

Subsequent samples are then recorded and added to the fundamental sample as layers of the composition. Various controls for playback are available to the artist to modify and augment the individual samples and/or the entire composition as a whole. In tonight's performance, *Revolve* is being utilized as a platform for experimentation and improvisation between live performer and recorded tracks.

Gerard Grisey was born in Belfort, France, and studied at the Paris Conservatoire, where he was a member of Olivier Messiaen's class from 1968 to 1972. He also had lessons with Henri Dutilleux at the Ecole Normale de la Musique in 1968, began work in electroacoustics with Jean-Etienne Marie in 1969 and in 1972, attended the Darmstadt summer school, where Karlheinz Stockhausen, György Ligeti and Iannis Xenakis gave courses.

Among his fellow students in Messiaen's class were Michael Levinas and Tristan Murail, and the three composers remained close. Together they formed the group "L'Itineraire" in 1976 and pioneered what they called "spectral music," in which harmonic spectra became the focus of interest. In Grisey's case, the result was often a gradual, probing search through the resonances of an actual or imaginary sound, a kind of echo chamber music, profiting from his further studies in acoustics with Emile Leip at the Faculty of Sciences in Paris. "I see sounds," he said, "as beams of force oriented in time, infinitely mobile and fluctuating." Metaphors of darkness (complex spectra) and light (pure harmonic spectra) became important to his music, notably in two works for ensemble and electronics: *Modulations* (1976-77), which Pierre Boulez recorded, and *Jour Contre-Jour* (1978-79).

In 1980 he became one of the first composers to work at IRCAM, Boulez's research institute in Paris, where he produced *Les Chants de l'Amour* for 12 voices and electronics (1982-84). He taught at the University of California at Berkeley from 1982 to 1986. There he completed the concert-length cycle, *Les Espaces Acoustiques*, whose forces grow from a solo viola in *Prologue* (1974) to full orchestra with four solo horns in *Epilogue* (1985). (Paul Griffiths, from Grisey's *New York Times* obituary 11/22/98)

"*Charme* is a dialogue between two characters, two worlds; between the static and the dynamic, the 'mobile' and the 'stable'." (Grisey). *Charme* represents Grisey's early works of timbral exploration and experimentation with the use of fixed and free material. As in Boulez's *Domaines*, the score incorporates traditional notation and temporal procedures with interjections of "mobiles," spatially-notated music that requires the performer to define direction, speed and duration of the written pitches. Grisey makes use of the vast spectrum of extended sonorities of the clarinet, resulting in a multi-faceted and rich gestural palette, one that goes far beyond what the title might suggest.

Composer-flutist **Lars Graugaard** is a leading force in the electroacoustic avant-garde of Scandinavia. He was educated as a flutist at the Royal Danish Academy of Music in Copenhagen and became drawn to the creative possibilities of computer and electronic music collaboration. He has worked extensively with computers in the preparation of his compositions, but improvisation and pure intuition have come to play increasingly important roles in his works in recent years. He was appointed composer-in-residence of the Odense Symphony Orchestra in 1997. He also teaches "The Performer and the Digital Media" at the Carl Nielsen Academy of Music in Odense. Graugaard served as artistic director of the ISCM World Music Days in Copenhagen in 1996.

Concealed Behaviours, written for bass clarinetist Henri Bok, uses Max MSP interactive software. The acoustic sound of the bass clarinet triggers a computer-generated response in real time, creating a spontaneous exchange between computer and live musician. The provocative and diverse sound material used in this piece is harvested from the many years of extended technique experimentation of Graugaard and Bok.

Audience members are reminded to silence alarm watches, pagers and cellular phones before the performance. As a matter of courtesy and copyright law, no recording or unauthorized photographing is allowed. The Moore Musical Arts Center is a nonsmoking facility.

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS
MUSIC AT THE FOREFRONT

MARIANNE GYTHFELDT, CLARINET

INTERACTIVE SOUNDING BODIES

An exploration of timbral and expressive landscapes in modulating roles between electronics and clarinet

–PROGRAM–

- Birds** (1996).....**Luigi Ceccarelli** (b. 1952)
for bass clarinet and live electronics
- Synchronisms No. 12** (2006).....**Mario Davidovsky** (b. 1934)
for clarinet and electronic sounds
- Interlude I**.....**Marianne Gythfeldt** (b. 1965)
electroacoustic music
- Concealed Behaviours** (2002).....**Lars Graugaard** (b. 1957)
for bass clarinet and interactive computer
- Charme** (1969).....**Gerard Grisey** (1946-1998)
for clarinet
- Interlude II**.....**Marianne Gythfeldt**
electroacoustic music
- Revolve** (2009).....**Ashley John Pigford/Marianne Gythfeldt**
for clarinet and interactive computer
- On the Tip of My Tongue** (1993).....**Eric Moe** (b. 1954)
I. Two-part Contraption
II. Tim's Tune
IV. What the Drums Say
for bass clarinet and electronic sounds

Monday, February 8, 2010

8:00 p.m.

