

Co-Curator and Director	Volker Straebel
Director, Part I	Rosa Evangelina Beltrán
Performers, Part I	Hae Jun Kim, Rob Weddle, Shaharoh
Performers, Part II	Alexandra Cárdenas, Cassiopeia Sturm, Jace Clayton
Ushers	Menghe Jing, Jacob Shim
Co-Curator and Producer	Madeline Falcone
Associate Producer	Lani Guerrero
Co-Curator	Ulrich Krieger
CalArts Technical Assistants	Katelyn Maheia, Olivia Popejoy
Technical Director	Bill Ballou
Associate TD, Sound and Video	Pete Pace
Audio Engineers	Joshua Hill, Cordey Lopez
Lighting Programmer	Chu-Hsuan Chang
Deck	T Kosek

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FRAMEWORK

Part I

A live performance for three speakers at various locations in the foyers of REDCAT.

The performers read questions regarding the future of music. Each performer has a microphone and a loudspeaker. The loudspeaker, however, is connected to the microphone of another performer. The audience hears the reading of the performer in front of them without amplification, while this reading is superimposed – and at times masked – by the reading of another performer broadcasted via the loudspeaker.

The performers follow a chance-determined score that specifies the time structure. The questions read are based on contributions from students, faculty, staff, and alumx of The Herb Alpert School of Music at CalArts.

Part II

A live performance for three electronic music performers.

Performer A [Alexandra Cárdenas] is situated off-site and creates a two-channel audio stream of computer music, preferably live-coding, to be broadcast to Performer C. The performer is represented by a computer screen in the foyer of REDCAT on which the performer's screen is shared. The sound can be experienced near the screen.

Performer B [Cassiopeia Sturm] is situated in the foyer of REDCAT and creates a two-channel audio stream of electroacoustic live music to be broadcast to Performer C. The music is preferably based on amplified performed objects. The sound can be experienced near the set.

Performer C [Jace Clayton] is situated in the concert hall of REDCAT and creates a live mix of the two audio streams received from performers A and B, using only material derived from the other two musicians. The setting is a performed installation – a stage-audience dichotomy is to be avoided. The audience is free to enter or leave as desired. Seating is available. A multi-channel system of various loudspeakers facing into various directions allows for a multi-dimensional sound space.

—Volker Straebel

NOTES

When composers, musicians, or critics address the future of music, they regularly stake their claims in short and often angry manifestos that dismantle their metier's traditions to give way to new and unbeknownst approaches. Usually, they emphasize the need to overcome the resistance of audiences and gatekeepers. The artists stage themselves as isolated and not respected saviors who break through to unexplored territory. Long after the end of the avant-gardes and despite the by now well-established disbelief in narratives of development, originality, and emphatic authorship, artists and their audiences still seem to feel the need to hold on to comfortable strategies of justification – in the artistic, historical, and social sense. There lies tradition in artistic revolutions. To experience the unknown and questioning canon and tradition can still offer regressive pleasure when undertaken in the safe space of aesthetic exploration. Postmodernism has tamed the last two centuries' shocks to wonder and surprise.

To confront the future of music not as a strategy of discursive reassurance but, just in the opposite, as a radical and uncomfortable question is the obligation of any music education that aims for openness and experimentation. At the Herb Alpert School of Music at CalArts, we are doing just that. *Futures of Music* became the name of a process in which our community challenges the concept of music as established practices that can be taught and mastered. We need to understand music as an open field with all its psychological, social, and economic implications. As creators and listeners, we are not only bearers of personal and cultural memory that shapes our work and experience, we are thinkers and self-reflective beings who understand our role in constituting music's reality. This is why the Fluxus artist George Brecht referred to «the listener as virtuoso.» [1] Virtuosity is not just with the creator. And in this context, it most definitely doesn't stand for the connoisseur's expertise. Here, virtuosity denotes the sensibility and awareness of those who participate in the Wortspiel («language game,» Ludwig Wittgenstein) of music. In our ways of creating, experiencing, and reflecting, we shape the very concept of what music is.

It becomes obvious that *The Futures of Music* can not predict or anticipate. We want to explore and question. To reflect the most recent changes and developments in musical expression, performance formats, practices, distribution, audiences, and reception, *Futures of Music* is imagined as a starting point for re-evaluating approaches to music education and cutting-edge experimentation in a wide range of genres and cultures at the Herb Alpert School of Music at CalArts.

The event at REDCAT addresses aspects of authorship, presence, and mediatization in a setting that bridges concert, broadcast, and installation. In the first part of the evening, student performers read questions regarding the future of music that are based on contributions from students, faculty, staff, and alumx. Their voices are broadcast to different locations in the lobby and sometimes overlap. In the second part, three musicians create a sonic environment where the audience can move around and experience the piece from different locations and perspectives. The musicians, however, do not perform together in a traditional sense. While two of them create electronic sound following their respective practices independently without hearing each other, the third musician interprets their sonic outcome by mixing, filtering, superimposing, sampling, and finally projecting their material into the concert hall. Which elements have been produced by whom, and to which extent the musicians are following a compositorial plan or act in spontaneous improvisation, remains unclear.

