duo score is unforeseeable. The sampler's rhythm is fixed, <http://benleedscarson.com/otb>—serves as a fixed-media graphic score whose moment-to-20 hours of burrow footage, which itself cuts across 12 months of their lives. The video-find it at be some response? The form of the sampler's part is set by a 20-minute video, cutting across the burrow? What do the predators hear, or see, under my regime of observation? Could there own breathy rustlings. Though not a coherent voice, could it be constructed that way, from within video record's incidental sound—juncos, wrens, and flickers; wasps and flies; mountain bikers. My by the sampler. The sampler, via a separate score, must reflect on a rhythm of the Marshall Field result is a three-voice world that in turn forms the essential context for the fourth layer, navigated described above-remain intact, excepting their speeds and longer-term destinations. But the operations, the progressions of the first two "voices"—the beetle-rhythm and the lied rhythm outcome of tempos for the piece can range widely from one performance to the next. In these begin. As these modulations compound with one another, carrying forward their effects, the between ending-types, for phrases whose tempos often modulate, ending differently than they pathways through that duo score. The singer and pianist vary their repetitions, and alternate A third layer—a labyrinthine formal rhythm—is constructed by the performers' undetermined

Metapopulation." PLoS ONE 8(8): Viability of the Endangered Ohlone Tiger Beetle (Cicindela ohlone) lanagement on the Population ennett, Deborah K. Letourneau 3. Tara M. Cornelisse, Michelle K.

alling them "burrow tigers." beetle" for a whole life, I've taken t ysee sponid project the name

which the non-narrative poem has to be set—arises from the interaction of those two paths. at one another like a chant tenor and its duplum. Most of the "narrative" trajectory of the duo score—a kind of forward-moving scroll in of a burrowing predator's life, and the path between contrasting stances toward a song tradition—work independently, but pull and push a threshold of slowness, and then retreats from that threshold, back to the nostalgia of song. These two grand paths—the imagined path desiccated reference to that tradition. This is a rhythm in which a magnifying glass lingers on one detail or another, hearing that detail at the "serious" Western art-song tradition in something of an apex state that it had reached around the time of Riding's poem; and a more rhythmic structure, a complementary rhythm emerges, as the duo pivots between two characters: a nostalgic but hopeful reference to on video, into the phrase-shapes and fine-grained metric modulations of an interaction between singer and piano. Beside this derived of a day's time, and also, on the scale of a year, at times nearer to the summer solstice. In Marshall Field carries those rhythms, captured this surface forms an erratic and slow rhythm, a tempo seemingly suppressed by the rise in heat between dawn and dusk on the scale tor precarious minutes. Finally-relevant to the question of their time-layer in this piece—I observed the beetles' movement to and from vibrations and atmosphere of its environment. These upward-reaching gestures can last for a risk-averse traction of a second, or linger circle the same as that of its burrow entry, but adorned with an unshaven disorder of armor and hair-sprouts with which to apprehend the neck. Most time is spent below the surface; at times it reaches up to seal the burrow's entry with an identically-rounded face-plate --its or twice for shelter during a growth phase, and then destroy it; when unroofed, they periodically eject sediment with a powerful flick of the compacted, and vegetation-distressed ground, where cows and mountain bikes have tread. Each larva will build a root over its home, once it lies in wait to prey on ants, silverrish, and tiny spiders. Ohlone tiger beetles can't use "pristine" meadows; they need segments of disturbed, ecorpionesque larval body. This younger, no less fantastic (but not at all similar) bug² digs and maintains a perfectly cylindrical burrow where Just a few spring weeks before dying. But the animal's fuller one-to-three-year life is spanned quite differently, in a peculiar, hook-footed, sporting sleek, waxy elytra and long, trigger-quick mandibles. Taut, galloping creatures glisten, burst up and around, mate, and oviposit for only a few meadows where cicindela ohlone still survives. A brief tangent: for many naturalists, tiger beetles are elegant and even heroic-One agent—let's call it the first voice—casts a gaze across a fragment of the lives of the beetles' larvae in Marshall Field, which is one of

to form a kind of voice-leading or counterpoint. of time. Together these agents constrain and influence one another reflected in the work through five kinds of agency, each its own layer and a fragmented understanding of the life-cycles of the beetles, are Laura Riding's poem "The World and I" (1930). The inquiry of the poem, endangered Ohlone tiger beetle's extinction. It is also a setting of its manager Alex Jones, and director Gage Dayton, to prevent the at the University of California, Santa Cruz, supporting efforts by shaped by a year of volunteering for the Campus Natural Reserve In Marshall Field (2020) is a work for high voice, piano, and sampler,

IN MARSHALL FIELD

treely, from unmetered pairs of timespans.

