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Change

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Change is an album about change. It is a musical introspection of the journey I have taken over four years at Bard College—the people I have met, the things I have learned, and how music has developed for me through that journey.

Freshman year, I finished my first album. I did it independently of the school—at the time I was of the persuasion that I knew everything, that no one had anything to teach me, and that my ideas were always right. Of course, as with everyone, this was just a projection of severe insecurity, and fortunately I have had the privilege to become aware of these tendencies and work through them.

Freshman year, I met Oliver May. We connected immediately over music, specifically our shared love of psychedelia, the drone, and ambient/space music. We holed up—on multiple occasions—in the common room of Shafer hall, where I lived, got extremely high, and made wonderful ambient music, him on guitar and I on keyboard synthesizer.

I should make mention that these were my first experiences with drug use and so were extremely formative. For a period I moved from my prior persuasions to become convinced that I had figured out the universe—how it is formed, how it functions, and how we fit into it.

I can't say that the wisdom gained during these years is useless, because it is not. We are in the place we are in solely as a reflection of what has come before. Indeed, we cannot know what needs to change about ourselves and our society until we have reached the point where we are conscious enough to make those realizations. In many ways, that is what this album is about. The first track, "Rift", is a remastered recording that I did for my moderation concert and loved so much I felt that I needed to incorporate it into the album. It is grown out of the feelings of two bodies growing apart. The next track, "Grey Eyes", is a love song, love to everyone and no one at once, an ode to the difficulty of romance in the age of the hookup

and in a culture where people of my age group are farther apart from each other than ever before. “Burnout”, next on the album, is a nod to Pink Floyd’s “travel sequence”, a musical idea they first codified in *The Dark Side of the Moon* and brought back out on multiple occasions after that. I tried to recompose the sequence to be a very literal reflection of my Bard College experience. This is followed directly by “Orion”, a remastered version of the very first jam Ollie and I had our freshman year. The recording was taken on a Samsung Galaxy SIII. “Planet Earth (reprise)” is a reprise of my favorite theme from my previous album. It is a reflection of the disrespect that we, as humans, are constantly expressing towards each other, ourselves, and our home. “Flow” is the second remastered jam and is the most recent recording Ollie and I have made. It was born out of the French Riviera in a state of pure flow. This is followed by “Majesty”, a sprawling soundscape over a very esoteric drone I constructed and recorded at my mother’s house last winter break, then “Kuckhoffstraße”, a small track recorded during my incredibly introspective and emotionally revealing time studying abroad in Berlin. The dorm I stayed in had a Yamaha Clavinova in the common room—this is where most of the sounds came from. After this is “To See Harmony”, a remastered and partially recorded version of my final project for Kyle Gann’s wonderful tuning class “The Arithmetic of Listening”. This is followed by “The Shores of the Soul,” an ambient soundscape recorded at the very beginning of this Senior Year.

The album will be available at:

https://drive.google.com/open?id=1xjJ0R_oeMZ9xOj0yTy0J51F5kLSNKVhF

