



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
SENIOR RECITAL

## **Daniel Avanto, composition**

---

### House of Leaves – Part 1 (2020)

1. This Is Not For You
2. Introduction
3. Muss es sein & I
4. II
5. III
6. IV
7. V
8. VI
9. VII
10. VIII
11. IX
12. X

Daniel Avanto, piano

### Tundra (2020)

for flute, English horn, French horns, trumpet, bass drum,  
violins, violas, cellos, and double basses

### Trio No. 1 (2019)

Michel Buckman, tenor saxophone  
Madison Armstrong, clarinet & flute

*This recital is presented in partial fulfillment of the requirements  
for the degree of Bachelor of Music in Theory & Composition.  
Daniel Avanto is a student of Professor Chris Castro.*



---

FRIDAY, 4:00 P.M.  
APRIL 16, 2021

## PROGRAM NOTES

House of Leaves, Part 1 – This piece follows along with the first ten chapters of this convoluted book that is a prime example of ergodic literature. It is written in an intentionally complicated way to fit the narrative and experience of reading the actual book. For example, do you read citations when immediately when they appear in a document? Do you read the page in its entirety from top to bottom? Or do you simply glance over the citations? Either way, this overture poses the performer with the same choices, and there is no wrong way to interpret it. (For more information on the narrative of this multimedia piece, please see the following pages).

Tundra – A large frozen expanse under the aurora borealis and all its visibly chromatic glory. However, the wind still blows, and the cold is unrelenting.

Trio No. 1 – A Cluster starts the piece, starting a slow explosion of Shostakovich-ian harmony that calms back down at the end.

## House of Leaves

This is not for you - 50 sec.

A bell of dense harmony sets the ominous tone of the piece, just as the opening line of the book sets the tone for the rest of this intensely complicated and disturbing story.

October 31, 1998 - 55 sec.

Johnny Truant, a tattoo artist in Los Angeles, has been having sleep problems and has taken to medication for help, but alas nothing has worked. Johnny talks about where it all started, a box of unpublished documents inside of a trunk left by the previous owner of the apartment he moved into some time ago. The previous owner, an older man only known as Zampanó, died under mysterious circumstances, and the police found no suspicious signs except for a large claw mark in the floor.

Muss es sein? / I - 1 min. 34 sec.

Must it be?

The beginning of the unpublished documents by Zampanó titled "The Navidson Record". It appears to be an analysis of a documentary by—and about—a photographer named Will Navidson. A simple display of a strange doorway that leads to an impossible hallway that extends passed the physical limits of the [house](#). That video is titled "The Five and a Half Minute Hallway". The next shots appear to be an unnamed cameraman panicking in a set of dark corridors, he is out of food and something is stalking him. This is "Exploration #4".

II - 3 min. 20 sec.

Will Navidson and his family move into their new [house](#) on Ash Tree Lane. Will has decided to settle down from his life of adventures in photographic documentation of world events that commonly put his life was in danger. His wife, Karren, is cold and indifferent. His children, Chad and Daisy, are scared of this new chapter in their lives. Chat specifically feels an uneasy presence from the [house](#).

Outside of the Navidson narrative, Jonny is working at organizing Zampanó's mess of documents, while also putting a narrative of his own life into the footnotes. He writes about when him and his friend, Lude, fabricated a story to impress some women. In a fit, Johnny edits The Navidson Record, contaminating the narrative and establishing that anything can be false information inside the narrative.

### III – 3min.

Will Navidson has had a difficult life, he has abandonment issues that his twin brother, Tom, also suffers from. Zampanó writes that some speculate that the events to come are influenced by Navidson's traumatic past.

Meanwhile, shenanigans with Johnny and Lude.

### IV – 4 min.

The Navidson family returns home from a trip to Seattle only to discover an extra closet in the upstairs hallway of the [house](#). It is small, but still, it was not there when they moved in.

While Johnny is at work, he feels uneasy for no apparent reason, so he goes outside for some fresh air, when suddenly he senses – and smells – an evil presence behind him. The dark shadow lunges at him just as he turns to see it. He falls. There is nothing there, the smell is gone.

This prompts Navidson to measure the internal dimensions of the interior, and then the exterior. He quickly realizes that the inside of the [house](#) is a ¼” bigger on the inside than the outer parameters can allow. He rekindles his relationship with Tom, who visits to help square away the measurement impossibility, only to confirm it with professional equipment, only for the interior of the [house](#) to grow an additional 2’.

