



**ELECTRO-ACOUSTIC
COMPOSITION SHOWCASE**

MARCH 27, 2022 • 7:30 PM • SCHOENFELD HALL

PROGRAM

I don't know, I guess so
(10 minutes, 2022)

Night Terrors
(4 minutes, 2021)

Muk'ult'an in nool - Who Am I?
(5 minutes, 2021)

Vicious Cycles, "Last Call"
(7 minutes, 2022)

In My Bones [feat. Caleb Burkhardt]
(4 minutes, 2021)

Mantra
(3 minutes, 2022)

In a Field
(4 minutes, 2022)

Arrival of Light In Dispersed Localities
(10 minutes, 2022)

Hello, my name is Max!
(6 minutes, 2021)

after SKIN: simulation & field guide
(10 minutes, 2022)

Hunter Long
Celka Ojakangas, *balloons*

David Hernandez
Gloria Choi, *viola*

Daniel Montes de Oca Téllez

Charlie Richardson
Gloria Choi, *viola*
Ella Kaale, *cello*

JURAKHAN

Ashlin Hunter
Mingjia Chen, *voice*
Ashlin Hunter, *piano*

Samvel Krajian
Sebastian Sack

Adam Karelin

Rohan Chander
Ashlin Hunter
Rohan Chander, *live electronics*
Ashlin Hunter, *live electronics*

COMPOSER NOTES & BIOS

Hunter Long

I don't know, I guess so (10 minutes, 2022)

This piece comes out of my research with motion sensors and machine learning. The system has been trained on music that I have written and essentially improvises in my compositional style. This is the second piece I have written for balloons and with this piece I have taken things a step further in that the motion of the balloons creates the sounds. This enables the performer to more literally “play” the balloons like a musical instrument.

ABOUT THE COMPOSER

Hunter Long is an active California-based composer, performer and sound artist. His work focuses on creating immersive multimedia experiences through experimentation with many artistic mediums. He founded Black House Collective in Kansas City in 2008, an experimental new music laboratory that curates performances and collaborations among artists of diverse disciplines. Long's primary instrument is the Paetzold contrabass recorder, for which he is currently developing a North and South American repertoire.

Long has been awarded residencies at the Banff Centre, Bang on a Can Summer Festival, Nief-Norf, the Luminary and Signal Culture. He has participated in international festivals including the Montreal Contemporary Music Lab, Darmstadt International Courses for New Music and Musiikin aika in Finland, and he has received grants from the Robert Rauschenberg Foundation, Ann and Gordon Getty Foundation and the Arts Council of Kansas City.

David Hernandez

Night Terrors (4 minutes, 2021)

The hyperactive mind of a young child is plagued with many irrational fears. From the continuous turning of the washing machine at night to the wind chimes heard outside, a young child's mind might hear these things and be stricken with fear that they represent more than what they are. This ruminates over the night until the child falls asleep. However, the fear that was present while awake manifests in the form of a night terror.

Night Terrors is a piece that takes audio samples from rather common occurrences in the household. The piece depicts the overall story arc of the night terror that the child experiences, with most of the motives derived from these common sounds.

ABOUT THE COMPOSER

David Hernandez is a classical guitarist and composer based in Los Angeles. Hernandez currently studies both guitar and composition as a double major at the USC Thornton School of Music. He studies classical guitar with Scott Tennant and composition with Christopher Trapani. He was a 2020-21 fellow in the Los Angeles Philharmonic's Nancy and Barry Sanders Composer Fellowship Program and has had his music performed by members of the Los Angeles Philharmonic, Lyris Quartet and Sandbox Percussion. He often performs his own work on the concert stage.

Daniel Montes de Oca Téllez

Muk'ult'an in nool - Who Am I? (5 minutes, 2021)

"Who am I?" asked the grandson to his grandpa. Collecting from the wisdom of his people, Mayan poet Jorge Miguel Cocom Pech responds to this doubt by describing human identity as "a living question ... an unruly walking conundrum... in search for an endless answer." Responding to Cocom Pech's words, this piece explores the unfolding of my own unending searches for this elusive self, myself, always to no avail.

