



BİLKENT UNIVERSITY STUDIO FOR ELECTROACOUSTIC MUSIC
presents

ELECTROACOUSTIC MUSIC CONCERTS
3 - 4 JANUARY, 2020
A. SAYGUN CONCERT HALL



bilkentcomposition

Concert 1

SOUND & SPACE

January 3, 2020, Friday, 20:00
Saygun Concert Hall
Bilkent University

Francis Dhomont (*1926) – Franz Kafka: Brief an den Vater (2005-06)

stereo fixed medium

Arda Turhan (*1997) – Abstract Sketches of Rain (2020)*

8-channel fixed medium

Natasha Barrett (*1972) – Microclimates (2007)

III: Glacial Loop (Microclimate III)

IV: Wet Face (Microclimate IV)

fixed medium

Jonty Harrison (*1952) – ReCycle (1999-2006)

I: Rock'n Roll

8-channel fixed medium

Ufuk Önen (*1972) –What is and what should be (2009/2020)

stereo fixed medium

Gilles Gobeil (*1956) – Ombres, espaces, silences...

I. Vol de rêve

II. Descente au tombeau

III. La unit

IV. Vision

fixed medium

* İlk seslendiriliş

Concert 2

FLICK OF AN EAR

COMD-527 CREATIVE SOUND DESIGN AND SYNTHESIS

January 4, 2020, Friday, 18:00

Saygun Concert Hall

Bilkent University

Arda Saraçođlu (*1995) – Algorithmic Botany

Yusuf Mert Salha – Industrial Age

Ege İbrahim Aktan (*1996) – Palette of Moods

Dođa Oruđ (*1998) – While(1) Insomnia

Sarp Onur Bozkurt (*1996) – Seize

Landydiovan Susanto (*1992) – Bardbarian

Sonya Merwin Bailey (*1991) – Walk

Deniz Yüksel (*1997) – Doomed to Fail

Deniz Aslan (*1997) – Improvisation 1

Ahmet Sarıgüney (*1993) – Perdeler

Ece Erçevik (*1995) – Better With You

Ali Ranjbar (*1985) – Watarra

Concert 3

MUSIQUE ACOUSMATIQUE

MSC-487 INTRODUCTION TO ELECTROACOUSTIC MUSIC

January 4, 2020, Friday, 18:00

Saygun Concert Hall

Bilkent University

8-channel fixed medium works

Artun Cura (*1999) – Iamsociety

Senay Uğurlu (*1997) – Tinka

Arda Turhan (*1997) – Mixolydian

Kağan Özdemir (*1997) – C

Derya Bakiler (*1996) – Vital Sines

Hale Elçin Latifi (*1995) – The Fall

Arda Yurdusev (*1997) – Shinrin

Ata Sonat Uzun (*1998) – Lost In Partidu

Program Notes

CONCERT 1

Francis Dhomont/Franz Kafka – Brief an den Vater

Brief an den Vater is the first preliminary work for *Le cri du Choucas*, a long work in progress about Franz Kafka's world, works, and character.

Of course, this work is about the famous letter Franz Kafka wrote to his father in November of 1919, a letter he never mailed. From his long indictment, I have only used a few sentences, selected because they sum up what Kafka held against his father in explicit terms, and mostly because they translate the deep worries of the writer, the mold that gave him his shape, and, as a result, the substratum of his literary topics.

For over twelve years now, I have been working on a long work entitled *Le cri du Choucas*, about this author and his writings. So what has this "letter" turned into? I am surprised at the hybrid thing before me, both music and Hörspiel, that contains sounds, words, ideas, pictures, and that seems to eschew any regular classification. I might as well file it alongside my 'essays.' However, this piece is most of all a preliminary study for *Le cri du Choucas*.

One word about the sound materials: other than the voice of actor Martin Engler (narration in the foreground), the sound materials were mostly obtained from the voice of the German composer Hans Tutschku, either as vocalizations or transformed into pure sonics. Kafka's gritty and ruthless lament called for rough, tentative, and unsexuctive sound materials. So I decided to take a chance.

Arda Turhan – Abstract Sketches of Rain

Despite having fully been written for electronics, *Abstract Sketches of Rain* relies on orchestral parts as its main sound material. Bimodality is the core of its harmonic structure, and the independent modulations of the parts over two isolated regions form the backbone of the piece.

Natasha Barrett – Microclimates

Microclimates III-VI was originally four sound installations spatialised in 3rd-order ambisonics and later remixed for concert performance. Each movement attempts to capture the total-senses experience of four Western Norway locations during a field trip in April 2007.

