

The Center for 21st Century Music
and
The UB Department of Music present

THE SLEE SINFONIETTA

Tuesday, April 17, 2007 at 8pm
Lippes Concert Hall in Slee Hall

PROGRAM

Leave No Trace (2006) Michael Alcorn
for string quartet, live electronics and real-time score generation

Minus 30 Olivier Pasquet

Dialogue de l'ombre double (1985) Pierre Boulez
for solo clarinet and electronics

1. *Sigle initial (chuchoté, hâtif, mystérieux)*
2. *Strophe I (assez vif, flexible, fluide)*
3. *Transitoire I/II*
4. *Strophe II (assez modéré, calme, flottant)*
5. *Transitoire II/III*
6. *Strophe III (très lent)*
7. *Transitoire III/IV*
8. *Strophe IV (très rapide)*
9. *Transitoire IV/V*
10. *Strophe V (vif, rigide)*
11. *Transitoire V/VI*
12. *Strophe VI*
13. *Sigle final (très rapide, agité, mais murmuré)*

Intermission

Music for Sextet and Computer (1993) Cort Lippe
for flute, bass clarinet, trombone, piano, violin, cello and computer

Outside Music (2005) Edmund Campion
For flute, bass clarinet, harp, vibraphone, synthesizer and contra bass

Program Notes

Leave No Trace (for string quartet, live electronics and real-time score generation)

The title of the piece came to me after an extremely long wait in an airport lounge in San Francisco in June 2006. A youth in front of me was wearing a tee-shirt advertising an environmental group, Leave No Trace, which builds awareness, appreciation and respect for what remains of the wilderness. The label resonated with ideas I was pursuing for this new piece in relation to the use of musical materials which were fleeting, evanescent, and impermanent.

Leave No Trace explores new ideas relating to real-time score generation and display. The quartet plays musical materials which are created and displayed on computer screens. The work is a mosaic of fragments and gestures which can be assembled in any order or called at any time. The process of generating the materials is controlled by a central computer and graphics tablet and the ideas proliferate and fade on each player's screen before fading out, leaving no trace of their existence. I could add that no trees were harmed in the production of the scores for this piece.

I am grateful to Chris McClelland for his work in designing the technical environment for the piece and to the Smith Quartet for commissioning it.

minus 30

In Europe in the early 15th century the letters P and M were generally used for the symbols "+" and "-". Why was M chosen for "-" and P for "+"? Whatever the sign, the signification remains the same. So how do we make the connection? There must be some natural similarity between symbols and their real signification. The way they are pronounced, the way they sound, the way they are written and the way they look is a starting point for a geographical and historical taxonomy of symbols.

Minus - Meise - Meinen - マイナス - Means - Malinees - 負, 引く

Symbols are one kind of quanta for the meaning. The way they are composed between each other is building the meaning for figures. Sequences of symbols are stored in space in books but as soon as one reads them, symbols become separated by time. Temporal modulations are fundamental components of human speech and animal communication sounds. The auditory cortex integrates continuous acoustic streams over a temporal integration window of 30 ms, that is also almost 30 Hz... Temporal patterns that are separated by intervals longer than this integration window are explicitly coded by temporal discharge patterns of cortical neurons. Rapid time-varying components within the temporal integration window are instead represented implicitly by a discharge rate-based code. The combination of both temporal and rate codes should sufficiently encode the wide range of temporal modulations of biologically important complex sounds.

Using such a way and comparative literature as a symbolic approach, "minus 30" describes that the fourth generation of arts seems likely to be widely dispersed and largely undefined. The distinction between war and peace will be blurred to the vanishing point. It will be nonlinear, possibly to the point of having no definable battlefields or fronts. The distinction between "civilian" and "military" may disappear. Actions will occur concurrently throughout all participants' depth, including their society as a cultural, not just a physical, entity. Major military facilities, such as airfields, fixed communications sites, and large headquarters will become rarities because of their vulnerability; the same may be true of civilian equivalents, such as seats of government, power plants, and industrial sites (including knowledge as well as manufacturing industries). Success will depend heavily on effectiveness in joint operations as lines between responsibility and mission become very blurred. We'll see.