ABOUT THE COMPOSER

Daniel Montes de Oca Téllez seeks to bring kindness to the world through his curiosity for human expression. He invites his audience to engage with the greatest depths of human experience, critically questioning the world that's been given to us and bringing people together around the commonalities of our shared humanity.

He is a multifaceted creator, wearing the hats of composer, recorder player, choral singer, poet, music educator, programmer and bedroom producer. His creative practice encompasses an ample variety of genres and media from chamber music to short film scores and interactive audio. He is conversational in a wide range of musical traditions, though he is also unafraid to part ways with them in the name of truthful emotional expression. He deeply cares about the social implications of his practice, and he firmly upholds that music isn't just about the sound; it is also about the people it touches.

Montes de Oca Téllez is grateful to have studied with great mentors such as Camae Ayewa, Nina Young, Salvador Rodríguez, Katherine Balch and Nate May. He has collaborated with many musicians and ensembles including Karen Ouzounian, Ashley Jackson, Eric Wubbles, Katherine Schoepflin, Dana Jessen, Laura Cocks, Osnat Netzer, Tawnya Popoff, Michael Kropf, Sebastián Espinosa, Alejandro Serna, the Aizuri Quartet and Ensemble dal Niente. As a recorder player, he was awarded the 2019 Walden School Players' Award.

Montes de Oca Téllez was born in Mexico City in 2001. He is currently pursuing a bachelor's degree in composition at the USC Thornton School of Music.

Charlie Richardson

Vicious Cycles, "Last Call" (7 minutes, 2022)

A piece about escapism, featuring a quotation from Elliott Smith's "Last Call."

ABOUT THE COMPOSER

Charlie Richardson is a composer from New York City currently studying with Christopher Trapani.

JURAKHAN

In My Bones (4 minutes, 2021)

Mantra (3 minutes, 2022)

Both of these tracks will be part of a larger project that follows my spiritual awakening moving from the secular to the divine. *In My Bones* explores my intense anxiety and the depth of my inability to be alone before my newfound faith. *Mantra* is attempting to capture the moment of divine revelation that I experienced.

ABOUT THE COMPOSER

Exposed to a world of explicit, implicit and internalized racism being an Indo-Caribbean boy in a post-9/11 society, JURAKHAN was raised in suburban Long Island during his adolescence. These experiences formed the foundation of his perspective as a composer, producer, rapper and instrumentalist. Constant othering in his life drives him to create music that communicates with others for the sake of solidarity – his love for engaging with individuals of all identities motivates his exploration into making works that capture ubiquitous human experiences to further connect with others.

JURAKHAN hopes to curate a sonic amalgam of his diverse influences to craft visceral experiences to authentically represent his perspectives and beliefs. He also attempts to combat systemic issues in music higher education through critical pedagogy and validating music cultures that have historically been demonized, such as industrial, punk and hip-hop.

JURAKHAN studied with Dr. Vineet Shende at Bowdoin College for his bachelor's degree in music and biochemistry, where he received the 2017 Grua/O'Connell Research Grant to perform his Symphony No. 1: *On Power and Prejudice*. He completed his master's degree in composition with Dr. Oscar Bettison at Peabody Conservatory, where he was also mentored under Wendel Patrick. JURAKHAN is currently pursuing his doctoral degree in composition at the USC Thornton School of Music, where he is working with professor Camae Ayewa.

Ashlin Hunter

In A Field (4 minutes, 2022)

In A Field was composed through USC's writer and composer course, in which poets, singers and composers collaborate to create new works for voice.

In a Field

David Haydon

Before. I was a son, I was a mother. A mouse,
maybe. Lonely and ate sour honey from the hive
of eight bees. Stuck in the sap,
they sting me in a shape

I have never known, around
my shoulder. When I was a son,

I was a bee sting, a circle
of my mother. My mother became a bee.
Or had always been a bee. She fed me sweet
honey. Hoped it was sweet.

Now. I am a mother, a moment in
which, I am again hungry for sour
honey, too afraid of the simplicity of
the sweet.

