



## **Cries From the Heart: Electroacoustic Music**

**March 30, 2022 | 8:00 PM.**  
**Elastic Arts**

### **Crib Dweller | Ted Hearne**

Jim Gailoretto, bass clarinet; Steve Roberts, electric guitar; Stephen Burns, trumpet; Jeremiah Fredrick, French horn; Andy Baker, trombone

### **Here [poem\*] | Eric Elshtain**

### **Stray Birds | Jorge Sosa**

Jim Gailoretto, bass clarinet; Steve Roberts, electric guitar; Stephen Burns, trumpet; Jeremiah Fredrick, French Horn; Andy Baker, trombone

### **Alveoli | Sarah Belle Reid**

Sarah Belle Reid, trumpet, Buchla modular synthesizer, and Max/MSP in quadraphonic sound

### **A Swearing Out of the Labyrinth [poem\*] | Eric Elshtain**

### **Grito del Corazon | Judith Shatin**

Kathy Aoki, video

Jim Gailoretto, bass clarinet; Steve Roberts, electric guitar; Stephen Burns, trumpet; Jeremiah Fredrick, French horn; Andy Baker, trombone

\*text on following pages

## **A Swearing Out of the Labyrinth**

We've all sworn oaths we don't know sworn until we're kicked over castle walls and gone are the fruit-filled bowers of an inner courtyard.

We've all sworn oaths into a full-blown tremendum—the great-horned goddess of the High Paleolithic deserting the fug of the high chamber for night-tainted corners.

We've all sworn to say nothing of it but our every birthmark and swear again and again "I own it I own it I own it" though we're all sworn to be owned.

We've all heard oaths clear from Dogtown to Deaf-Man's Villa; sworn that we'll process in a fashion expected of the period.

We've sworn an oath peculiar to our species—a series of expressions torn out from Hellenic revenge cycles and The Translation of the Seventy.

We've all sworn, hands hovered over cold samolians during the indelible cosmetics of their transformation into thin green aces winking with inefficiency.

We swear we have no ancestral fears while the very index of our anxiety is a stripe of fur tricking us into never sensing in time the edges of the animal cut from the frame.

We've all sworn oaths on mad smiles and eyes the color of Assyrian kings who sculpt our pilgrimages in filthy dioramas as a violent transparency veils particulars that clutch our answers while we're beguiled by singers blinded by the old-devotion.

We've all sworn oaths to the mild temperature of who we are but swear again to dance and dance our human forward.

We'd've sworn that beyond our guns was His Word squalled into a schism with a cloak the color of black powder clove along its chemical bonds.

We swear to have the sand to tackle the mistresses of museum plates but then always ever believe whatever circa they say we've been done in.

We've sworn to turn over our ambiguities brushed into our very depiction that in turns be termed by hermetic heretics drunk on nepenthe along the plank road.

We swore once to a huddled holy mass as darker sabbaths drowned out the chirr of un-humaned drones weirding the sky like Atropos' abhorred shears.

We've sworn by a triangle of light pointing to blank ages shadowy men who scribble in histories that paint them as the victor as we're left with a mirage to test reality against.

We swear the old-guard is woodening beneath the kingdom;

We could've sworn we saw  
the last wolf-making moon claw  
across the night,  
bird and meteor merging

into a new style of flight  
part crashing part soaring  
and some swearing out  
of the sweet unbelief  
we've been eating.