intermezzo-some unspecified and almost "unpulsed" story, or dance, to another. but then wobbling as it spins toward more conventional melodic gestures, bridging—in the manner of an were melody, and the second undergoes a kind of bloom, accustoming us at first to a rhythmic world, might otherwise seem subservient: the first object inures us to forces of dynamic contour as though they weightless syncopations. The axes in both movements should draw our attention to types of motion that in others, the axis tixes around harmonic fundamentals to let the object ebb, flow, and wart into dry, a particular and only slightly "unpulsed" quality of time, exploring contours in pitch and harmonicity; degree that pitch is fixed. Misgiving's axis shifts within the piece: in most phrases it steadies itself around from differences in intensity, balance between timbres, shifts in degrees of syncopation, and shifts in the fourth below D, as a direct function of reduced intensity and pitch fixity.) Its contours around that axis arise sxiz is simost "perpendicular" to pitch, but not quite: the work's notes descend in pitch, within about a In Wonderment the axis of rotation crosses the musical space at middle D of the bass-clet range. (The

AND MISGIVING

concentrates information around a narrow range in one dimension, and renders it mostly inarticulate.¹ where, because it is an axis, movement is minimal, and stability is unavoidable. In each case, the axis movement. Its contours are malleable, and rotate around a fixed axis that mutes the space in that region, Finally, in a space conceived from those five dimensions, each of the two bodies undergoes change and

figured differently, figured from a quality of time that emerges before feeling a syncopation, but here, the intensities must be and momentary characters. Normally one has to find a beat in the first half of Wonderment, and allow them their individuated repose. If that seems abstract, notice small rhythmic gestures even dimensions with less categorical clarity, like suspense, or is a dimension like any other—like hardness, like brightness, or in which meaningful qualities can be differentiated. Here, time partials), and time—with time treated, unusually, as a dimension via a higher note's emphasis of a simultaneous lower note's by modal pitch, dynamics, timbre, harmonic quality (produced differently in a five-dimensional space, represented in the music with contours curving and jutting in all directions—each moving related thought experiments: in each, I imagined a solid object, cusude in musical discourse. The two duos were separate but tendencies and assumptions about the roles of constancy and are known. I also tried in these works to re-think some broad time and temporality, even before the situations, and characters, strived to think of those genres as having specific qualities of ופור וחו מ אמוונחונוווב חו וווחווחמומוומי מ and low string instrument, meant as a kind of story-music. As I

Wonderment and Misgiving (2018) for low bowed string and low brass

i. Wonderment

ii. Misgiving Lightly

With force

5:56 12:23 [0:00]

[7:45]

In Marshall Field (2020) SIDE 2

for high voice, piano, and sampler Energetic, quiet A syllogism

> With hesitation Returning (/remembering),

Stark Jubilant, suppressing scorn

energetically [7:40] [9:45] Stark In parentheses [13:06] Returning to energy [15:29]

BEN LEEDS CARSON

DOG TRIO REIDEMEISTER MOVE

BEN LEEDS CARSON

Ben Leeds Carson spent the bulk of his early childhood living in a white van with geologist-naturalist parents surveying roadcuts and riverbeds at rest areas in 47 U.S. states by his eighth birthday. His sense of purpose in music developed under the influence of Argentine composer José Rambaldi (d. 1989) and comedian-singer Bradley Hunt (d. 1988), whose lives were cut short by AIDS while Ben was still a teen. He was later fortunate to have the mentorship of John Peel, John Rahn, and Roger Reynolds, inflected by the thought of teachers like Robert Morris, Jann Pasler, Brian Ferneyhough, Chaya Czernowin, Jerry Balzano, George Lewis, and many others. His music explores "the establishment and erosion of musical boundaries, the evolution/devolution of melody, and the use of silence as a structural component" (Robert Schulslaper, Fanfare Magazine July/ August 2012), and has been performed widely, including at the New School's iLand "Cage Centennial," the Foro Internacional de Música Nueva in Mexico City, the Smithsonian's Meyer Series, with concerts dedicated to his music at Sydney Conservatory, at Columbia University's Music Performance Program (in an 11-work retrospective with Yarn/Wire and distinguished guests in 2008), and at the 2009 Festival of the International Society for Improvised Music.

CREDITS

WONDERMENT AND MISGIVING (2018) Recorded 9 June 2021 Jenö-Takacs-Saal,

Reidemeister Move is: Robin Hayward, microtonal tuba Christopher Williams, contrabass

Kunstuniversität Graz, Austria

Kultur-Betriebe Burgenland

Engineering, mixing: Ludwig Frühschütz **Eleton Audio** Space management: Astrid Gril

(Gesellschaft mit beschränkter Haftung IN MARSHALL FIELD (2020) Recorded 29 November 2020

