

The Composition & Computer Technologies program at the University of Virginia presents

HYPERCUBE

February 2, 2024 | Old Cabell Hall

PROGRAM

ADHD

Rah Hite

To Those Who Leave

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PROGRAM NOTES

ADHD

Rah Hite

A portrayal of the neurological condition through sound, *ADHD* features simple melody lines turned complex through repetitive and choppy manipulation of scorebound pitches & rhythms. Driven by quantized beat machines and rhythmic SFX in the style of Jersey Club, instrumentalists are encouraged to regurgitate various elements of the score, at will, following their top-to-bottom read through. The result? Emulation of the seemingly independent inner-workings of a neurodivergent music brain.

To Those Who Leave

Matias Vilaplana Stark

To Those Who Leave is dedicated to the memory of my grandfather, Jorge Stark. My grandfather's family fled Budapest at the onset of World War II, and immigrated to Chile as Jewish refugees after the war. He spoke vividly of those early days of arriving to Valparaiso, learning Spanish, and dreaming of the days to come in this new place. He told me often that he wished he could have become a professor at a university, not because he was particularly passionate about any subject of study but because he had a sense of reverence for teaching as the highest form of public service. In the end he was never able to finish middle school or continue his studies. Instead, he imparted his teachings to me. He taught me to be kind, to be thoughtful, to pursue my dreams, and to value people for who they are, not for what they have. I started my graduate studies in the U.S. after he had already passed, but as I reflect on the last few years, I think of how, in many ways, his dream became my dream. I wish I could share with him everything I have experienced here. I dedicate this to my most beloved teacher, my grandfather.

a habitat for a microscopic creature

Gabrielle Cerberville

a habitat for a microscopic creature is a graphic score that I designed with Hypercube in mind. The duration and directionality of the music can vary based on the internal feeling and communication of the performers, but the impetus behind the work is a celebration of the forms and beings that I have uncovered during my journey into microscopy (preceded by a love of both mycology and botany).

When looking through a microscope, one is constantly reminded of the cosmic horror that comes with the awareness of both microscopic and macroscopic worlds. What may only be a speck of dust or a single spore can contain multitudes, and it cannot escape us that on some level, we are just as insignificant on our own speck of proverbial dust, or as Carl Sagan might put it, our "pale blue dot." Rather than lean into the existential dread that can sink into this refocusing of our perceived place in the world, I have instead chosen to imagine what it could mean to create a welcoming habitat for microscopic creatures.

Above and Beyond

Molly Joyce

Above and Beyond was written for the Hypercube ensemble, and seeks to highlight free-flowing melodies passed throughout the ensemble along with a driving pulse throughout. Additionally, the work was written to incorporate sound descriptions, which describe aural content for accessibility and artistic purposes. As a disabled artist, these facets are important to integrate, and this piece specifically features descriptions by blind media artist Andy Slater.

experiments from the n-space

Movements: 1. *ichidaiji innen* 2. *State Machine* 3. *Earl Grey* 4. *Les Espaces d'Abraxas* 5. *homilies of the nuclear priesthood* 6. *Aporia*
Brian Lindgren

I've always been captivated by the immersive quality of ambient electronic music. The moment one puts on headphones or hits play on their speaker system, it's as if they're transported to another world different (or not) from the one we are in now. Sound possesses the extraordinary ability to immerse us in ways that can feel more vivid than seeing with our eyes. *experiments from the n-space* delves into the concept of Euclidean geometry that describes spaces of more than three dimensions. What would it sound like to undergo the immersive experience of a synthetic electronic composition using live acoustic instruments, with their imperfect sound and infinite levels of detail? The processing is performed using the software engine designed for a hybrid digital and acoustic stringed instrument I'm developing: the EV. The EV uses FFT convolution algorithms to combine the instrument's acoustic sound and a synthesizer (driven by the instrument). In *experiments from the n-space*, rather than processing the four strings of the EV, the Hypercube is plugged into the software engine. At times the convolution algorithms juxtapose two instruments on top of one another, blending the sonic characteristics of each. In other instances, the instrument will be convolved with a synthesized version of itself, experimenting with the juxtaposition of synthetic and acoustic within a multi-dimensional auditory experience.

Cruise Control

Kristin Hauge

Cruise Control is a fast-paced, exciting ride! The foundation of the piece is a driving groove in 7/4 time. Irregular time signatures are featured prominently, along with complex rhythmic interplay among the members of the ensemble. They work together to drive the piece, much like the components of a car work in tandem to maintain the car's speed. The consistent pace persists throughout multiple themes and transitions, eventually giving way to an increasingly chaotic and fast texture that comes to a screeching halt. The car then lurches forward into new variations on the original theme, and the piece culminates with a sudden slam on the brakes.

introvert/extrovert

Varun Kishore

introvert/extrovert distills inspiration from certain forms of metal music into two sections of material—an expanding collection of rhythmic cells to play together and a set of graphics for each player to interpret individually as drone textures. Performance instructions are distinct for each section, alternately requiring introspection and collective interaction. Performers navigate these mental and musical spaces, moving back and forth between them as the piece progresses. This transition necessitates an exploration of the border worlds that separate inward/outward states of mind, with players eventually converging on a single shape to focus on together.

ARTIST BIOS

HYPERCUBE

HYPERCUBE has built a reputation on high-energy performances with impressive execution. The NYC-based quartet embraces the boundaries of chamber music, featuring cutting-edge works for saxophone, guitar, piano and percussion, while spanning electric and acoustic worlds.