## Here

awkward monsters complain, "There's a wheel for everything"  
doctors sweetly clasp bluish X-rays—thin lids with which light boxes shut their eyes  
you've become a stupid hint for brutes who favor doom to little girls' pretend ballet ("their toes will never hurt, thank God")  
here this future unfurls before us: a devious cruise of hands  
your past cartwheels whisper, "Find the good grasses and spin with the apparatus of galaxies"  
we slow the hunt and find, in our paladin's wet sand, a yawning form sodden with the sudden fold, tuck, fold of the waves  
they look to the thousand ways we see comets shed emeralds and bumblebees  
here you should listen to the two hundred words we use to scold ghosts—only then will you feel humans being human  
here germs are too interesting  
the egg-eating snakes worm half-way through the world almost as done as the planets we're digging into  
sailors no longer make their cases to queens  
here there's a price on our eyes and ears and here  
the birds belong to the bottom of Earth's weird assembly as we dote on lights that glare back without expression

## Bios

Composer, singer and bandleader **Ted Hearne** (b.1982, Chicago) draws on a wide breadth of influences ranging across music's full terrain to create intense, personal, and multi-dimensional works. His music has been performed by the Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra and A Far Cry, eighth blackbird, Yarn/Wire and Alarm Will Sound, and Roomful of Teeth. Hearne's *Katrina Ballads*, a modern-day oratorio was awarded the 2009 Gaudeamus. A recent collaboration paired him with legendary musician Erykah Badu, for whom he wrote an evening-length work combining new music with arrangements of songs from her 2008 album *New Amerykah: Part One*. Mr. Hearne is on the composition faculty at the University of Southern California. <http://www.tedhearne.com/>

**Sarah Belle Reid** is a performer-composer who plays trumpet, modular synthesizer, and an ever-growing collection of handcrafted electronic instruments. Her unique musical voice explores the intersections between contemporary classical music, experimental and interactive electronics, visual arts, noise music, and

improvisation. Often praised for her ability to transport audience members through vivid sonic adventures, Reid's sonic palette has been described as ranging from "graceful" and "danceable" all the way to "silk-falling-through-space," and "pit-full-of-centipedes" (San Francisco Classical Voice). Her debut album for trumpet and interactive electronics, "Underneath and Sonder," was released on pfMENTUM in October, 2019. When watching Sarah Belle Reid perform live, one quickly notices that her trumpet is also unusual—the blinking lights and colorful wires attached to her horn are part of an electronic sensor-based interface she co-designed, called MIGSI. Reid was inspired to build MIGSI as a way of integrating her passion for technology, trumpet, and improvisation. She has been gaining international recognition for the work since its initial development in 2015. Reid's compositional practice draws influence from trumpeter-improviser Wadada Leo Smith (with whom she worked closely with while attending Calarts) and sound artist/electronic pioneer Pauline Oliveros, for their use of nontraditional notational practices and performance philosophies. <https://www.sarahbellereid.com/>

Composer **Judith Shatin** is renowned for her acoustic, electroacoustic, and digital music. Shatin's music has been commissioned by organizations including the Barlow Endowment and Fromm Foundation, Carnegie Hall, and the Library of Congress. An innovator, she often combines acoustic and electronic media, as in *Ice Becomes Water* (string orchestra and electronics fashioned from glacier field recordings). Her imagination is sparked by her multiple fascinations with literature and the visual arts, with the sounding world, both natural and built; and with the social and communicative power of music. Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music. Her music is recorded on more than 30 albums, with more info at [www.judithshatin.com](http://www.judithshatin.com)

**Jorge Sosa** is a Mexican-born composer and Associate Professor of Music at Molloy College. Jorge has recently been commissioned to write his second opera "Monkey" with librettist, and producer Cerise Jacobs. "Monkey" is scheduled to be premiered during the Fall of 2019. Jorge's first full-length opera, "La Reina," commissioned by the American Lyric Theater (ALT), was performed in a concert version as part of the 2016 "PROTOTYPE" festival in NY. Jorge has been composer in residence with the NYUNME during the 2015/2016 concert season collaborating on several projects with the group. Jorge was a guest artist at the Difrazione Festival in Florence in 2017 premiering the works "Longing" and "Distorted Reality." In 2016 his piece "Domino Effect" for Alto Sax and String Orchestra was selected for the closing of the Foro Internacional de Música Nueva in Mexico City. Jorge's CD's "Plastic Time" and "Enceladus" are available on all the major music download sites and through the website [www.jorgesosa.com](http://www.jorgesosa.com).

