



Presents

Laetitia Sonami

# **PROGRAM**

**Laetitia Sonami –**

**Magnetic Memories in the Age of the Oracle (2016)**

**Eliane Radigue / Laetitia Sonami –**

**OCCAM IX (2013)**

**Paul DeMarinis –**

**Tunnel of Love (2013)**

## PROGRAM NOTES

### **Laetitia Sonami – Magnetic Memories in the Age of the Oracle (2016)**

*Magnetic Memories in the Age of the Oracle* is an ongoing set of improvisations exploring Sonami's new instrument the *Spring Spyre* and the use of neural networks developed by Rebecca Fiebrink (*Wekinator*). The audio signals from three pickups attached to springs are fed to the neural networks, which are trained to control the live audio synthesis in MAX-MSP. The springs being somewhat chaotic, the neural nets can never be efficiently trained and the synthesis reveals surprises, which the performer can "catch" in real-time and explore further. A row of faders allows the player to bring in and out the various synthesis models (interface built by Dan Mcanulty).

### **Eliane Radigue / Laetitia Sonami – OCCAM IX (2013)**

*OCCAM IX* inscribes itself in a larger series of compositions entitled *OCCAM OCEAN* created by composer Eliane Radigue for and with instrumentalists and composers. Compositions for harp, violin, viola, bass clarinet, and cello have been created with Rhodri Davis, Carol Robinson, Charles Curtis, amongst others and received critical acclaim. This ninth composition was created with Laetitia Sonami on electronics with her latest instrument, the *Spring Spyre*. Sonami originally studied with Radigue in France in 1976. While her music took on a very different expression thru her design of unique controllers and live performance, they both remained very close. In 2011 Sonami requested Eliane to create a piece for her new instrument. Their meetings took place during the winter 2012 in France after which Radigue gave her permission to premiere the piece in the Fall 2013. The work mode is based on an individual "image" illustrated and evoked within each solo. Each musician is guided by his or her personal "image" This provides the *essential*, letting descriptive words and evocations establish a system of communication as the piece is being elaborated, and through this intuitive-instinctive process, guides the performer to the very essence of music. The process is akin to oral transmission of ancient traditional music.

## Paul DeMarinis - Tunnel of Love (2013)

four interior spaces project from the head of the performer in succession;

1: symbolic;

2: hypnotic;

3 schizophrenic;

4: visceral.

as each interior rushes out, sound, story and movement unfold.

At the end of the ride, they won't go back in the box.

## ABOUT THE PERFORMER

**Laetitia Sonami** is a sound artist and performer. Her sound performances, live-film collaborations and sound installations focus on issues of presence and participation. She has devised gestural controllers for performance and applies new technologies and appropriated media to achieve an expression of immediacy through sound, place, and objects. Sonami has performed for 20+ years with her *lady's glove* (which she recently retired) and is now developing a new series of work *Magnetic Memories in the age of the Oracle* with her newest instrument, the *Spring Spyre* which explores magnetic forces, memory, and archeological deposits of sound layers. Recent projects include *Sparrows and Ortolans*, an improvising duo with James Fei, *Beauty Sessions*, a wired helmet to make the listener feel beautiful and an upcoming installation *Le Corps Sonore* at the Rubin Museum, NYC, in collaboration with Bob Bielecki and Eliane Radigue (June-Dec 2017). Sonami is a senior guest lecturer at the San Francisco Art Institute, visiting assistant professor at Mills College and visiting faculty at the Bard MFA program.