### V – 3 min. 20 sec.

Zampanó writes about echos, first the mythological character, then the scientific definition—being reverberation of sound.

Zampanó's posthumous words begin to effect Johnny to his core. While at the Sky Bar with Lude, a simple side-thought about the dead old man's words leads to a disturbing monologue that makes little to no sense, only conveying that Johnny is, indeed, not okay. Lude cut's Johnny's thought short, pulling him back to reality.

Zampanó writes more about echos, referring to the mythological character, then discussing more the scientific definition—being reverberation of sound.

Johnny finds a moment of solace only for it to be destroyed by an involuntary vision of him twisting his boss's head completely off while the people around him watch in utter terror. He is pulled back into reality when his boss happily greets him, except he doesn't greet him, and he certainly isn't happy.

A doorway leading to a hallway of impossible space appears in the Navidson family living room. The impossible space consists of a logic-defying labyrinth of ever-changing hallways, doorways, and empty rooms with ash grey walls. Navidson almost becomes lost while exploring one night. Upon finding his way out, Navidson is asked by his wife Karen to not venture into the hallway again. The Five and a Half Minute Hallway is filmed.

#### VI – 2 min.

The Navidson's pets, while playing, run down the impossible hallway, and are presumed to be lost to the void of corridors and darkness. Moments later, the animals are seen outside of the [house](#), as it appears the hallway only exists to humans.

Johnny begins talking to a woman who is a customer of his tattoo shop.

"And so now, in the shadow of unspoken events, I watch as Zampanó's courtyard darken. Everything whimsical has left. I try to study the light-going carefully. From my room. In the glass of my memory. In the moonstream of my imagination. The weeds, the windows, every bench. But the old man is not there, and the cats are all gone. Something else has taken their place. Something I am unable to see. Waiting. I'm afraid. It is hungry. It is immortal. Worse, it knows nothing of whim.

#### VII – 6 min.

Holloway Roberts, a hunter and explorer, is introduced along with his team, they have been tasked with exploring the impossible labyrinth. Jed Leeder is introduced, the second member of Holloway's expedition team. He is an expert navigator specializing in wilderness survival. Kirby "Wax" Hook is introduced, the last member of Holloway's team. He is an expert climber who plans on making a solo ascent of mount Everest.

Holloway's team makes 3 expeditions into the hallway leaving a trail of fishing wire to lead them back to the entrance. **Exploration #1**—as the recording is titled—does not last too long, as the team runs out of fishing wire after around two miles of walking, ending in a vast space that is eventually called The Anteroom. **Exploration #2** lasts over 8 hours. Outside of the Anteroom, they find a space that is even bigger—The Great Hall—in which they eventually find a staircase with seemingly no bottom. Meanwhile Will Navidson takes his son to get ice cream to get the house off of his mind. **Exploration #3** lasts almost 20 hours. The Holloway team tries to descend the staircase, ultimately walking for seven hours to no avail. The Team departs once more for the ill-fated **Exploration #4**.

VIII – 1 min. 20 sec.

• • • - - - • • •

Several days after the Holloway expedition departs for Exploration #4, a knocking is heard coming from the walls of the house.

• • • - - - • • •

Billy Reston's backstory is presented, explaining why he is bound to a wheelchair.

• • • - - - • • •

Jhonny is perplexed by Zampanó breaking his academic tone by introducing vulgarity into his analysis.

IX – 8 min. 50 sec.

*Hic labor ille **domus** et inextricabilis error* —Virgil  
*laboriosus exitus **domus*** —Ascensius  
*laboriosa ad entrandum* —Nicholas Trevet

A Footnote for three Latin introductory quotes turns into a story of how Johnny sought the translation for the quotes, only to have a vision of himself getting hit by an out-of-control truck, thrown across the crowded Los Angeles street, and burned to death in an ignited fuel puddle. Except there was no fire, no fuel to ignite, no screaming bystanders, and no truck. The street was practically empty.

~~Another footnote introduces the idea of The Minotaur in a dynamically altered version of the classic story of Theseus in the Labyrinth from Greek Mythology. In this version, the story follows King Minos instead of Theseus, and the Minotaur is not actually a half-bull/half-human creature, but rather the deformed son of King Minos that he believed would bring shame to his heritage. The King locks away The Minotaur in a labyrinth so complicated that he would never escape, but without bars to suggest a prison. All the while spreading the story of the horrific monster to the world.~~

~~Eventually, King Minos begins to establish a loving relationship with his exiled son and begins devising a way to reestablish him into society. But before any of his plans come to fruition, the pompous and arrogant Theseus wanders into the labyrinth and kills the king's son. King Minos is forced by his past decisions to commend and praise Theseus for his bravery, while knowing that he has lost son.~~

The Holloway expedition, in the labyrinth, reaches the bottom of a stairwell that seems to only be as deep as they each believe it will be. They begin exploring the endless corridors and placing markers in an effort to avoid accidental backtracking.