*My music is a juxtaposition of opposites that often attract, repel, or evolve organically. Noise and lyricism, harmony and dissonance, notated and improvised, acoustic and electronic coexist as part of a holistic vision of our musical landscape. Science, ecology, multiculturalism, spirituality, and social justice are recurring themes in many of my works. "Stray Birds" is based on the work of the Bengali poet and mystic Rabindranath Tagore (1861-1941), who was the first Asian man to receive the Nobel Prize for literature. "Stray Birds" is one of Tagore's most famous collections of poems. Each poem is but a few lines long and embedded are images of great beauty and wisdom. Tagore's poems focus on the drama of everyday natural processes. Small, everyday miracles are amplified to large-scale drama. I find Tagore's message to be incredibly relevant today. At a time when words of hate, and racism are ubiquitous, music and poetry can help us focus on what is truly transcendental, like the transformation of a seed into fruit, or the gradual sculpting of a cliff by the gentle caress of water.*

- Jorge Sosa

Trombonist, composer, and conductor **Andrew Baker**, born and raised in London, began performing professionally at the age of 14 and had appeared on recordings and TV shows by the age of 18. During his four years at the Guildhall School of Music, Andy played two seasons with the Covent Garden Festival Orchestra, toured Europe with the Desford Colliery Band and the show *Carmen Jones*, performed and recorded with the National Youth Jazz Orchestra, and began substituting in London's West End theatres. Although his studies were

in orchestral trombone playing, Andy took part in graduate jazz classes and ensembles and conducted his first recital before graduation. Andy spent the next four years touring extensively with the Ray Gelato Giants and freelancing in all aspects of London's extensive music scene before relocating to Chicago in 2001. Quickly establishing a reputation as one of the most versatile musicians in town, Andy was a member of Jon Faddis's Chicago Jazz Ensemble from 2006–2012 and has been a core-member of Fulcrum Point New Music Project since 2010. In the early 2000s, Andy joined the faculties of Northwestern University and Elmhurst College and co-founded the bands BakerzMillion and the New Standard Jazz Orchestra. Returning to school to pursue his interests in education and composition, Andy earned a master's degree from DePaul University and joined the full-time faculty at the University of Illinois, Chicago in 2012. Andy appears as a guest artist and clinician across the United States, England, and France and continues to perform and record in jazz, classical, and commercial music. Andy is a Michael Rath Trombones and Denis Wick performing artist.

[andybakertrombone.com](http://andybakertrombone.com)

Conductor, composer and trumpeter **Stephen Burns** is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multi-media performances. He has worked closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. Native to Wellesley, Massachusetts, Mr. Burns won the Young Concert Artists International Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. Mr. Burns is on faculty at DePaul University's School of Music and The Bienen School of Music at Northwestern University. A former tenured Professor of Music at Indiana University, a certified teacher in *The Art of Practicing and Performing Beyond Fear*, Prof. Burns is a Visiting Lecturer with *Amici della Musica* in Florence, Italy. With CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova, Stephen Burns is a Yamaha performing artist.

**Eric Elshtain** is the first-ever Poet-In-Residence at the Field Museum. Since 2005, Elshtain has worked as a teaching artist for Snow City Arts. He has also taught at the University of Chicago (where he received his Ph.D. in 2010), the School of the Art Institute of Chicago, the Better Boys Foundation, and in several Chicago public schools. His poetry, interviews, and reviews have appeared in dozens of print and on-line journals. His latest book of poetry, *This Thin Memory A-ha*, is available through Verge Books.

