

A Surround Sound Evening of Agitprop Sound

Sunday, August 25, 2024 8:30 pm
The Red Room, Baltimore

Checkpoint (2019) – Donia Jarrar

Fit the Description (Ferguson, 9-13 August 2014) (2014/2024) – Chris DeLaurenti
for george, breonna, ahmaud, and christian (2020) – Jazmine (JT) Green

intermission

Responsibility (2024) – Steve Barsotti

Biome Study (2024) – Lyn Goeringer

With additional selections to be announced

Checkpoint

Original audio samples collected by the artist on *Checkpoint* were recorded in various parts of Palestine, most notably at the illegal apartheid wall and Qalandia Checkpoint, which separates Ramallah from Jerusalem. Field recordings include sounds of the soldiers, the sound of the caged turnstile spinning and the echoes of the saxophone on the other side of the checkpoint. The choir was sampled from the artist's 2nd grade music class at the adjacent refugee camp. The saxophone improvisation is by Freya Aquaron. *Checkpoint* appears on the album *Hidden Assemblages*: <https://phonodelica.bandcamp.com/>

Dr. Donia Jarrar (she/they) is a first generation Egyptian-Palestinian-American composer, pianist, bassist, singer-songwriter, improviser, producer and educator known for her unique use of field recordings, working with oral histories and their relationship to the composition and shaping of new musical works across varying genres. She releases music under the solo moniker Phonodelica. <https://www.doniajarrar.net/>

Fit the Description (Ferguson, 9-13 August 2014)

On August 9, 2014, protests erupted just outside of St. Louis, Missouri in the United States after the killing of Michael Brown, a young Black teenager, by a white Ferguson Police Department officer. The following peaceful protests against the racist practices of the Ferguson Police Department were met by regional and local law enforcement with an astonishingly militarized show of force.

While many radio and television reports packaged the subsequent events in Ferguson with a near-pornographic fixation on looting and property damage, skeptical viewers and listeners had to go on-line and piece together a mosaic of video feeds and social media reports to get a sense of what people there were thinking, feeling, saying, and doing. I owe a great debt to the activists and protesters who shared their (sometimes private) posts with me personally as well as online.

This work attempts to collate multiple live video and social media streams from August 9th and the subsequent protests in the wake of Michael Brown's death. You will hear events in Ferguson from multiple and occasionally contradictory viewpoints. Grief, shock, and anger mingle with exuberant defiance, astute observations, fear, steely resistance, and wisdom.

Chris DeLaurenti (he/him) brings his microphones into unusual soundscapes including political protests, abandoned nuclear power stations, and orchestra intermissions. He makes sound works for installations, albums, live performances, and radio broadcasts ranging from *N30: Live at the WTO Protest November 30, 1999* (2000) and *Favorite Intermissions: Music Before and Between Beethoven Stravinsky Holst* (2007) to *Live at Occupy Wall St.* (2012), *To the Cooling Tower, Satsop* (2015), and *J20 and the Women's March: Live in DC January 18-21, 2017* (2017). His most recent album, *soft gradient*

(2024) surges and churns through lush textures made from treated magnetic tapes, binaural field recordings, antique objects, and a one-of-a-kind modular synth, the pHREAKER by AHC Audio. <https://petitbardo.bandcamp.com/album/soft-gradient>
<https://delautenti.net/>

for george, breonna, ahmaud, and christian

Originally made for the podcast *u+1f60c*, this meditation on fear and injustice honors George Floyd, Breonna Taylor, Ahmaud Arbery, and Christian Cooper. A noted birder, science writer, and advocate for the natural world, Christian Cooper was falsely accused of harassment by a white woman who called 911 while he was birding in Central Park. George Floyd, an innocent Black man, was suffocated and killed by police in May 2020. Breonna Taylor, an innocent Black woman, was killed by a hail of bullets from police executing a bungled no-knock warrant. Ahmaud Arbery, an innocent Black man, was chased and killed by three white men while out jogging in February 2020. These racist killings of unarmed, non-violent Black people spurred nationwide protests and calls for police reform and abolition during the summer of 2020. “Colouour” by Moses Sumney is sampled in this work; hear more of his music at <https://mosessumney.bandcamp.com/track/colouour-2>

Jazmine (JT) Green (she/they) is a sound and visual artist, podcast producer, and poet. Their project *CMD+JAZMINE* seeks to escape the rigid bounds of audio storytelling by firmly embracing rhythmic experimentation, harmony, and deep dynamic range through the lens of a cyborg who desperately wants to be human: <https://www.jtgreen.me/cmdjazmine>

Responsibility

Responsibility melts and mangles a voice which some will find all too familiar. Lies, deception, and selfish insincerity are mocked by smeared and skidding analog tape effects slowed into an ironic sludge of untruth or sped-up into warbling nonsense. Amid ricocheting distortion, one-word memes (“Russia”) and incessant, echolalic phrases (“I take full responsibility,” “black population”) propel this manic micro-chorale. Ultimately this tossed word salad squeezes out a final, fantasized confession.

Steve Barsotti (he/him) is an educator, post-production audio engineer, and sound artist. For the last 30 years he has taught creative approaches to electronic music, sound art, and audio production at colleges and universities in Chicago, Seattle, and San Diego. He is currently the Chair of the San Diego Section of the Audio Engineering Society.

Steve has recorded, mixed, and mastered audio for feature-length documentaries and documentary shorts as well as streaming content, podcasts, and instructional videos. A noted member and former co-leader of the Seattle Phonographers Union, Steve spearheaded two SPU albums *Seattle Phonographers Union* (and/OAR, 2009) and *Building 27 WNP-5* (Prefecture Music, 2014). His solo albums *Along These Lines* and *Say “tin-tah-pee-mick”* feature amplified objects, custom-built instruments, unusual electronics, and subtly complex field recordings. <https://www.kazbar.org/>

Biome Study

This piece of music focuses on three separate planes of listening: the act of listening in a field, the act of listening at the soil level, and the third, listening to the interiority of wood being consumed by carpenter bees. Composed using sounds recorded with the biome of the Soil Factory (Ithaca, NY) in mind, this work considers the fragile network of trophic levels in any given biome, and how each trophic level is dependent on the survival of all involved, regardless of its depth.

Lyn Goeringer (she/they) is a composer, sound artist, improviser, and performer who makes their own instruments and multi-media pieces that focus on the unusual and everyday within sound, video, and electronics. Their work relies on intense focus and attention to bring the listener to a point of intentional hearing — a world where unusual objects bring haunting soundscapes to life, and everyday objects become sonic in ways we do not usually get the opportunity to hear. Informed by reductionism and essentialism in improvisation and compositional practice, their works investigate individual sounds and images, giving them the time and space they need for their inner complexity to rise to the surface. <https://www.lyngoeringer.com/portfolio/>