—Volker Straebel

[1] George Brecht, *Notebook III* [Apr. - Aug. 1959]. Edited by Dieter Daniels. Köln: Walther König, 1991, p. 111.

ABOUT THE ARTISTS

Alexandra Cárdenas (born in Bogota, Colombia, in 1976) is a composer, programmer, and music improviser. Alexandra studied composition at the Los Andes University in her natal city and later completed a Sound Studies and Sonic Arts Master's Degree at Berlin University of the Arts. Using open-source software such as SuperCollider and TidalCycles, her work focuses on exploring the musicality of code and the algorithmic behavior of music. An essential part of this exploration consists of the practice of live coding. Alexandra Cárdenas is among the pioneers of live coding in electroacoustic music and part of the forefront of the Algorave scene.

Being highly active as a speaker and performer of live coding, she is a regular guest at festivals, venues, and exhibitions worldwide, among others at Kurukshetra Festival (India), Transmediale Festival (Berlin), Heroines of Sound Festival (Berlin), Tokyo Wonder Site (Japan), Digital Arts Festival (Zurich). Alexandra Cárdenas lives in Berlin, and she is appointed to the Heroines of Sound Mentoring Program 2020-2022. For her current research, she was awarded a German Musikfonds grant.

Cassiopeia Sturm (b. 1992) is a composer and musician who builds absurd, speculative instruments. Her work explores how instrument design can not only convey unique creative use but also be a platform for social critique and self-exploration. Many of her creations make use of unconventional interfaces that challenge cultural norms and ask participants to confront their expectations about design and musicianship. Sturm uses algorithmic processes, chaotic acoustics, and cybernetic circuitry to imbue her inventions with a sort of autonomy that blurs the line between creator, performer, and instrument. Through these methods, she plays with the expectations of what an instrument is and its relationship to both performer and composer.

Hae Jun Kim is a Soprano from Seoul, South Korea, currently in her senior year studying voice at CalArts. She specializes in classical voice, musical theatre and pop. She is a recipient of the Lillian Disney scholarship, and won the Rising Stars Competition in Seoul. She was recently seen in the opera *Kopernikus* by Claude Vivier.

Jace Clayton is an artist and writer based in New York, also known for his work as DJ /rupture. He is the author of *Uproot: Travels in 21st Century Music and Digital Culture* (Farrar, Straus and Giroux) and was awarded a 2020 Andy Warhol Foundation Art Writers Grant to support *Behold the Monkey*, his upcoming book on contemporary art, faith, and social media. Clayton is currently Assistant Professor of Visual Arts at Columbia University and Interim Director of the Sound Arts Program. Clayton has performed in over three dozen countries, both solo and as director of large ensemble performances. Since 2018 his work has been exhibited internationally. Most recently, he composed an original soundtrack for *Riotville USA*, a film which debuts at Sundance later this month.

Enamored by the voices that emanated from his FM radio, **Rob Weddle** knew from a young age that he wanted to be one of them; to be a beacon for anyone who needed safe harbor in a storm. And so he set out to build his lighthouses. His first, as a teenager, was found along familiar terrain, and was similar to those that inspired him in his youth. The second came years later, and while it differed in appearance, it was ultimately the same signal being sent to the same ships. Unsatisfied knowing how many remain adrift in dark water, Rob began construction on his third edifice under the influence of his peers and mentors at CalArts, with completion slated for December 2022. Watch robweddle.com for updates.

Rosa Evangelina (Beltrán) is a Mexican-American vocalist, poet, composer, and educator based in Los Angeles. Most recently she created, directed, and produced *Temazcal*, a sound+video installation and live activation performance for the WaveCave gallery space at CalArts and *Constellation/Constelación*, her MFA mid-residency Voice recital. Her work investigates the performative capabilities of voice, text, and movement, often drawing from language and energetic traces left behind by her ancestors, including her past selves. Currently Rosa is pursuing an MFA in Voice Arts and Creative Writing at CalArts, where she teaches voice and works as the Visiting Artist Coordinator for the School of Critical Studies. She holds a B.A. in History and Literature from Harvard and is an alumna of the Los Angeles Valley College Applied Music Program. FB & IG @rosalaevangelina.

Shaharoh is a musician, singer-songwriter and composer born in Alton, Illinois, raised in San Diego, educated and residing in Los Angeles. Birthed into a musical family, Shaharoh spent years carving out her own unique style which blends musical influences from alternative, rock, R&B, electronic and classical. As a writer, her songs are snapshots from life that capture various emotions and moods. She is an MFA 2 in the Performer-Composer program at CalArts.

Volker Straebel is a musicologist, composer, and curator. He grew up in Berlin (West), Germany, where he served as the Director of the Electronic Music Studio at the Technical University (2009-14) and as the Director of the inter-disciplinary Master program Sound Studies and Sonic Arts at the University of the Arts (2015-20). In 2021, he moved to Los Angeles and joined CalArts as the Dean of the Herb Alpert School of Music. The concert tonight is the first REDCAT event of the School of Music during his tenure.



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