



FACULTY RECITAL

Erin Rogers, saxophone

Dennis Sullivan, percussion and electronics

Gelsey Bel and **Paul Pinto**, voice

Erica Dicker, violin

Alec Goldfarb, electric guitar

Qiujiang Levi Lu, electronics

WEDNESDAY, MARCH 13, 2024 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

Erin Rogers
and **Alec Goldfarb**

from a cobwebbed heap (2021)

Erin Rogers, alto saxophone
Alec Goldfarb, electric guitar

Gelsey Bell
and **Erin Rogers**

Skylight (2019)

Gelsey Bell, voice
Erin Rogers, tenor saxophone

Qiujiang Levi Lu

From Me, To You (2023)

Popebama
Erin Rogers, electronics
Dennis Sullivan, electronics
Qiujiang Levi Lu, electronics

Erin Rogers

High Lonesome (2024)

Gelsey Bell and **Paul Pinto**, voice
Erin Rogers, soprano saxophone
Erica Dicker, violin
Alec Goldfarb, electric guitar
Dennis Sullivan, percussion

PROGRAM NOTES

from a cobwebbed heap

Erin Rogers and Alec Goldfarb

from a cobwebbed heap (2021) crafts a musical surface that simulates both a larger ensemble and a single, hybrid instrument. At times, the composite of guitar and saxophone is pushed to extremes, as each of the five co-composed pieces explore the impossible polyphony of an expansive terrain, speaking in tongues. The duo shares an expressive vocality and an approach to construction that is both elemental and ritualistic, while at other times haunting and ethereal, permeated by a dose of horror. *from a cobwebbed heap* was recorded in 2021 and released on *Earth's Precisions* (Infrequent Seams).

—Alec Goldfarb

Skylight

Gelsey Bell and Erin Rogers

Skylight (2019) was collaboratively composed and performed by vocalist Gelsey Bell and saxophonist Erin Rogers. In the full version of the piece, the two performers move through the space wordlessly, directing the sound in pathways that dance the air. Past performances of *Skylight* have ranged from the full 30-minute version to sections of the work such as “Twinning” where the performers match and shift pitch, resulting in color blends and beatings, to “Building Canyons” where Bell sings into the bell of Rogers’ tenor, exploring its inner chamber and sounding a rainbow of diverse multiphonics.

—Erin Rogers

From Me, To You

Qiujiang Levi Lu

From Me, To You (2023) is written for two performers and myself with quad audio. Instead of playing quad audio from PA speakers in the performance space, sounds are played from the four handheld speakers from each performer’s hands. The composer sits on a chair at the center of the stage, wearing a pair of in-ear binaural microphones and a 360° camera on their head to record the performance live. The composer sits still and listens during the piece. Two performers stand on two sides of the composer to move the speakers based on a score. Choreographed

movements for two performers are provided with a graphic score, which shows the hand movements corresponding to time and the audio waveforms.

The piece explores multiple identities of audiences based on how people perceive Head Related Transfer Function in different stages of musical presentation.

The live audience shares the same space with the performer and the composer, experiencing the change of sonic perception in real-time. This piece is meant to be egocentric—it is tailored to the sonic experience for the composer rather than the audience. All choreographed speaker movements serve as a totality of sonic experience to the composer while the audience can only hear the sonic residue. However, audiences who watch the A/V recording of this piece will be able to listen to the audio from my binaural microphones, reliving my sonic experience and my identity as a composer. Moreover, the overhead 360° camera captures the whole body movement of two performers to show how the sound source is constantly moving in the 3D space as a complementary visual aids

—*Qiujiang Levi Lu*

High Lonesome

Erin Rogers

High Lonesome (2024) for 6 players is inspired by the music of Kentucky legends Roscoe Holcomb and Arnold Schultz, and dedicated to those who sing to themselves when no one is around.

—*Erin Rogers*

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.