

NEW FOCUS RECORDINGS

The mixed quartet **Hypercube** (Erin Rogers, saxophone; Andrea Lodge, keyboards; Jay Sorce, electric guitar; Christopher Graham, percussion) releases their newest recording, **Trace**, which highlights the ensemble's dynamic approach to hybrid timbres and vanguard expression. Featuring works by **Marcel Castro Lima**, **Seong Ae Kim**, **Corie Rose Soumah**, **Farzia Fallah**, and **Charles Rudig**, Hypercube affirms themselves as a group that has gone beyond simply commissioning worthy composers to one that is actively shaping new aesthetic approaches to chamber composition.

Track List

1. Marcel Castro Lima: **Western Music** 7:27
2. Seong Ae Kim: **we are here** 8:24
3. Corie Rose Soumah: **SPINNING, TOUCHED, UNDREAMT; SNOW-** 14:47
4. Farzia Fallah: **in this empty echo** 10:12
5. Charles Rudig: **Speaker for the Dead** 9:32

Hypercube: Erin Rogers, saxophone; Andrea Lodge, keyboards; Jay Sorce, electric guitar; Christopher Graham, percussion

Total Time: 50:22

Program Notes

Hypercube's instrumentation of saxophone, piano, percussion, and electric guitar invites myriad aesthetic approaches. One could lean in to the popular associations with all four instruments to craft a concert music from vernacular elements. One could turn away from those references and emphasize the burgeoning concert repertoire for saxophone, piano, percussion, and electric guitar while emphasizing the piano's centrality in the canon. Or one could chart a new path, exploring the rich timbral combinations inherent in the combination to invite composers to discover new hybrid ensemble textures that foster creative expressions. Hypercube has vigorously embraced the third path, presenting five works on this recording that point to a way forward for non-standard instrumentation chamber ensemble composition that emphasizes unique timbres and adventurous, ambitious compositional goals. The results on **Trace**, in works by Marcel Castro Lima, Seong Ae Kim, Corie Rose Soumah, Farzia Fallah, and Charles Rudig are invigorating and powerful, producing a recording that is both focused in its intention and broad in its affect.

Western Music by Marcel Castro Lima interrogates teleology as a fundamental value in composition. To what extent are the notions of development and progress of musical ideas inherently bound up with fragmentation and destruction? The work opens with discrete sound

Hypercube:

Trace

New works for ensemble Hypercube by
Marcel Castro Lima, **Seong Ae Kim**,
Corie Rose Soumah, **Farzia Fallah**, and
Charles Rudig

US Street Date	7/24/2026
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Audio Resolution	44.1kHz, 16 bit; 96kHz, 24 bit
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Featured Track	Track 5

For press inquiries, email New Focus
Recordings
press@newfocusrecordings.com

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objects, a three note figure on muted electric guitar colored by a triangle sustain, a gentle saxophone honk in the low register and the entrance of a hollow multiphonic, and a guitar harmonic are presented as seedlings that grow motivic branches. Carlos Lima deftly brings a sonic ecosystem to life, gradually introducing more discrete timbral activity. At the core of the work's inquiry is how much of the original ideas are lost in this evolving development. A bittersweet microtonal chorale emerges with gruff interjections from the baritone saxophone before the earlier collage texture reemerges, retracing the "progress" of the piece backwards to its opening impulses.

Seong Ae Kim's ***we are here*** addresses the alarming rise in hate crimes against Asians in the United States. The work begins with an accumulating cymbal roll that explodes into a explosive flourish. Bracing unison rhythms between guitar and piano clusters are a call to attention, before diffusing into breathless figures in the saxophone, an expression of the aftershock of a traumatic incident. Mourning swells on electric guitar, rolls on Chris Graham's pitched percussion, rumbling low register piano chords, and saxophone multiphonics characterize the subsequent inward facing section, music of alienation and despair. The cymbal crescendo from the work's opening returns, ushering in a cathartic burst of saxophone gestures over a recall of the short guitar-piano unison outbursts. Dry, simmering plucked timbres inside Andrea Lodge's piano are paired with terse vocalizations, capturing the aftermath of kinetic violence as it lives on in the psyche.

Korean TV soap operas provide the source inspiration for Corie Rose Soumah's ***SPINNING, TOUCHED, UNDREAMT; SNOW-***. Soumah mixes acoustic instrumental timbres with analog electronic sounds, and the stereo field becomes a canvas for sound painting. Timbres oscillate between instruments, as entangled emotions between characters in a drama. Soumah uses heavy distortion in the electric guitar part to conjure immovable blocks of sound, and collective, frenetic improvisatory gestures to signal instability. Soumah's command over finding expressive potential in refined noise is evident in a passage of variegated static that crumbles, crunches, and crackles after the nine minute mark.

Composer Farzia Fallah traces the impetus for ***in this empty echo*** to the work of Iranian poet Forugh Farrokhzad. Describing aching imagery in her program note, Fallah conjures a soundscape that is infused with longing. Composite timbres throughout the ensemble fuse together in sustained crescendi, punctuated by tintinnabulating sonorities. Gestural contour is a guiding parameter of the work, focusing on giving each

new hybrid expressive object room to come to full fruition.

The final work on the recording, Charles Rudig's ***Speaker for the Dead***, features an instrument from the treasure trove of obsolete music technology, the Casio SK-1 keyboard sampler, putting it at the service of the broader concept of "collecting stories for those left behind." The Casio fulfills the role of "speaker for the dead," storing sounds made by the rest of the ensemble. Erin Rogers' complex saxophone multiphonics are accompanied by dense, low sonorities on the synthesizer, later enveloped by foreboding, distorted guitar chords that wash over the texture. Jay Sorce's high partial harmonics on guitar fracture the symmetry and ascend into a taut tremolo that crossfades into tremolos in the percussion, enclosure figures in the high register of the sax, and short bursts of double stop glissandi in the guitar. A moment of pacific repose just after the five minute mark meditates on an expansive major 6/9 chord that mitigates the fatalism of the piece with a moment of timeless suspension. In the culminating ensemble passage, we hear masses of vertical, distorted sound shift between guitar, sax, and keyboard, connected by fast divisions on woodblocks. Finally, the Casio regurgitates material from the work through its transformative lens, coloring it with its own temporal timestamp. *Speaker for the Dead* uses exploratory sonic experimentation and legacy instruments as tools of ceremonial ritual.

Bio

Hypercube has built a reputation on high-energy performances with impressive execution. The NYC-based quartet embraces the boundaries of chamber music, featuring cutting-edge works for saxophone, guitar, piano and percussion, while spanning electric and acoustic worlds.

Hypercube has appeared as guest artist at Music on the Edge (Pittsburgh), The Kennedy Center's Millennium Stage, the Charlotte New Music Festival, The Garrick Theatre (Newfoundland), Roulette Intermedium, the Nief-Norf Summer Festival (Knoxville), LPR presents (NYC), and the 40th International Festival of New Music "Manuel Enríquez" (Mexico City). In addition to their performance season, HYPERCUBE participates in residencies at universities and conservatories across the US and Canada working with students at Cincinnati Conservatory, Boston Conservatory, Memorial University (Newfoundland), Duke University, Oberlin Conservatory, Acadia University (Nova Scotia), Wesleyan, and CalArts.