III. Glacial Loop

On my first attempt to record sound at the foot of the Briksdalsbreen (Briksdal glacier) in Stryn (Norway) I arrived when the wind was so strong that it forced rain horizontally. For brief milliseconds I could open my eyes to glimpse a blue ice monolith through the turmoil. Some days later, on my second attempt, the scene was completely different. Although grey and drizzling, there was not a breath of wind and the forms in the ice were revealed: an enormous wall of blue twists and gashes, suspended vertically an unknown distance away across a lake. I jumped into the small rowing boat and slowly lowered two hydrophones (underwater microphones) into the water. The guide rowed so close to the face of the glacier that as my microphones recorded its electrical sparking, sucking, squeaking, whistling, burning and clicking sounds, I could at the same time run my hands over the smooth curves of its close-up form. To this constant singing and talking was added a single underwater ice fall. Gracefully the boat glided away from the face. *Glacial Loop* (Microclimate III) is an evocation of this boat journey.

IV. Wet Face takes sound from marsh birds, dripping water, squelching mud, tearing moss and rotten tree-wood in the Sandane area in Gloppen (Norway). Initially the forces appear gentle. Later, when the microphones are subjected to what for our normal ears is a gentle 'pitter-patter', we hear a bombardment. The rhythmic performance of incessant dripping had begun when I arrived. Its millisecond timing was mechanically perfect. I expect it will be the same year after year. Maybe the rhythm will change as the rock is eroded.

Jonty Harrison – ReCycle

ReCycle is a series of four works based loosely on the four Greek classical elements: earth – Rock 'n' Roll (2004); fire – Internal Combustion (2005-06); air – Free Fall (2006); and water – Streams (1999). The title ReCycle came primarily from the fact that many themes and sound types I have used in earlier works are revisited here, but it also reflects the possibility that listeners may detect a sub-text of environmental concern – something which I readily acknowledge and which runs through much of my work since the 1980s. Each piece in the series was composed using a slightly different multi-loudspeaker configuration and explores different aspects and types of motion, trajectory and spatial organisation.

I. Rock'n Roll

When we moved house, we inherited a heavy garden roller with a concrete wheel and a rusting steel tyre. Rolling this around the garden pathways proved sonically interesting, as did its tendency to demolish various bits of wall and other stonework. I'm not much of a gardener!

In the studio, my attention became more focused on the 'rock' sounds than on the roller sounds which had originally caught my ear. In particular, I became preoccupied with getting as close as possible to the rocks (possibly even 'inside' them), in contrast to the more open, spacious and 'environmental' use of the roller and the garden ambience. The multichannel format allowed a further exaggeration of this contrast, using stereo speakers for the close material and a surround array for the ambience.

Rock 'n' Roll is dedicated to my wife, Ali, who did the energetic bit of the recordings while I just held the microphones and yelled instructions! The title of the piece just had to be...

Ufuk Önen – What is and what should be

Our primal experience with sound starts with our mother's acousmatic voice, while we are still in the womb. Before we see, we hear. Before we encounter our mother's face, we see her voice.

We are born in sound, we live in sound, we are immersed in sound, and, ultimately, we die in sound, or in lack of it...

"What Is and What Should Be" is a celebration of sound, not just because sound is a powerful tool for artistic creations and communications, but because sound, for many of us, even if we are not aware of it, is the life itself.

For the creation of "What Is and What Should Be," recorded and synthesized sounds, which are manipulated by various filters and plug-ins, are used to symbolically depict the lifespan of a human being observed in terms of sound by an objective, isolated, even an alienated audience.

Gilles Gobeil – Ombres, espaces, silences...

- I. Vol de rêve**
- II. Descente au tombeau**
- III. La unit**
- IV. Vision**

With Ombres, espaces, silences... (Shadows, Spaces, Rests...), I wished to revisit early polyphonic music (Ars Antiqua, Ars Nova). I wanted to bring together this universe of intervals and chords, and the much wider universe of noises, the latter providing the setting in which to present – or evoke – modified fragments from the beginnings of Western music.

The universe of noises rests upon one of the History of Christianity's fascinating phenomenon: the hermits, or "Desert Fathers" from the first centuries of the Christian era. These men had knowingly chosen to seek isolation, to cut their ties with society, for they believed the answer to the issue of human destiny could be found only outside society.

I have attempted to describe, through a number of tableaux, the surprising life of these men, their religious fervour (the same fervour that gave birth to the first polyphonic music), by evoking the physical locations, the aridity and threat of the desert, but mostly by evoking their fabulous spiritual imagination

CONCERT 2

Arda Saraçoğlu – Algorithmic Botany

Humanity has evolved past a point of no return. The convenience offered has its downsides, a loss of meaning and connection with our roots. Information isn't cumulative, sacred wisdom gained by our ancestors have left its place to noise.

Algorithmic Botany is an ode to our origin, to simpler and more meaningful times. It is filled with samples from nature, lush textures, ambient synths, fast percussive elements and polyrhythms conveying the calmness of nature in its own thrilling way. It is meant to explore the truths offered by nature itself. The glorious yet terrifying ebb and flow of the inherent balance present in every living creature and systems created by them. An underdog triumphing against all odds. It is a personal way of worshipping a forgotten deity and finding purpose.

