

The background is an abstract composition. On the left, there is a large, textured yellow area. To the right, a dark, almost black, organic shape flows downwards, partially obscuring a green textured area. The overall effect is layered and painterly.

HYPERCUBE TRACE

***Western Music* (2022) by Marcel Castro Lima**

for baritone saxophone, electric guitar, piano/toy piano, and percussion. Recorded January 25, 2025 at Purchase College Performing Arts Center. "Exploring the Western idea of progress and how it relates to the tradition of Western Music. Progress in Western society is a goal-oriented attitude that presupposes destruction as a transformative force. Similarly, in Western Music, the process of fragmenting and destroying musical ideas to establish new ones is fundamental to creating an illusion that music is moving toward a goal." —Marcel Castro-Lima

***we are here* (2021) by Seong Ae Kim**

for tenor saxophone, electric guitar, piano, and percussion. Recorded May 13, 2024 at Adelphi Performing Arts Center. "Recently, a close friend of mine shared her experience of being a targeted victim of Asian hate. When she was physically attacked in broad daylight in NYC, there was a crowd of people around her at the scene. However, no one tried to help her until after the perpetrator vanished from the scene. She was badly physically hurt, but the emotional wound and the mistrust that she experienced from her community left a larger scar. Anti Asian hate crimes in New York City have surged 361% in 2021 according to the NYPD. "We are here," is a requiem for those victims of Asian hate crimes including the Atlanta spa shooting in March 2021. It is a reminder to them, and to all of us, that we stand in solidarity to fight against Asian Hate and we as a community together will fight against Asian hate." —Seong Ae Kim

***SPINNING, TOUCHED, UNDREAMT; SNOW-* (2022) by Corie Rose Soumah**

for tenor saxophone, electric guitar, piano, and percussion. Recorded January 25, 2025 at Purchase College Performing Arts Center. "The complexities of womanhood and their subsequent layers of falsified dreams and exceptions. The piece is a large frisky, melted spiciness and drunken distorted song composed of a teenage fatigue and self-realization. 'SPINNING...' formed itself around my deep interest in soap TV shows from Korea. Korean Dramas have been my fiercest companion over the last thirteen years despite all the changes, twirls and growth that happen to me. I rely on my immense love for them to create sonic textures between acoustic and analog sounds. No second lead character or secret inheritor has been forgotten in the process of making this piece." —Corie Rose Soumah

***in this empty echo* (2019) by Farzia Fallah**

for soprano saxophone, electric guitar, piano, and percussion. Recorded May 13, 2024 at Adelphi Performing Arts Center. "As I was wanting to compose the piece, I had an imaginary picture in my mind. I would have loved to have opened my eyes and at once see the picture in reality before me. In this reverie, there were unknown sounds, resonating in a wide, empty space. Composing the piece was a process of getting in touch with this diffuse imagery and understanding it better, as if I was searching for its details through the piece, or concretizing it while composing. Searching for the source of this imagery, I think it goes back to a fragment from a poem by Forough Farrokhzad. Forough was an Iranian poet, a modern figure in literature and art, and above all, a rebel against any kind of social traditions of her time. She died very young in a car accident." *One could feel the echo of the crows' screaming in the depth of the morning sleep.* —Farzia Fallah

***Speaker for the Dead* (2023) by Charles Rudig**

for baritone saxophone, electric guitar, Casio SK-1 keyboard sampler, and percussion. Recorded October 5, 2024 at Purchase College Performing Arts Center. "For the last four years I have been grappling with a concept I encountered in the writing of Donna Haraway, the Speaker for the Dead. This sci-fi notion imagines possibilities of holding memories and "collecting up the stories for those left behind." For me, engagement with Haraway led to a practice of using obsolete sound technologies and exploring how performers and listeners act as Speakers for the Dead. In this piece written for Hypercube, the phrase takes on a secondary meaning. A low-fidelity Casio SK-1 sampler featured in the work acts itself as Speaker for the Dead, collecting individual sounds of the ensemble until it is left behind." —Charles Rudig



Hypercube:

Erin Rogers, saxophone

Jay Sorce, electric guitar

Andrea Lodge, piano

Chris Graham, percussion

All works written for, and premiered by Hypercube.

hypercubemusic.org

1. Western Music (2022) | Marcel Castro Lima (7:27)
2. we are here (2021) | Seong Ae Kim (8:26)
3. SPINNING, TOUCHED, UNDREAMT; SNOW- (2022) | Corie Rose Soumah (14:47)
4. in this empty echo (2019) | Farzia Fallah (10:16)
5. Speaker for the Dead (2023) | Charles Rudig (9:25)

FCR 503

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All tracks recorded by Zach Herchen at
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Artwork 'Little World' by Bobbie Oliver