7ThirtyThursdays

Thursday, March 4, 2021
Virtual Venue - https://music.utah.edu/libby-live/index.php
7:30 p.m.
Program

Brilliant Corners

Thelonious Monk (1917-1982)

University of Utah Jazz Ensemble
Elliott Staten, trumpet
Mariah Turner, trumpet
Zane Peterson, alto saxophone
Andrew Carlson, alto saxophone
Candido Abeyta, tenor saxophone
Cameron Gallagher, tenor saxophone
Mia Rossmango, baritone saxophone
Chloe Potter, trombone
Peyton Wong, trombone
Shaun Hellige, trombone
Cheyenne Tharpe-Murphy, guitar
Jason Dreher, guitar
Aubrey Green, piano
Sam Schultz, bass
Matthew Hartman, drums
Chris Petty, drums

Jamming (2021)

Remote Control (2021)

"Les Sauvages," from Nouvelles Suites de Pièces de Clavecin

Early Music Ensemble
Cleo An, harpsichord

Derek Lloyd

Anna Wright Madison

Jean-Philippe Rameau (1683-1764)
Be Like a Bird

Abbie Betinis
(b. 1980)

Voci Altissime

Ashley Anderson       Ally Hair
Betsy Andrews         Emily Hackett
Noelle Atkin          Clara Kramer
Marissa Badham        Shantae Lee
Amber Bartlett        Alice Maguire
Caroline Castleton    Juliette Parke
Nicole Cervantes      Ashlee Pickle
Savannah Eggett       Julia Prager
Madison Fellows       Alexandra Ryan
Anna Foulks           Hannah Stark
Noah Gessel           Esther Simpson
Abby Getz             Paige Stephenson
Lizzie Goodwin        Kari Thomas
Abigail Grow          April Thorup
Jamming (2021)
Derek Lloyd

The drum and bass genre is characterized by the use of fast tempos in combination with complex parts and rhythms. Thus, it is almost exclusively composed and performed using DAWs as performing live would be quite tricky, not to say it isn’t possible. I was working with retro synths to generate the pad and bass sounds, and the drum sounds are meant to be more in vein with modern hip-hop, with the use of an 808 and sampled kick and snare sounds. All the instruments are eventually filtered into a combination of flanger and delay effects to give texture, which is this, and some mixing was performed live in the recording. This piece was inspired by the works of Squarepusher and the electronic music of John Frusciante.

Remote Control (2021)
Anna Wright Madison

Remote Control is an electronic beats piece created and performed using multiple applications. I incorporated noise music samples I had previously made using Pure Data and modified these sounds in Ableton Live to become part of the rhythm. Doing this, something that sounded static now becomes part of the beat and texture of an entirely new creation. After layering MIDI instruments and audio samples, I designed a live performance using the session view of Ableton Live to move from scene to scene and control the volume, panning, and EQ of the various tracks. Then I designed a wireless controller on my iPad using an application called TouchOSC. I don’t even have to touch my computer when I am performing my piece.