God is math.

God is probability.

God is an algorithm.

Yusuf Mert Salha – Industrial Age

It was all cool before electronics. Many musical worlds, all along since the beginning of time.

When electricity's firing spirit has captured through a journey and, at some point, let us manipulate the sound in infinite ways, things got changed. Through zeroes and ones, spirit of industrialization has emerged in music.

Analog sounds to surreal dimensions.

Ege İbrahim Aktan – Palette of Moods

Palette of Moods is a composition of sounds which is aimed to project moods and feelings in an audible way. Such feelings and moods, (love, anxiety, calmness, etc.) accompanies us through our daily lives and effects our way of living of that moment. The way how our moods effecting our lives fascinated me and influenced me to create this composition. My purpose of this work is to create soundscapes which refers to moods and then connecting them to form a transitional composition. The arrangement is aimed to make the audience feel the mood swings and give them a familiar feeling from their own lives in an abstract way.

Doğa Oruç – While(1) Insomnia

In my work I like to touch people's hearts and minds with soothing but wild melodies, backed up by well-known yet mostly ignored harmonies. I like leaving the interpretation of my work to my listeners, so they can internalize my work and remember it, accept it as a part of themselves.

My work is about simplicity. Simple melodies, simple harmonies, simple chords, simple sounds. That's it! I always despised the complex, that's why I always strive to keep things easy to understand in my work. I try to keep complexity away from my work as much as possible because of my lifestyle.

Although I prefer simplicity, sometimes leaving my comfort zone rewards me. That is why I often try to sprinkle some complexity into my work. These little touches I make, the nuances, are left to the listeners to realize. Converting dissonance into a weapon I can use, rather than something I should defend against. In the end, all I do is trying to create beautiful music people can talk on and on about for hours.

Sarp Onur Bozkurt – Seize

Seize is a composition which I tried to give the feeling of seizing the moment. This moment might be a short or a long one. This moment is hard to seize. It's not that you must or you need to seize it but it is that you want to seize it. Feelings are in the front line in this composition. I haven't used many different sounds. I tried to get my feelings into the composition without using many different sounds. I think those feelings can be dark and bright. Nowadays, melody has a big place for me in composing. So, I like using melodies in my compositions. This composition also has melodies in it.

Landydiovan Susanto – Bardbarian

Inspired by many fantasy novels and games, like Dungeons and Dragons, this audio piece is aimed to transport you into a fantasy world, to a place where the strongest and the most ruthless survive. A place where value is placed not in civility but in embracing animal nature through pure instinct and primal rage. Although these denizens could be barbaric in nature, their sense of community runs deep, and we are about to interrupt them during a sacred ritual. With this in mind, it is in my hope that the audience will be able to experience a story through this work.

Sonya Merwin Bailey – Walk

I am a Uyghur/American scholar, writer, and artist. My work is interdisciplinary, spanning across the mediums of sculpture, installation, performance, and the written word. More recently, this has begun to involve inquiries into the use of sound and the moving image. Having grown up between the borderlands of the Uyghur homeland, broader Central Asia, and the Midwestern United States, interrogations of belonging, home, and displacement influence the nature of my work. I have been particularly interested in exploring the somatic experiences of memory, interrogating delineations of (dis)embodied identity, and excavations of collective consciousness through ancestral landscapes.

Deniz Yüksel – Doomed to Fail

As a conventional amateur musician, until I started taking the COMD 527 course, I used to manipulate sound only when I needed to. Creative projects during my high school years required audio manipulation. However, I had never synthesized my own sounds before. During COMD 527 course, I tried to experiment with different kinds of music and sound. For this final project, I am inspired from the sounds in nature and the human body. The main point of the performance is to show the potential of sounds in nature and using human body as a sound machine.

Deniz Aslan – Improvisation 1

In this piece, I try to improvise with bassoon and to create a rich sound world by sound design and live processing. I aspire after a musical form and genuine expression.

Ahmet Sarıgüney – Perdeler

Hopeless creatures, fathomless smile, fragility of thoughts... Every entity of the universe has an effect on another. We trigger spirits for ever and the countless effects never fail. Even the societies cannot change the effects, thus rising with a prodigious ego won't make us powerful. And yet, we should not avoid going with the flow. In respect of today's sonic menu, some frequency combinations were prepared for you. The major plan of mine is to circulate your mindset. Let yourselves to be conducted by the effects. I'm coming in hopes that you will be affected.

Ece Erçevik – Better With You

Better With You is a multi-layered sound piece constructed around the idea of manipulating human vocals into the form of an instrument as a part of the soundscape.