Dialogue de l'ombre double (1985) charts a spontaneous journey through six sections or “strophes” while enacting a ritualized drama as the performer works her way across six stations on the stage. Music and movement correspond to create a series of “scenes”, available to the performer as a choice between two different orderings flanked by two non-mobile “Sigles”. The strophes are connected by means of pre-recorded transitions, which act as the shadow-doppelgänger of the title, which is drawn from Paul Claudel’s 1929 play, *Soulier de satin* (The Satin Slippers). A further shade hovers over the drama in the offstage piano resonance, drawing the proliferating motives through corridors of time and memory at once inevitable and irretrievable. The musical material was drawn from Boulez’s own *Domaines* (1961-9) for clarinet with six instrumental groups and features a quotation from Stockhausen’s *In Freundschaft*, which was in turn rescored for horn and dedicated to Boulez. *Dialogue de l'ombre double* was written to celebrate the 60th birthday of Luciano Berio and was premiered by Alain Damiens.

Music for Sextet and Computer (1993) (flute, bass clarinet, violin, cello, trombone, piano) was commissioned by the International Computer Music Association (ICMA) as part of their commissioning program for new works to be premiered each year during the International Computer Music Conference (ICMC), and was premiered at the 1993 ICMC in Tokyo.

As the title makes fairly explicit, the piece is for six instruments and live computer. The piece was composed at IRCAM, using the IRCAM Signal Processing Workstation, a real-time signal-processing computer running the program Max. The composer and Miller Puckette—whose technical advice made this piece possible—wrote the signal processing and control programs.

The piece makes use of pitch, amplitude, and spectral tracking of the various instruments to control sampling (with emphasis on granular sampling), cross synthesis, and other more standard signal processing such as harmonizing, frequency shifting, spatialization, etc. (Originally, a score following system was employed to track either the MIDI output of the piano or audio output of the flute—using a microphone inside the flute—to advance the electronic part and keeps the electronics synchronized with the instruments. Score following is optional for performance purposes. Additionally, the piece can be performed in a two or six channel arrangement.)

The relationship between the electronics and the instrumental part ranges on a continuum between “transcendental” (fused) and “formal” (separate). On this continuum, the electronics give musical support to the instruments and function independently. Meanwhile, working with computers keeps me questioning the fine line that separates music and “special effects”...

Outside Music (2005)

for flute, bass clarinet, harp, double bass, vibraphone, and keyboard-controlled computer/sampler

Composed for the San Francisco Contemporary Music Players and made possible by a grant from the Fromm Music Foundation at Harvard University.

Campion’s *Outside Music* is a piece that concerns “sound and experience”: the sound of a unique instrumental configuration and the combined experiences of performing, listening, and composing in a new environment enabled by an innovative interaction between acoustic and digital media. Rather than treating the ensemble as a collection of distinct players coupled with electro-acoustic materials, he conceives the forces as a single “instrument” in which the keyboard/computer plays the special role of mirroring and binding the acoustic collective. Campion built the software in the Max/MSP environment and devised the special keyboard and pedaling system that is central to the work. He observes, “The musical score came from exploring and building the new instrument, which works both as a modeling tool for testing ideas, and a computer-based instrument for live performance.” Typical of his works featuring newer technologies, the musical discourse is shaped in the interplay between the disembodied, computer-based sounds (capable of executing musical gymnastics far beyond the reach of human fingers) and the embodied, human-made sounds (whose sonic radiation,

backed by the physical presence and visible gestures from the musicians, can never be matched by electronics).

“Everything depends on the keyboardist,” Campion observes, making *Outside Music* a type of concerto (complete with a cadenza). The solo player can perform with traditional virtuosity, but other resources are at his/her disposal. Two pedals in four combinations allow the pianist to completely redefine the response of the keys in a split second.

Regarding the title, Campion writes, “I belong to a generation of composers sometime after Stockhausen; I imagine my music as more listenable, but it remains firmly rooted in the tradition of experimentalism and the principle of “starting over music” propounded by the post-war composers. I feel American composers are particularly well suited to this point of view. On the surface, *Outside Music (OM)* is just music for the out-of-doors—a kind of musical road trip passing quixotically from moment to moment. Deeper, OM tries to get outside Music, the music that values and defines itself teleologically—as structure or design of one sort or another. In *Outside Music* I try to open the frame, replacing logical forms with a 360 degree panorama of sound and shape. The organizing principle is the sound itself. In the end, *Outside Music* is hyper-structured and very artificial. Being outside music has nothing to do with being free of constraints.”