Halcyon Records, Hamburg, Germany Hanne Franzen, piano Dong Zhou, sampler

Engineering, mixing: Lukas Tügel Additional mixing: B Carson

Pre-mastered for vinyl by Chris Mercer

Produced by Chris Mercer and Hans Thomalla

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ARTISTS

Hamburg/Berlin-based lied and opera singer Pia Davila enjoys longstanding collaborations with the Deutsche Kammerphilharmonie Bremen and the Stadtteiloper Bremen, and has more recently and radio art to collaborations with dancers, sound artists, and premiered main roles with Städtische Bühne Osnabrück, and visual artists—has appeared in North American and European Theater Bremen, including roles as Wagner's Flower Maiden and Mozart's Barbarina, Staatsoper Hamburg's production Ring and Wrestling, and Purcell's Fairy Queen, and leading roles with Dutch National Opera in Pierre Audi's production of Karlheinz Stockhausen's Aus Licht, and Deutsche Oper Berlin's Ein Geschäft mit Träumen by Alexandra Filonenko. She has placed in numerous competitions, including Franz Schubert and Modern Music, Gustav-Mahler-Liedwettbewerb, and the Gebrüder-Graun-Prize competition. She is supported by grants from the Claussen-Simonsalon series Certain Sundays, and serves a postdoctoral fellowship Stiftung, the Oscar und Vera Ritter-Stiftung, the Gotthard-Schierse- at the University of Music and Performing Arts, Graz. Stiftung, the Schloss Rheinsberg International Opera Academy, and the Lied Academy of the Heidelberger Frühling.

Born in 1992 in Shanghai, composer-media artist Dong Zhou has studied electroacoustic music composition in Shanghai conservatory and multimedia composition at the Hamburg University of Music and Drama. Her work has been featured at a wide range of international festivals, including Shanghai International Art Festival, Blurred Edges Festivals, EUROMicroFest, KlingtGut, Evimus, Split Art Convention, ZKM Next Generation, New Music Miami, Echofluxx New Media, and Serials Festival Évora. Her collaboration with Deborah Kim was awarded first prize at the 2018 International Computer Music Conference's Hacker-nwas 2019 Deutscher Musikwettbewerb finalist. As a sound designer and composer for theater, Zhou's work has been premiered at scholar at the Bayreuth Festival. Peony Pavilion Yin Yang (Shanghai Theatre Academy), Miss Shanghai, A Fairy Tale (Staatsoper Hamburg), Sweet Dreams (St. Pauli Theater), Lichtof Theater's Strandrecht, and A Way (Monsun Theater). Her installations were exhibited in Hangzhou City Library, University Medical Center Hamburg-Eppendorf, and Museum of Perception Graz.

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As a composer and contrabassist, the work of Christopher Williams—running the gamut from chamber music, improvisation, experimental music circuits, and on VPRO Radio 6 (Holland), Deutschlandfunk Kultur, the Museum of Contemporary Art Barcelona, Volksbühne Berlin, and the American Documentary Film Festival. His writings appear in publications such as the Journal of Sonic Studies, Journal for Artistic Research, Open Space Magazine. Critical Studies in Improvisation, TEMPO, and Experiencing Liveness in Contemporary Performance (Routledge). He co-curates the Berlin concert series KONTRAKLANG. He has co-curated the

16:49

[0:00]

[4:49]

[6:26]

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Hamburg-based pianist, répétiteur, and musical director Hanne Franzen is currently working as a piano teacher and accompanist at the Staatliche Jugendmusikschule Hamburg. She plays at the Theaterakademie of the Hamburg Conservatory of Music and Drama and takes assistant parts at the Staatsoper Hamburg. She has played e-piano and mini keyboard in the band Fuo, has been featured at the Blurred Edges Festival, and is one part of a Lied duo at the Festival for Contemporary Music Mouvement Saarbrücken. She has played live and studio recordings at the Norddeutscher and Saarländischer Rundfunk and performed premieres of works from Javier Party, Dong Zhou, Ben Leeds Carson, and Benjamin Gordon. Hanne Franzen has studied piano, including an emphasis on lied Makerthon, for a collaboration with composer Deborah Kim, and accompaniment, and completed her postgraduate course in contemporary music with honors; she is currently a Richard Wagner

> Tuba player and composer Robin Hayward introduced radical playing techniques to brass instruments, initially through the discovery of the 'noise-valve' in 1996, and later through the development of the first fully microtonal tuba in 2009, and has developed a web application-Hayward Tuning Vine (https:// www.tuningvine.com/)—in order to visualize the harmonic space implicit within the instrument. Havward tours extensively and has collaborated with Charles Curtis, Alvin Lucier, Eliane Radique, and Christian Wolff, among others. He founded the ensemble Zinc & Copper to explore brass chamber music from an experimental music perspective. He has been featured in such festivals as Maerzmusik, Fri Resonans, Donaueschingen, TRANSIT festival, Ghent Festival of Flanders, Ostrava New Music Days, Sound Symposium, Kieler Tage für Neue Musik, and Wien Modern

BY A MOMENT AND A WORD

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Front Cover