

7th Annual OH MY EARS New Music Festival

ELECTRIC

Lunchbox | Friday, Feb 21, 2020; 9:30p

LUSH AGAVE

The Singer

Mono no aware

Coquette

Asturius

Harlot

Lush Agave's recent EP release, *Songs for a Moon*, explores our emotional landscape and the songs we sing from shadowed places. How does getting in touch with them promote healing for ourselves and our communities? The selections featured from the release are inspired by and incorporate lyrics or themes from the arias and art songs of Claude Debussy, Léo Delibes, Ralph Vaughan Williams, Manuel De Falla, and Giacomo Puccini. The reworking of these timeless pieces encourage the examination of different perspectives within our own story-lines.

SALINA KUO

How to Time Travel: Parts 1, 2, and 3 (for found objects and speaking percussionist)

Kid Gunner Brother (solo version) (for body percussion and speaking percussionist) by Darian Thomas

The Elephant Looks Back (for cymbal and speaking percussionist) by Ben Wahlund

Tuning Meditation (voice) by Pauline Oliveros

Classical music is alienating in many ways, a couple being: the cost (i.e. price of instruments, lessons, and ability to sustain yourself while practicing or performing several days a week), the erasure of marginalized voices from the western classical music canon. The following works prioritize accessibility in instrumentation and content. Each piece uses easily accessible instruments: found objects (ceramic bowls), the body, voice, and one cymbal. While a cymbal is still something that may need to be purchased, Wahlund's piece only calls for one, and I have no doubt it could be substituted for a piece of metal if the player chose. The first three use plain language to describe stories of everyday traumas, from coping with the death of a loved one to living with mental illness. These works also combine music and theatricality to enhance the listener's emotional experience. The last piece was chosen to encourage audience participation in the music-making, as well as its meditative power.

TATAT Ensemble

"Little Folk Tune Re-imagined" (2019) (L. Tao/D. Fawcett)

"Proto Air II" (3 sections) (2019) (D. Fawcett/E. Shearon)

"This ol' World's Gonna Pass Away" (2016) (Matt Petty)

"Between The Mountain And I" (2018) (L. Tao)

"Improvisation" (L. Tao/D. Fawcett)

7th Annual OH MY EARS New Music Festival

WOMBAT

generations 3.1 for improvisers, chamber orchestra, and audiovisual playback

Carlos Cotallo Solares, music

Timothy David Orme, video

Improvisation

Wombat combines deep sonic exploration through experimental playing techniques, live signal processing, and instrumental preparations with a real-time compositional approach, creating engaging structural shapes and contrasting sections. The relationships between the three of us are in constant flux: merging into a single sonic entity, building contrapuntal textures, or letting one performer lead the trio as a soloist. generations 3.1 is a work for improvisers, chamber orchestra, two-channel audio playback, and video, written by Carlos Cotallo Solares for Wombat with video by Timothy David Orme. It is part of the generations series, a collection of works in which newer pieces are made by combining and/or reinterpreting older ones. The name "generations" connects the creative process that happens throughout the series to the idea of humans passing on both genetic and cultural material to their descendants.

BIOS:

LUSH AGAVE is the project of classical vocalist and electronic artist Alisha Erao. With it, she seeks to honor the opera arias and art songs that have had the greatest impact on her classical singing career and reimagine them into contemporary compositions. The results reflect a battle between reticence and fervor, and expose a haunting vulnerability within Erao's songwriting and performance. Lush Agave aims to bring the emotional power of the operatic tradition into an intimate space.

SALINA KUO is a Philadelphia-based percussionist, holding a B.M. in music education from Temple University. There she studied orchestral repertoire, jazz vibraphone, latin percussion, and drum-set. She seeks to explore interdisciplinary art through contemporary classical music and to prioritize accessibility in music performance and music education. She recently performed at the Toronto Creative Music Lab and the Steve Weiss Mallet Festival, and currently teaches 4th-8th grade general music.

TATAT ENSEMBLE is an ensemble dedicated to the performance of new music by living composers. Founded in 2017 by Li Tao and Daniel Fawcett, they have sought to combine their interests in theater, poetry, electronic media and visual art to create unique concert experiences for their audiences. They actively try and create large concert length works often implementing lesser-known, self-made musical instruments. Additionally, they have sought to encourage artists of all fields to help them build an active repertoire for rarities such the as toy instruments, electronic instruments, music boxes and more. They hope through their work to bring forth an active community participation and a greater interest in new music.

Improvisers Justin K. Comer (saxophones), Carlos Cotallo Solares (guitar/electronics), and Will Yager (double bass) formed **WOMBAT** in October 2017. Together they explore new sonic textures and instrumental techniques in concert halls, coffee shops, and backyards. Though the performances are never planned beforehand, the trio's music is influenced by their collective experience with contemporary art music, noise, jazz, metal, and drone. Recent appearances include MOXsonic (Warrensburg, MO), the Maximum Ames festival (Ames, IA), Composers' Workshops at the University of Iowa, and the Feed Me Weird Things and iHearIC concert series.