

March 7, 2025 7:00 p.m.

Baisley Powell Elebash Recital Hall

PinkNoise/for PinkNoise

burnishing (2023)

*US premiere

Tobias Fandel

términos (2023)

*US premiere

Itzá García

Regarding those objects of study (2025)

*World premiere

Victoria Cheah

States of Intermeshing IV-VI (2025)

*World premiere

Corie Rose Soumah

Johnna Wu, *violin*
Simon Kanzler, *electronics*
Iva Casian Lakos, *cello*
Roberta Michel, *flute*
Kaichi Hirayama, *clarinet*
Gabrielle Chou, *piano*

Notes on the Program

burnishing - for flute, clarinet, violin, violoncello, piano, live-electronics, and fixed media

I explore digital media, inspired by various printing methods while infusing a sonic dimension. My aim is to experience the interaction of technology, digital culture, and art, encouraging the audience to reflect upon sensations of life. The process of burnishing—involving careful rubbing and smoothing—sculpts a textured environment within my composition, imbuing it with layers of sensory experience.

by Tobias Fandel

Términos

In my recent works, I've been working with music software that links performers through a communication network to transmit and distribute complex tempo information in real time. Aside from the technical aspects that arise through this unusual form of musical connectivity, I have—often unintentionally—developed a set of protocols while working with this system. These were continuously negotiated throughout composition and performance.

While automated systems can take on the burden of processing and organizing information, my experience remains important. I slowly became sensitized to the way I perceive, interpret, and emotionally engage with data. Much like the collection and storage of information in contemporary communication systems, *Términos* merges computational connectivity with human expressivity, reclaiming its experiential significance.

by Itzá García

Regarding those objects of study

In learning how to position myself to you (and, I might assume, yourself to me), we change from subject to object, over and over again, whether you or I or we are the object of study. A conversation across time and space elides into memories of your warmth, your breath, until the memory of your being is inextricable from the exchange of our words. If a kiss can be a gesture to dance around breath, and words only made possible by shaping a breath, I would like to understand how one becomes the other, practicing an exchange of ourselves until I no longer care where you end and I begin.

Regarding those objects of study (2025) was commissioned by and is dedicated to PinkNoise, written with the utmost gratitude.

by Victoria Cheah

States of Intermeshing IV-VI

This presented work is part of "States of Intermeshing", a suite in eleven parts exploring eschatological forces, the ecological crisis and self-discovery. The three movements (IV, V & VI) performed here explore the entanglements of our surroundings, the falls and our relationship(s) to land.

In the last few years, I've been interested in our connection to the future, in particular what the future constitutes through the lens of the apocalypse. It seems as if the world is telling us in many ways that a new becoming of our realities is imminent, cataclysms bigger than we could conceptualize are forming themselves. But what if we're already living in that future? And what if the apocalypse has already been realized, with all the bodies buried in the depth of the Atlantic?

Still, even with the stratification of all those nihilistic thoughts, I still think the future holds beauty, regardless of where we stand.

by Corie Rose Soumah

PinkNoise

is a New York-based chamber ensemble dedicated to musical improvisation and compositions. Our upcoming performances include:

March 15, 2025 7:30pm
Ukrainian Contemporary Music Festival
DiMenna Center, Cary Hall, New York NY

April 3, 2025 8:00pm
Contrapunkt Series
Kultbau, St. Gallen, Switzerland

April 9, 2025
Music Biennale Zagreb as ensemble-in-residence
Zagreb, Croatia