The box citation contains objects that do NOT appear in the labyrinth.

The citation on the left side of the left pages lists buildings and locations that the labyrinth does NOT resemble.

The Upside-down citation on the right side of the right pages lists people who could NOT have designed and constructed the labyrinth.

The narrative of the Holloway expedition continues with the team's mental degradation finally coming to an apex when Holloway opens fire on Jed and Wax with his hunting rifle. They are chased into the darkness of the labyrinth where they hide and begin knocking SOS into the walls in a desperate call for help.

X – 3 min

After hearing the SOS message coming from the walls of the house, Will, Tom and Billy decide to go in on a rescue mission. Instead of the journey down the staircase taking several days, it only takes Will and Billy twenty minutes, while Tom stays at the top of the stairs establishing a radio basecamp.

After several days of searching the lower levels of the labyrinth, the team finds Jed and Wax in an empty room, but thankfully alive. After getting them to their feet, they begin to escort them two injured men to the stairs when Holloway appears and opens fire on the four of them, killing Jed. Holloway vanishes and the three make their way to the bottom of the stairs.

The positioning of the text on the pages of this chapter is dependent on where characters are in the labyrinth. For example, when Navidson descends the staircase, the text describing it is positioned at the middle of the page. When he reaches the bottom, the text is at the bottom. Meanwhile, text about Tom at the top of the stairs is always positioned at the top of the page.

<p>Without another word, Reston swings out of his chair and starts down the stairs. Less than twenty minutes later he reaches the last step.</p> <p>Navidson knows he has no choice but to accept Reston's participation, and heads back up to retrieve the wheelchair and the rest of their gear.</p> <p>160</p>	<p>Amazingly enough, Tom seems fine camping near the staircase. Both Navidson and Reston hope his presence will enable them to maintain radio contact for a much longer time than Holloway could. Even if they both know the house will still eventually devour their signal.</p> <p>161</p>
---	--



End of Part 1

This is not for you.

ISIS

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU

You.

THIS IS NOT FOR YOU

O

YOU.

C'EST PAS POUR TOI.

DAS IST NICHT FÜR DICH.

NOT

NOT IS

THIS THIS

F

IS

R

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU

FOR FOR

NOT NOT

THIS IS NOT FOR YOU

THIS IS NOT FOR YOU





The **NAVIDSON** record actually contains **TWO** films: the one Navidson **MADE**, which everyone remembers, and the one he **SET OUT TO MAKE**, which very few people ever detect.

how i'm sure you're wondering something.  
is it just coincidence that this cold  
water predicament of mine also  
appears in this chapter?

not at all. 'DELIAL'

Zampanò only wrote "heater"  
the word "water" back there —  
I added that.

Now there's An Admission, eh?

Hey, not fair, you cry.

Hey, hey, fuck you, I say.

Wow, am I made right now.

Clearly a nerve's been hit somewhere  
but I don't know why or by what.  
I'm — I sure don't believe it's  
because of some crummy made-  
up story or a lousy "BLURBS,

Can't follow the feeling.

If only any of it were true.

I mean we'd all be so lucky to wind up  
a punching bag and still  
find our crates full of  
Birds of Paradise.

A HORNY DO

No such luck with this crate.

Let the cold water run.

It's gotta warm up eventually.

"It's funny," Navidson tells us at  
the outset. "I just want to  
create a record of how Karen  
and I bought a small house  
in the country and moved into  
it with our children. Sort of  
see how everything turns out.  
No gunfire, no famine, no flies.  
Just lots of toothpaste, gardening  
and people stuff." *expression*

DID I say she was a cold bitch?  
She's also A SLUT.

If he was  
who's...  
didn't know

Soy  
Karen

sfk  
on the

we 444

she only became  
more  
discreet

HORNS / 100%

HOoves?

**RIGHT?**





What took place amounts  
to a strange spatial violation  
which has already been  
described.

in a number of

ways.

Namely surprising,  
unsettling,  
disturbing, but most of  
all

UNCANNY.  
UNHEIMLICH.

I DIDN'T.

completely  
obliterating  
the link  
and by that

In early June of 1990, the Navidsons  
flew to Seattle for a wedding. When  
they returned, something in the house  
had changed.