HYPERCUBE has appeared as guest artist at Music on the Edge (Pittsburgh), The Kennedy Center's Millennium Stage, the Charlotte New Music Festival, The Garrick Theatre (Newfoundland), Roulette Intermedium, the Nief-Norf Summer Festival (Knoxville), LPR presents (NYC), and the 40th International Festival of New Music "Manuel Enríquez" (Mexico City). With a national and international touring schedule, 2019 appearances include the Now Hear This Festival and Ritornello Chamber Music Festival (Western Canada). In addition to their performance season, HYPERCUBE participates in residencies at universities and conservatories across the US and Canada working with students at Cincinnati Conservatory, Boston Conservatory, Memorial University (Newfoundland), Duke University, Oberlin Conservatory, Acadia University (Nova Scotia), Wesleyan, and CalArts.

From championing original works such as Louis Andriessen's *Hout*, Philippe Hurel's *Localized Corrosion*, and Chaya Czernowin's *Sahaf*, to commissioning new works by composers Nicholas Deyoe, Farzia Fallah, Eric Wubbels, Annie Hui-Hsin Hsieh, Daniel Tacke, Erin Rogers, Amin Sharifi, Nomi Epstein, Christopher Adler, and Juan Trigos, HYPERCUBE has collaborated with composers such as Sam Pluta and Chris Cerrone, to freshly adapt works for the quartet. Hypercube's album, 'Brain-on-Fire' (New Focus Recordings) was released in 2020.

HYPERCUBE is [Erin Rogers](#) (saxophones), [Jay Sorce](#)* (classical & electric guitar), [Andrea Lodge](#) (piano & accordion), and [Chris Graham](#) (percussion).

* *Guitarist [Dan Lippel](#) will be standing in for Jay Sorce tonight.*

CCT GRADUATE COMPOSERS

Gabrielle Cerberville

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer turned creative alchemist. She writes with an experimental flair that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her work is an exploration of communication, primarily between humans and our natural neighbors (plants, fungi, animals, and other life forms). She holds a Masters of Music in composition from Western Michigan University and a Bachelor of Music from Butler University in composition, and is pursuing her Ph.D in Music Composition and Computer Technologies at the University of Virginia. She is also a well-known figure in the mycology and foraging communities, and lectures widely about sustainability, edible wild plants and fungi, identification, and environmental activism.

Kristin Hauge

Kristin Hauge is a second-year PhD student in the Composition & Computer Technologies program. She received her undergraduate degree in 2018 from Princeton University, where she majored in music with a focus in composition. Her work thus far includes orchestral and chamber works, jazz compositions, choral compositions, ecoacoustic music, and various electronic projects. She is interested in pursuing interdisciplinary projects that incorporate acoustic and electronic media. Through her work, she hopes to explore many facets of musical expression, including the relationship between music and nature, recording and production techniques, synthesizers and electric string instruments, and immersive audiovisual experiences. In addition to composing, Kristin plays piano, jazz violin, and viola, and is an avid pit orchestra musician (primarily on keyboards).

Rah Hite

Rah Hite is a composer, multi-instrumentalist, beatmaker, and turntablist from Wilmington, Delaware. Ranging from piano & saxophone to 808s & trap drums, his compositions feature a diverse fusion of hip hop and jazz influence. They are especially interested in the serendipitous uses of computer technology in hip hop and other subgenres often underrepresented in academia. In addition to having released three projects under the alias "Rah V", he has performed as a solo musician, in bands & ensembles of varying genres, and has DJ'ed events across the east coast.

rahthe5th.com

Molly Joyce

Molly Joyce is a PhD candidate in Composition and Computer Technologies at the University of Virginia. She has been deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by The Washington Post. Her work is concerned with disability as a creative source, and her most recent album, *Perspective*, featuring voices and viewpoints of disabled interviewees, was praised by Pitchfork as "a powerful work of love and empathy that underscores the poison of ableism in American culture."

www.mollyjoyce.com

Varun Kishore

Varun Kishore is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the 'apocalyptic' nature of creative practice. Varun's recent work has been performed by the Tokyo Gen'on Project and Popebama, and presented at SEAMUS, NYCEMF, Earth Day Art Model Festival, and the South Bend Museum of Art. His current areas of interest include drone and experimental electronic music, metal studies, digital instrument and interface design, alternative notation, and video. Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a PhD student in the Composition & Computer Technologies program at the University of Virginia.

www.varunkishore.net

Brian Lindgren

Brian Lindgren is composer, instrument builder, and violist based in Charlottesville, VA. He is pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He holds a BA from the Eastman School of Music (John Graham) and an MFA in Sonic Arts from Brooklyn College (Morton Subotnick, Doug Geers).

His work has been featured in the NYC Electroacoustic Music Festival, International Computer Music Conference and Earth Day Art Model Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. He has performed with Alarm Will Sound, the Triple Helix Piano Trio, and Wordless Music, and recorded for Tyondai Braxton (Warp), RA The Rugged Man (Nature Sounds), David Liptak (Bridge) and Joe Phillips (New Amsterdam). He was a semi-finalist in the 2022 Guthman Musical Instrument Competition for the EV, a new digital-acoustic instrument, which was also presented at the NIME 2022 conference. IG @bklindgren

Matias Vilaplana Stark

Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. He is currently a Ph.D. candidate in the Composition and Computer Technologies program at the University of Virginia. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with virtual reality systems and the creation of 3D virtual environments as graphic scores for musical improvisation. He holds a BFA from the Music Technology program at Universidad de Chile, and a MA in Media Arts from the University of Michigan. In Santiago, he worked as a recording engineer and sound designer, collaborating with various artists in dance, theater and visual arts projects. At Michigan, he focused on creating music using movement-based interactive systems with motion capture technology. He also started the improvisation group Lines, where he performs live electronics with a rotating ensemble. In his music, field recordings, sound synthesis and musical instruments are combined to blur the lines between real-world and abstract sounds to produce fictional soundscapes that cross over into the magical realm.