



**signal**

**flow**

**MARCH 12TH, 2022, LITTLEFIELD CONCERT HALL, OAKLAND, CALIFORNIA**

**1. *ROOM* by Jefferson Doyle**

**2. *Outside In* by Krishna Jhaveri**

***20-minute Intermission***

**3. *Seraphim* by Adam Troy**

**4. *Splitting Ritual* by Angela Edwards**

**5. *Cygnus Sundial* by Stan Summy**

## 1. ROOM

Jefferson Doyle, Cassie Punnett

*Perhaps home is not a place but simply an irrevocable condition.* - James Baldwin, *Giovanni's Room*  
*I just can't seem to find no elbow room* - Cool Hand Luke

Sine tones drift, combine, and modulate in real time, affected by the movement of bodies, shadows, transparencies, and color, in a theatre of sonic and haptic space. The stage becomes a score, a composition, a place of improvisation, an instrument. ROOM presents a situation of split attention, curious perspective, and questionable hierarchies. How is social space constructed? How do we navigate the merging of public and private terrain?

*How To Decorate Your Zoom Room: A user-friendly guide for changing your virtual background to something fabulous.* - Fresh American Style blog  
*I am sitting in a room, different from the one you are in now.* - Alvin Lucier

Specific gratitude to Laetitia Sonami, Zeena Parkins, Brendan Glasson, and Walter Dundervill for their support and encouragement in the development of this piece.

## 2. Outside In,

Sanaya Ardeshir , Krishna Jhaveri

The sounds of the outside world are often thought to be a detriment to the "cultured" listening that occurs in a concert hall. The way that we channel attention in a space with no outside light or windows draws our attention away from the world and the land, so that we're not in relation to something else in our listening. But listening is always relational. For one, there's always an intersection between an interior psychological listening and a bodily listening. The question "Can we make a listening be listened to?" is explored in the practice of field recording. It's sharing someone else's ears for a moment. A moment that encourages a realignment of sense, where you put your auditory functions to the forefront.

*Outside In* proposes an interactional listening experience, exploring the spectrum in between performer and soundscape, signal and noise, space and resonance, acoustic events and perception. The in-between is where the complexity of the various processes taking place reveals itself, suggesting new connections and dissolving existing binaries. The spectrum starts to eat its own tail. Sound is the glue that holds it all together.

### **3. Seraphim**

Adam Troy, Mills College Choir, Scott Siler

*Seraphim* is a piece for choir, percussion, and lo-fi electronics. The problems that I present and attempt to solve with this piece have been with me for a long time: Is it possible to use our natural modes of listening as a raw material for composition? Is it possible to sonify animism? Finally, can you really mix heavy drums and electronics with a pristine and ethereal sounding choir and not arrive at some nifty sounding gimmick? I don't know if I solved any of these problems.

Seraphim are angels from Egyptian and Judaic mythology. They are often portrayed as six-winged beings who are constantly burning and constantly singing.

I want to take this opportunity to thank all of the professors, family members, and friends who have helped invaluablely with this production. I am very lucky to be joined onstage by the Mills Choir, as well as percussionist Scott Siler.

### **4. Splitting Ritual**

Angela Edwards, Paige Starling Sorvillo, Min Yoon

*Splitting Ritual* is a fixed piece involving acousmatic experiences, low frequencies, and the Moog IIP. Dancers Paige Starling Sorvillo and Min Yoon translate sonic energy into kinetic energy.

Big thanks to Paige and Min for performing, to Skot Limb for his help recording, plus a massive thanks to Fletcher Pratt, whose assistance and endless patience helped me pull through despite having COVID.

### **5. Cygnus Sundial**

Stan Summy, Tobias Banks, José Solares Jimenez, Eryk Berry

*Cygnus Sundial* is a drone piece composed for four synths. The score plays with the perception of time and produces a gradually evolving texture that will be subtly different every time it is performed. Each performer is constrained to hearing only their instrument with headphones. This process generates varying beating patterns and indeterminate polyrhythms that cannot be duplicated.

✧ Please join us for a short reception after the performance in the Greek Theater directly behind Littlefield Hall. ✧

## Performer Bios

**Jefferson Doyle** is a multimedia artist and instrument builder in the fields of sound, sculpture, live cinema and experimental theater. Utilizing feedback systems composed of homemade instruments, analog circuits, Max/MSP/Jitter, and field recordings, his work explores concepts of inefficiency, perception, hierarchy, and social space.

**Krishna Jhaveri** Krishna Jhaveri is a music producer, mixer, sound artist and bass player from Mumbai, India. His background includes a law degree (!), and he has been a touring musician with the metal band Skyharbor since 2013. His work draws influence from listening practices, the experimental music world, soundscapes studies, field work, mixing, and meditation.

**Adam Troy** is a composer and multi-instrumentalist from Berkeley, California. He has studied, played, and composed music within many different musical paradigms. As a drummer and composer, he strives to be as direct and honest as possible. He is currently approaching the release of his first solo album and the premiere of his third composition for large ensemble, *Seraphim*.

**Angela Edwards** Artist-composer Angela Edwards lives in Oakland and plays electronic music under the moniker Sharkiface. Through the use of loops, vocal manipulation, synthesizers, and field recordings, she weaves textured nests and builds sonic landscapes to explore darker emotions. She has played solo and in various projects in the Bay Area and across the US, as well as in Europe and Japan.

**Stan Summy** is an audio engineer and composer from San Diego, California. He has an affinity for low-fidelity techniques and modern signal processing that create pieces evoking nostalgia. His arrangements include a wide array of analog synthesizers and acoustic instruments, with an emphasis on minimalist aesthetics. By combining predetermined parameters and improvisation, his compositions are organically unique to each performance.

*All performers want to extend their utmost thanks to the entire crew for the long hours of working sound, lighting, video, stage, promotion, fundraising, and catering. Thank you to all the staff and faculty at Mills Music Department, Center for Contemporary Music, Audio-Visual Services, Mills Performing Arts, public safety, and the maintenance-janitorial staff. This wouldn't have been possible without you all.*

**Crew:** Audio Tech: Carrie Decuzo, Eryk Berry; Audio Recordist: Andy Evans; Video Tech: Jose Solares Jimenez; Lighting Tech: Ava Koohbor, Eryk Berry; Stage: Tobias Banks, Addison Kuth, Jessica Driver, Maisha Lani; Website, Program, Design: Sam Evans, Andy Evans; Promotion: Maisha Lani, Allen Rivas; Fundraising, Catering: Jessica Driver; Poster Design: Miguel Mariaca, Sally Decker; Broadcast Engineer