NO ONE COULD DENY THERE HAD  
BEEN AN INTRUSION, BUT IT WAS  
NOT KNOWN TO NO ONE KNEW HOW TO  
RESPOND.

OF  
COURSE  
I  
LOOKED.

Before I did, I felt something  
as if in the air, a subtle  
end of that.

But I probed, in the darkness, <sup>translating</sup> on twitching fingers

forward, mapping, trying into the linoleum, even as its  
eyes, <sup>with me</sup> ~~in~~ the silhouette  
of the point of reason

DON'T LOOK.



# GENERALLY SPEAKING ECHO

La verdad, cuya madre es la  
historia, fórmula del tiempo, depdisto  
de las acciones, testigo de lo pasado,  
ejemplo y aviso de lo presente,  
advertencia de lo por venir.

two extensive histories: the mythological one  
and the scientific one.

here's the point: the words  
on the words themselves  
seem to come from the mouth

and y. have the feel of  
about "exquisite descriptions of  
passages"

The sentence I can't  
even finish

Don't know

Know

STRENGTH  
interpretive  
enhance echos

Sound + Time = Acoustic Light

You O.K.A.Y. I want to be asked.

enhance serve to  
in tandem with echo's mythic  
recognize how the laws of physics  
the Newton house it is still critical to

DIMLY comprehend the SHAPE of  
complex properties of reflection, in order to even  
While this is not the place to dwell on the beautiful and

ENDNOTES

strange how Zamparo also falls to ground on the ceiling of  
animals to wander those corridors. I believe there's a great deal of  
in this history. Unfortunately Zamparo's never returns to the  
while I would like to offer for my own interpretation I  
lady and she's been trying to defend it at all in the  
spot place on the private little table - some days.

For the things Zamparo came to do they belong.

ENOUGH!

I waited.

I let Zamparo know that

the house want support the presence of animals

I feel dead.

the head of the house on the floor.

WHAT IS THE POINT?

When Hillary, THE GREY COATED  
SIBERIAN HUSKY, appears @  
the age of the Napoleon Record, he is  
no longer a puppy.

At dawn  
all night.

Hillary, THE TABBY CAT, VANISHES  
completely, and no mention is made  
ABOUT WHAT HAPPENED TO HIM.

His disappearance remains a mystery.

I thought

SYDDDDZZZYY.

There is a bark and a loud yowl.

TNATUM BMUD EHT  
S'OHW KOOL WON

The strange  
relationship  
between  
animals  
the HOUSE



"His face loses color, something even close to panic suffuses his system. Suddenly he sees what fortune has plopped on his plate and how famous and rich it could make him, and he wants it. He wants ALL OF IT, immediately, no matter THE COST."

(eg. She never refers to Holloway as anything but and the house is encoded as "the patient")

It is particularly eerie to watch Holloway and just outside Karen paces back and forth in the light repeatedly crosses through for whatever reason cannot

As they quickly discover, the void above them is than Davidson's, illuminate a ceiling at least fifteen hundred feet away, they discover an however, is the even larger entrance waiting

Though Exploration #2 ends up lasting over an hour, the growl once and

"It was when we began to descend down it but there were no lights at the bottom. I knew in that place, if being so empty, and cold, and still, and so very lonely, and how, as you go down, the darkness

not infinite. Their flashlight, much more powerful than, opening into an even greater void. A little later, at least for them, opening into an even greater void. A little later, at least for them, opening into an even greater void.

September day, oblivious of the space she

disappear down the long hallway, while Ted and Wax appear as only "the instruments";

It is one of the more critical moments of Davidson, and especially considering its placement in the sequence, seems to reveal in a non-verbal way some of the anxiety Karen's flirtation with Holloway has provoked in him.

ALL of which BECOMES pretty IRRELEVANT as HOLLOWAY soon spends most of his hours leading his team down that lightless hallway.

"I got some vertigo," Ted confesses.

By ten, they had returned home with five full of life

staying with Davidson

I changed the subject

# TIME PASSES.

In fact, these days the only thing that gets me out of bed is when I say:

● ● ● — — — ● ● ●

I killed it.

There are long conversations,  
there are long silences.

In other words

and so on, and so on, and so on

something else

so?

As predicted, by the  
first night Holloway  
and the team start to  
lose radio contact.

On the seventh day  
there is still no  
sign of the  
team.