The base of the work is deeply rooted to the inspiration of '90s trip hop and neo soul vibes as an experimental approach of fusing two offbeat percussion lines into one and adding emotional vulnerability through human voice by playing with soul-driven raw vocals all throughout the composition as pads, granulation and the main vocals as the message maker.

From the beginning of the work there is a progressive metamorphosis of human existence starting from the role of an instrument and slowly becoming into "language" as a humane aspect of consciousness.

The glitch infused, noise based drone in the background fulfills the role of stitching the humane and the vulnerable into a cohesive whole, underlining a feeling all humans are aware of, however admit reluctantly: affection. Thus, the repetition of the phrase "everything I do is better with you" transforms from an affectionate statement into a mantra, bringing together the disparate influences to create a meditative totality.

Ali Ranjbar – Watarra

Driven by the phrase, "Ninda-an ezzateni watarra ekutteni", my soundscape is inspired by the very first sentence that was written in Hittite civilization, which translates into "You will eat the bread and drink the water." The very basic needs of existence as living beings. This phrase represents the ritual of human existence and maintenance of life in the vast land of North Anatolia around 1600 BCE.

My work consists of stages and transformations that are representations of the land itself as it blossoms through so many layers of strong cultures and civilizations not only maintaining the life itself but changing it, carving it into the new and improving it towards the future, something very severely cared for in the Hittite culture. As the stages of sounds take place towards transformation, I intend to make it into a journey of time, culture and perseverance through existence of life within constant change.

CONCERT 3

Artun Cura – Iamsociety

This piece is about how other people's thoughts affect us always more than they should. It's about how society takes your beautiful thoughts about yourself, someone or something else and tear these thoughts apart with their prejudiced and non-constructive comments. Without noticing, you start to get down in others' thoughts and look for a way out. Your thoughts, your feelings get blurry. But in the end, you will find a way out. Because you always do, don't you?

Senay Uğurlu – Tinka

"The tulips are too excitable, it is winter here.
Look how white everything is, how quiet, how snowed-in.
I am learning peacefulness, lying by myself quietly
As the light lies on these white walls, this bed, these hands.
I am nobody; I have nothing to do with explosions.
I have given my name and my day-clothes up to the nurses
And my history to the anesthetist and my body to surgeons."

Tulips - Sylvia Plath

Arda Turhan – Mixolydian

Mixolydian is a short piece which is built upon the sounds of water drops, a glass, and a piano. It relies on granular textures and the simple harmony that accompanies it as its main material.

Kağan Özdemir – C

Ultimately, music consists of waves. What else does? The title has the answer.

Derya Bakiler – Vital Sines

"Vital Sines" presents organic and inorganic worlds of sound. The piece travels between these two worlds, at times combining both. The creation and disintegration of the distinction between what is alive, natural, and breathing, and what is synthesized, becomes the driving force of the piece.

Hale Elçin Latifi – The Fall

This piece depicts a loss of vitality. Nearby, warm memories exchange places with their distant, cold, blurred shadows. The noisy material of the piece reflects the decay of memories over time.

Arda Yurdusev – Shinirin

The first soft snow:
Leaves of the awed jonquil
Bow low

—

Like a heavy fragrance
Snow-flakes settle:
Lilies on the rocks

—

Will we meet again?
Here at your flowering grave:
Two white butterflies

-Matsuo Bashō

Ata Sonat Uzun – Lost in Partidu

The sounds in this piece are not far removed from their sources. But they come together to form a unique sound world.

I think of this piece as a journey through a land which I called Partidu. Through this journey we visit some places and encounter some beings. What will you take away from your journey through Partidu?

TEŐEKKÜR

Okőan elikten, M¼zik Hazırlık Lisesi M¼d¼r¼
Ebru Ercan, Dekanlık İdari Asistanı
Arzu akıl, Mali İŐler Amiri
Ebru Laın, MSSF İdari Asistanı
Deniz Ersoy, M¼zik B¼l¼m¼ İdari Asistanı
Sinem Özcın, M¼zik Hazırlık Lisesi İdari Asistanı
Yelda avga, BSO Basın Yayın
Aysun Firiki, BSO Sekreteri

Erg¼n Őahin, MSSF Bina Sorumlusu
Meral Kalmaz, Bilet GiŐesi Sorumlusu
Muhittin Yıldırım, Elektrik teknisyeni
Mine S¼nmez, G¼venlik sorumlusu
Yusuf Dokg¼z, M¼zik hazırlık okulu g¼venlik sorumlusu

BaŐta Nurettin Eke olmak üzere t¼m BSO alıŐanları

GELECEK ETKİNLİK

Birdbrains Piano/Percussion Duo
Amy Salsgiver, vurmalı algılar
M¼ge Hendekli, piyano

Program:
Bilkentli bestecilerin eserleri
18 Őubat 2020, 20:00
Bilkent Konser Salonu