ABOUT THE COMPOSER

Ashlin Hunter's music is found at the intersection of obsession and wonder. Created through iterative and process-based compositional processes, Hunter's music balances an organic unfolding of material with intricate contrapuntal structures.

Samvel Krajian & Sebastian Sack

Arrival of Light In Dispersed Localities (10 minutes, 2022)

Arrival of Light in Dispersed Localities is an audiovisual performance piece that explores digital communication as a means of access to individuals, places and varying points of time. Localities express the idea of light as a point of arrival and the initial formation of a bond between two people. Expanding upon this, the piece explores the textural quality of many such points of arrival and new bonds over time.

ABOUT THE COMPOSERS

Samvel Krajian is a Los Angeles-based composer and media artist whose work exists at the intersection of music, art and technology. Growing up, Krajian was continuously exposed to Armenian folk music through his community, providing a foundation for his musical instincts and a constant source of inspiration. Experimental in nature, his projects raise questions on the sensory and tangible experiences of the post-digital era. Krajian's work continues to illustrate an exploration of diasporic identities and a curiosity of the expressive potential of creative technologies. Krajian is currently studying toward a bachelor's degree in composition at the USC Thornton School of Music, where he has studied with Sean Friar, Ted Hearne and Nina Young.

Sebastian Sack is a Los Angeles-based composer and pianist fascinated by technology and the power of music to shape our daily lives. He has scored over 10 short films, including *Straw Man* (2021), which recently screened at the Austin Film Festival. Sack also actively composes for the concert hall; his output there includes four upcoming choral works with text from Pablo Neruda and a suite of pieces for string sextet inspired by residential architecture in Portland, Oregon. He's currently writing Latin death music for a short film and searching, as always, for new sounds to explore.

Adam Karelin

Hello, my name is Max! (6 minutes, 2021)

ABOUT THE COMPOSER

Adam Karelin's interdisciplinary approach to music-making reflects his belief that art, like life, defies boundaries. Maintaining a creative life as a composer and conductor, balanced with his academic and administrative commitments, supports his efforts to build bridges between otherwise disparate streams.

Since beginning his tenure in 2019 as the music director of the Student Symphony Orchestra of USC, Karelin has brought the orchestra into collaboration with animators, videographers, the Aquarium of the Pacific, choreographers, Grammy Award-winner Bob Mintzer and composers from around the world. A 2020 festival performance of Mary Lou Williams' *Zodiac Suite*, which Karelin musically directed and worked on as a video editor, highlighted a season-long collaboration with ensembles from the USC Thornton Jazz Studies Department.

Karelin's work as a conductor has led to an Aspen Conducting Fellowship in the summer of 2021 and work with the New Symphony Orchestra in Bulgaria. His work as a composer has led to premieres by the Los Angeles Philharmonic, Kaleidoscope Chamber Orchestra, Lyris Quartet, New World Symphony Fellows and others. In 2019, he was awarded the ASCAP Morton Gould Young Composer Award and named a National YoungArts Finalist in Classical Music Composition.

His teachers include Andrew Norman, Donald Crockett, Brett Banducci and Larry Livingston. Karelin was born in Haifa, Israel, and moved to Los Angeles in 2005, where he has lived since. In his spare time, he plays the trombone, roasts coffee beans, studies linguistics and spends time out in nature.

Rohan Chandler & Ashlin Hunter

after SKIN: simulation & field guide (10 minutes, 2022)

the newest! publication! simulate your own social condition! enter where you never could! come now! come all!

ABOUT THE COMPOSERS

Rohan Chander, also known as AIYYER, is an artist whose work focuses on the intersection of identity, the hyper-personal and the post-digital.

Ashlin Hunter's music is found at the intersection of obsession and wonder. Created through iterative and process-based compositional processes, Hunter's music balances an organic unfolding of material with intricate contrapuntal structures.



UPCOMING EVENTS

Mar. 28th at 7:00 p.m.

Jazz Night at Carson

Apr. 1st at 7:30 p.m.

USC Thornton Winds with the Yellowjackets

Apr. 5th at 7:30 p.m.

USC Percussion Group

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