

## Score #3 :::

### birdland

The exhibit "birdland" was a site-specific solo installation created for the George Morrison Gallery at the Duluth Art Institute. The multi-channel sound / video exhibit ran from 2012-01-18 until 2012-04-08. The sound sources were located spatially to create loosely-coupled polyphony ::: pipe organ ::: flock of birds ::: weather system.

### improv solo cello

I began practicing free improvisation with a couple of other musicians in 2004. I trained rigorously as a classical cellist when I was younger. Classical performance didn't quite fit and I needed to find another path.

Free improvisation was liberating. Since 2004, I have been fortunate to collaborate with many musicians, dancers, poets, theater artists. There is something deeply connective about in-the-moment listening, response, resonance, resistance ::: friction, echo, silence. This practice can be awkward ::: a tentative reaching / searching ... but then a convergence ::: a confluence. I like the risk and the open-ended form of it ::: the ephemeral ladder ::: the shifting tonal landscape ::: the constellation. I think of the single-line cello work as drawing.

I participated in the International Conference on Deep Listening at Rensselaer Polytechnic Institute in Troy, NY (founded by composer Pauline Oliveros among others). This was revelatory. The tangible sense of listening, relationship, moment-by-moment creation left an indelible impression on me.

### mill city requiem : for solo instrument & distance

This site-specific work was created for the 2015 Northern Spark festival at the old Mill City site on the banks of the Mississippi River. This interactive work used geolocation to track users as they approached the exhibit. I was interested in creating a getting-closer sense of heartbeat / anticipation. My cello and the work of two poets appeared live in the center of the sound streams and projected images. Visitors could contribute text that poured over the projections / mobile interface.

### sophronia calvino

In 2014, the all-night Northern Spark festival called for work that responded to "Invisible Cities" by writer Italo Calvino. Our group of collaborators responded to this excerpt :::

*"The city of Sophronia is made up of two half-cities. In one there is a great roller coaster with its steep humps, the carousel with its chain spokes, the Ferris wheel of spinning cages, the death-ride with the crouching motorcyclists, the big top with the clump of trapezes hanging in the middle. The other*

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*half-city is of stone and marble and cement, with the bank, the factories, the palaces, the slaughterhouse, the school, and all the rest. One of the half-cities is permanent, the other is temporary, and when the period of its sojourn is over, they uproot it, dismantle it, and take it off, transplanting it to the vacant lots of another half-city. And so every year the day comes when the workmen remove the marble pediments, lower the stone walls, the cement pylons, take down the Ministry, the monument, the docks, the petroleum refinery, the hospital, load them on trailers, to follow from stand to stand their annual itinerary. Here remains the half-Sophronia of the shooting-galleries and the carousels, the shout suspended from the cart of the headlong roller coaster, and it begins to count the months, the days it must wait before the caravan returns and a complete life can begin once again."*

The collaborative project offered both physical and virtual space where participants could spin their own stories of Sophronia. I created an interactive, immersive, multi-channel work that allowed visitors to write across the generative projections. An international team of netprov writers contributed text all night that was woven into the mix. I invited two musicians to wander in and out of the space as the night progressed (a lone harmonica and accordion). A couple of social media sites were seeded with sound and visual material for several months leading up to the event ::: a disjoint chorus.