The composer acknowledges the significant contributions of the Center for New Music and Audio Technologies in the Music Department at U.C. Berkeley in making *Outside Music* possible. Peter Josheff is responsible for the bass clarinet samples in the keyboard part.

Composers' Biographies

Michael Alcorn studied at the University of Ulster and completed a PhD in composition with John Casken at the University of Durham. In 1989 he was appointed composer-in-residence at Queen's University, Belfast, where he continues to teach in the School of Music. He is particularly active as a promoter of new music technologies and was appointed director of SARC, the Sonic Arts Research Centre based at Queen's University, Belfast, in 2001. He has been a visiting composer at the Center for Computer Research in Music and Acoustics at Stanford University, and at Simon Fraser University, Vancouver.

His compositional activities range from music for conventional instruments to works for live or taped electro-acoustic performance. His music has been performed and broadcast in the UK, Europe, North and South America and the Far East. He has received commissions from the BBC, the Nash Ensemble, Singcircle, the Smith Quartet, the Irish Chamber Orchestra, Opera Theatre Company, the Ulster Orchestra and the National Symphony Orchestra of Ireland. His work has been programmed at a number of international computer music conferences and he was a featured composer at the Elektrisk Helg Festival in Malmö, Sweden, in 1997, and at the All Ireland Festival in Utrecht, The Netherlands, in 2001. Recent works include *Psallo* for harp and electronics, premiered at the Ninth World Harp Congress in 2005.

Pierre Boulez was born in 1925 in Montbrison, France. He studied mathematics at Lyon before pursuing music at the Paris Conservatoire under Olivier Messiaen and René Leibowitz. In 1954 he founded the *Domaine musical* in Paris – a concert series dedicated entirely to the performance of modern music – and remained its director until 1967. Boulez began his conducting career in 1958 under Hans Rosbaud with the Südwestfunk Orchestra in Baden-Baden, Germany. In 1970 Georges Pompidou asked Boulez to create an institution for the exploration and development of modern music, the *Institut de Recherche et de Coordination Acoustique/Musique (IRCAM)*, where he remained director until 1992. Boulez was Chair in *Invention, technique et langage en musique* from 1976-1995 at the prestigious Collège de France. He is the founder of the Ensemble Intercontemporain, served as Music Director of the New York Philharmonic from 1971-1977, and currently is Guest Conductor for the Chicago Symphony Orchestra. As a composer, conductor and

teacher, Pierre Boulez has made a decisive contribution to the development of music in the 20th century. His recordings have earned him 26 Grammys and other awards.

A native of Dallas, Texas, **Edmund Campion** did his doctoral work in composition at Columbia University and attended the Paris Conservatory where he worked with composer Gérard Grisey. In 1993 he was selected to work at IRCAM where he composed the piece *Losing Touch* for vibraphone and electronics (subject of the 1995 Films d'Ici documentary *Losing Touch* by Danielle Jaeggi). He was later commissioned by IRCAM to write a large-scale piece for interactive electronics and MIDI grand piano. The resulting *Natural Selection* received its premiere with the composer at the piano in 1996. Campion went on to a final project at IRCAM in 1999 with the full-length ballet *Playback* in collaboration with choreographer François Raffinot. After his return from Paris, Campion joined the composition faculty at U. C. Berkeley, where he is Professor of Music Composition and Co-Director at the Center for New Music and Audio Technologies (CNMAT).

As titles like *Natural Selection* might suggest, connections between music and the natural world are major themes in Campion's oeuvre, which includes such works as *A Treasured Collection of Eddies* (1992) for sextet and *Corail* (Coral) for saxophone and live electronics, premiered at the AGORA festival in Paris in 2001. In one of his recent scores, *l'Autre* (commissioned by Radio France and performed by the San Francisco Contemporary Music Players in 2003), he collaborates with poet John Campion to offer an artistic reflection of "the struggle between consciousness and the unconscious," which culminates in "a modern fear of 'the Other' race, culture and gender."