**Jeremiah Frederick** is currently Associate Principal horn of the South Bend Symphony and a member of the Chicago Philharmonic and the IRIS Orchestra. In addition, Jeremiah has played with the Lyric Opera of Chicago, the Civic Orchestra of Chicago, the Grant Park, Elgin, Rockford and Omaha Symphonies, the Fort Wayne Philharmonic, and the Joffrey Ballet. Solo engagements have included performances of Schumann's Concertpiece with the Fox Valley Symphony and South Bend Symphony, Mozart's Sinfonia Concertante with the Fort Wayne Philharmonic and Jacob's Concerto For Horn and Strings at Northwestern University. In 2018, Mr. Frederick was artist-in-residence for the Racine Symphony, performing many community recitals and a performance of Mozart's Concerto No. 3 with the orchestra. An avid chamber musician, Mr. Frederick is a member of the Millar Brass and a founding member of Quintet Attacca, a wind quintet and winner of the 2002 Fiscoff National Chamber Music Competition. Following this honor, Quintet Attacca has toured in the Midwest in addition to concerts in New York City and Italy. Quintet Attacca is currently in residence at The Music Institute of Chicago. Mr. Frederick is a frequent pit musician in Chicago. Jeremiah graduated from Northwestern University (MM) and Lawrence University (BM). His teachers have included Gail Williams, Bill Barnewitz, and James DeCorsey.

**Jim Gailloro** is an accomplished jazz saxophonist, orchestrator, arranger and composer. He has a Bachelors in Music Composition from De Paul University and a Masters in Music Composition from Northwestern University.

His jazz style is rooted in a modern post-bop approach. As a freelance musician he has performed with the Chicago Jazz Ensemble, Chicago Chamber Musicians, Fulcrum Point, Chroma Chamber Orchestra & Chicago Opera Theater. He performed in the Chicago Symphony Orchestra's premier of Marc Anthony Turnage's "Scorched", featuring John Scofield, John Patitucci, and Peter Erskin. He also performed with New York composer/pianist Fred Hersch for the Chicago premier of "Leaves of Grass". Jim has recorded and performed with notable jazz performers such as Blue Note artist Patricia Barber on "Mythologies", Origin guitarist John McLean on "Better Angels", pianist Jeremy Kahn on "Most of a Nickel" and vocalist Grazyna Auguscik on "Lulajze". His string quartet arrangements can be heard on Kurt Elling's Grammy award winning CD "Dedicated to You". Jim is proud to have performed with pianist Deanna Witkowski for the 'Women in Jazz Festival' at the Kennedy Center, as well as the Chicago Symphony Orchestra's production of Duke Ellington's Nutcracker Suite under the direction of Daniel Barenboim. He is a recipient of the New Works: Creation & Presentation Program Grant from Chamber Music America. He was also recognized in the Jazziz Magazine's "Woodwinds on Fire" jazz select disc. He has arranged and composed jazz crossover music for his group *Jazz String Quintet*. With this unique melding of string quartet and soprano saxophone he has arranged the music of John Coltrane, Wayne Shorter, Miles Davis, Thelonious Monk and many other jazz legends.

A veteran of the Chicago rock, jazz and experimental music scene, **Steve Roberts** has recorded and performed with a myriad of local and touring artists. His work as co-founder/songwriter/electric guitarist for the bands Loud Thoughts and the post-punk/art rock D-Section has somehow led (most unnaturally), to popular and not-so-popular, orchestral, new music, musical theater and chamber music. That natural progression has included performing with: Andrea Bocelli, Kristin Chenoweth, Stewart Copeland, Melissa Etheridge, Heather Headley, Audra McDonald, Luciano Pavarotti, Herbie Hancock and Lang Lang—*OK...he was playing banjo with them while sitting at the back of the CSO....but still!* Steve can often be found performing as a member of Fulcrum Point New Music Ensemble, Broadway musicals, Broadway In Chicago musicals and as an extra with The Chicago Symphony Orchestra, Chicago Philharmonic, The Lyric Opera of Chicago and Grant Park Music Festival.  
[www.steverobertsguitars.com](http://www.steverobertsguitars.com)



Created in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by: supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. Its programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. Through multi-disciplinary programs, Fulcrum Point encourages audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today's diverse world. Fulcrum Point's *AuxIn: Connected* and *Discoveries: Hear & Be Heard* are co-curated by Caitlin Edwards and Angelo Hart.

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