● ● ● — — — ● ● ●

Holy fuck, what was that all about?  
"Love and fire?" "word-heat?"  
Who the hell is thinking up this shit?  
when I say: Fuck. Fuck.  
It's more or less.  
Fuck. Fuck. Fuck.  
you. Fuck me.  
Fuck this.  
FUCK  
Fuck  
Fuck

In the background,  
the ever-present  
hiss of the radios  
continues to fill the  
room with some high  
untouchable wind.

117 — Though this chapter  
was originally typed, there  
are/were also a number of  
handwritten corrections. "fuck  
love" wasn't crossed out, but  
"FUCK" was still scratched  
in above it. As I've been  
doing my best to incorporate  
most of these amendments, I  
didn't think it fair to

The radio remains

over of state

ti egnihane neve spahrep —  
— that or participate in it



# bauplan

[so sorry]

Having already discussed in Chapter V how echoes serve as an effective means to evaluate physical, emotional, and thematic distances present in the Naviscon Record, it is now necessary to remark upon their descriptive limitations.

In essence echoes are confined to larger spaces. However, in order to consider how distances within the Naviscon House are radically distanced, we must

address the more complex idea of connotation, inference, confusion, and even deconstruction of design and construction. In other words, the concept of a labyrinth.

AT  
ON JE  
TO JE

Hollowing even succeeds in scrambling

Hollowing

Interior wall realignment

Ultimately

KICKING

hole in a wall, only to discover another

passageway

EMPTY ROOMS

hiding out there

waiting for just

Hollowing just scowls and

keeps pushing forward

1. gold definition

2. Exterior Wall alignment

SOMETHING

or at least some kind of indication

of an

OUTSIDENESS to that place.

[144 - footnote text

BOXES not included]

all wall walls, eventually a possible EXTERIOR, though eventually just ANOTHER BORDER TO ANOTHER INTERIOR.

This desire for exteriority is no ~~no~~ doubt further amplified by the ~~other~~ other blankness found ~~there~~ within.

3. Termination



...and it follows that Holloway's  
creative comes from Holloway's  
mind not the horse; the tiny  
room. Wax finds himself trapped  
within reflects his own state of  
exhaustion + despair, and Navidson's  
male descent reflects his own  
knowledge that the spiral  
passage is not bottomless.

man

Unlike the real world, Navidson's journey into the house is  
not just figuratively but literally shortened  
[204 - MISSING - E4.7]

centre

... they both know the house will still eventually  
DEVOUR their signal.

with a rifle in his H A N D

The hot red flame spits out light, catching on  
Tom, entwining in the spokes of Reston's  
wheelchair, casting Shape Changers and  
Dragons on a nearby wall. But even this watery  
dance succeeds in only illuminating a  
tiny portion of a corner. Navidson, Tom and  
Reston continue forward beneath these gables  
of gloom and walls buttressed with  
shadow, lighting more flames, penetrating this  
world with their halogen lamps, until finally  
what seemed indefinite comes forth out of  
the shimmering black, implacable and now  
nothing less than obvious and undeniable  
— as if there never could have been a  
question about the shape, there never could  
have been a moment when only the imagination  
succeeded in prodding those inky folds,  
coming up with its own sense, something far  
things much stranger and heavier with  
and contorted and colder than even  
this brief shadow play preformed in the irregular  
burn of sulfur — mythic and inhuman,  
flashing, shifting, and finally dying around  
the men's corporeal progress.

standing  
dead

Can Navidson muse  
not within the  
experience of itself?  
Is it possible to  
thrive in that place  
as "UNSHAPED" by  
human ordering?

blow



[Unreadable] - Ed.

THEY REMAIN UNREADABLE  
RECORD.

# NAVIDSON IS FORGETTING.

Finally, Navidson's words, tunes, and  
shivering murmurs trail off into a  
painful rasp. He knows his voice  
will never heat this world. Perhaps no  
voice will.

ABSENCE.

Very  
soon he  
will vanish

SORROW

Threatens  
To No  
Longer.  
Mutter

A  
DIFFERENT  
KIND OF  
BLACK,

completely in the wings

of his own  
wordless  
stanza

THE FILM RUNS OUT.

BLACK.

FOLLOWED BY

THE

Except  
this stanza

NAME

OF

does not remain

THE

"I am."

[Linguistics?] "Foolish Fine. With of  
the Wisp [1608]" - E.A. 7

entirely  
empty.

"Don't be."

"Don't be scared."

PROCESSING LAB.

## NAVIDSON IS DYING.

"I have no sense of anything other than myself," he mumbles.

"Maybe that is the scariest thing here. The only thing here."