Many of Campion's works explore the relationships between sound and space—explorations that combine cutting-edge technology with sheer imagination. In his cycle for instruments and quadraphonic tape *Quadrivium* (1995-98), premiered by David Milnes and EARPLAY, Campion surrounds his audience with sound sources, enveloping them in the piece and inviting a kind of listening that is multidimensional and ear-opening. *Domus Aurea*, performed by the San Francisco Contemporary Music Players in 2001, involves a different sort of relationship between music and place—in this case, a sonic rumination on the "grotesque" inspired by the fantastic, fifteen-hundred-year-old frescoes adorning the walls of Emperor Nero's Roman villa.

Among Campion's honors are the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. In June 2001, the TEMPO Festival at U. C. Berkeley devoted an entire concert to his music, including the newly commissioned *Sons et Lumieres* for video projection, player piano, and eight channel tape. Other recent compositions include *ME*, for baritone and live electronics, commissioned by the Centre National de Création Musicale for the MANCA Festival 2002. The Percussion de Strasbourg Ensemble, supported from the Commande d'Etat of the French Ministry of Culture, recently premiered his percussion sextet *Ondoyants et Divers* (Wavelike and Diverse) on the German State Radio in Cologne.

Cort Lippe has been active in the field of interactive computer music for more than 20 years. He studied composition with Larry Austin in the USA; spent a year in Italy, studying Renaissance music; and three years in The Netherlands, at the *Instituut voor Sonologie* working with G.M. Koenig and Paul Berg in the fields of computer and formalized music. He also lived for eleven years in France, where he spent three years at the *Centre d'Etudes de Mathématique et Automatique Musicales* (CEMAMu), directed by I. Xenakis, while followed Xenakis' course on formalized music at the University of Paris; and he worked for eight years at the *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM), founded by P. Boulez, where he developed real-time musical applications and gave courses on new technology in composition. He has followed composition and analysis seminars with various composers including: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis, and has written for most major ensemble formations. His works have received numerous international composition prizes, including: the Irino Prize (Japan), first prizes at Bourges (France), the El Callejon Del Ruido Competition (Mexico), the Leonie Rothschild Competition (USA), as well as prizes and honorable mentions in the Music Today Competition (Japan), the Prix Ars Electronica 1993 and 1995 (Austria), the Newcomp Competition (USA), and the

Kennedy Center Friedheim Awards (USA). His music has been premiered at major festivals worldwide, and is recorded by ADDA, ALM, Apollon, CBS-Sony, Centaur, EMF, Harmonia Mundi, Hungaroton Classic, ICMC, MIT Press, Neuma and SEAMUS. Presently, he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios of the University at Buffalo, New York.

Olivier Pasquet is a composer and a computer-music designer. He worked as a full-time electroacoustic music designer in the creation department at Ircam from 1999 to 2004 helping composers in the algorithmic creation, realisation and interpretation of their pieces. This is both involving the electroacoustic and the instrumental parts. He is now composing electronic music. He is also a freelance computer-music designer for various mixed music, digital artists and other creators in domains like dynamic architecture and design. He is interested in generative music and live interpretation using various inspired generalized theories.

Collaborations: Comedie Francaise, Georges Aperghis, Mathew Adkins, Xavier Alvarez, Fredrik Hedelin, Brice Pauset, Francois Sarhan, Rand Steiger, Walter Feldman, Thierry Fournier, Lucia Ronchetti, Mauro Lanza, Lucas Francesconi, Rolf Wallin, Lorella Abenavoli, David Felder, Franck Bedrossian, Jean-Francois Peyret, Alexandros Markeas, William Forsythe, Jean Baptiste Barriere

Personnel

Leave No Trace by Michael Alcorn

*Charles Haupt, violin I
Matthew Fritz, violin II
Adrienne Elisha, viola
Jonathan Golove, cello*

Minus 30 by Olivier Pasquet

Olivier Pasquet, performer

Dialogue de l'ombre double by Pierre Boulez

Jean Kopperud, clarinet

Music for Sextet and Computer by Cort Lippe

*Cheryl Gobbetti Hoffman, flute
Jean Kopperud, bass clarinet
Jonathan Lombardo, trombone
Jacob Greenberg, piano
Charles Haupt, violin
Jonathan Golove, cello
Christian Baldini, conductor*

Outside Music by Ed Campion

*Cheryl Gobbetti Hoffman, flute
Jean Kopperud, bass clarinet
Kristen Theriault, harp
Rin Ozaki, vibraphone
Catarina Domenici, synthesizer
Ed Gnekow, contra bass
Christian Baldini, conductor*