2. Guy Barash: TalkBack II 7:12
3. Missy Mazzoli: Dissolve, O my Heart 7:59
4. Raven Chacon: Lats’ Aadah, for solo violin 6:08
5. Armando Bayolo: Tusch 10:16
6. Cornelius Dufallo: Reverie 7:21

--45:32--
I began the concert series *Journaling* in 2009 to document my work with extraordinary living composers while also creating a repertoire of 21st century violin music. The music on this, and the previous *Journaling* album, was drawn from the *Journaling* programs. I collaborated with each of the represented composers between 1996 and 2012, through my work in the Flux Quartet, Ne(x)tworks, and ETHEL.

*Kinan Azmeh*’s *How Many Would It Take*, for violin and digitally processed backing track, was composed in 2012, during the composer’s long visit to his home country of Syria. Azmeh dedicated the piece to the innocent victims of Syria’s tragic civil war and humanitarian crisis. *Talkback II*, for violin and computer, by *Guy Barash*, is the second in a series of compositions for acoustic instruments and interactive computer processing. Barash explores experimental techniques, enhanced timbres, and other sonic features brought out by the live digital processing. *Missy Mazzoli*’s *Dissolve, O my Heart* was composed in 2010, and reworked by the composer in 2011 to include three different kinds of digital delay. The effect of the electronics is a subtle expansion of the music’s already compelling temporality. *Lats’ aadah*, for solo violin, by *Raven Chacon*, makes use of simple digital reverb in order to bring out the extended techniques and tone colors that the composer calls for. These sounds, many of which would not be possible on an acoustic violin, evoke a sense of mystery and spirituality. In *Tusch*, *Armando Bayolo* uses digital looping and a wide range of digital effects to create the sound of an entire ensemble. *Tusch* draws inspiration from J. S. Bach’s *Toccata in F Major* (BWV 540), while embracing the new medium of violin and electronics as “a melting pot for traditional violinistic lyricism, minimalist technique and rock” (Bayolo). Finally, in my own *Reverie*, I bring new musical material to an electronic structure that John King originally designed for his piece *Prima Volta*. In *Reverie* the electronic sounds, which, being chance-determined, are different with each performance, express the unpredictable, irrational, contradictory, and symbolic thoughts encountered in dreams.

— Cornelius Dufallo
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Credits:

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