Bryan Recital Hall

Moore Musical Arts Center

Please join us in the Kennedy Green Room for a reception following the concert.

Marianne Gythfeldt, a native of Norway, has distinguished herself as an adventurous performer and dedicated teacher. She was named assistant professor of clarinet at the University of Delaware after 15 years of professional life in New York City's finest chamber ensembles, orchestras and educational institutions. A graduate of the Eastman School and SUNY at Stony Brook, she is equally at home in traditional, contemporary and alternative/crossover genres. Clarinetist of Zephyros Winds and soloist member of Absolute Ensemble and Ensemble Sospeso, she also performs with the Orpheus Chamber Orchestra and is a founding member of the new ensemble Fires-New York. Critics have noted her exceptional ability with contemporary technique and as a clarinetist who sings through the instrument. Currently, she is working on designing an electroacoustic piece for clarinets and interactive computer based on a medieval novel by Norway's Pulitzer Prize-winning author Sigrid Undset. She has also developed an exciting collaborative project with fellow Delaware arts faculty member Ashley Pigford. Their work in the area of audio-visual experimentation for live concerts will be presented at Vox Populi in Philadelphia, the SEAMUS Conference in St. Cloud, Minn., and at various contemporary music festivals in Europe. Gythfeldt's performances can be heard on recordings from CBS Masterworks, CRI, Albany, Koch and Mode Records.

– NOTES –

Luigi Ceccarelli studied electronic music and composition at Pesaro Conservatory. Since the 1970s he has worked as a composer using the most advanced and modern electronic technology available. He is interested in all forms of sound, irrespective of genre, and in the relationships between music and the performing arts. His work as a composer has brought him international recognition. He has won three Bourges Festival Prizes: in 2004 (Euphonie d'or), in 2003 for the performance of *Live** and in 1996 for *Birds*, for digitally processed clarinet and birdsong. He is currently working with the choreographer Francesco Scavetta, with whom he produced *Live**. He has received various commissions for work from leading European production studios, including several from the IMEB of Bourges. Luigi has held the post of professor of electronic music at the Conservatory of Perugia since 1979. He is a founding member of the "Edison Studio," a computer music production workshop based in Rome, with which he has worked on many of its productions and various concerts. His music is published on CD by RaiTrade, CNI, Luca Sossella Editore, Edipan, BMG-Ariola, Newton, Gmeb/UNESCO/Cime and the Venice Biennale.

"The idea of composing a piece in which birdsong and instrumental sounds co-exist harmoniously dates back to the early 90s when, together with the choreographer Lucia Latour, I created the dance performance *Naturalmente tua*. The intention was to produce a performance dedicated to nature and the music united various instrumental sounds and the sounds of natural environments. Among these natural sounds birdsong could hardly be absent, and at least a quarter of the show was dedicated to it.

The experience of creating this music led me to discover that the sounds of birds and those of reed instruments (whether single or double) are very similar, and among these the timbre of the bass clarinet is one of the most interesting. This similarity is not only to be found in the melodic songs of birds, but especially in the harsh timbres of geese or parrots, which are short nasal sounds that often have variations in rhythm and timbre based upon a single note."

In the dance performance *Birds* was a completely pre-recorded work, but it was so effective that I then made it into an independent piece. The first version was created in 1995 for the "Musica" Festival of Strasbourg and the main part was played by a live bass clarinet, accompanied by a pre-recorded base. In *Birds* the sounds of the clarinet coexist harmoniously with the sounds of birds, which range from the melodious songs of rare equatorial birds to the almost human croaking noises of the Kookaburra. Repeated ostinatos and tremolos produced by the musical instrument blend with rhythmic chirpings and the cawing sounds of parrots and ravens to create a dense and compact interweaving of the sonic material. This work was realized at Edison Studio in Rome. The sampled clarinet was played by David Keberle.

Argentine composer **Mario Davidovsky** won international acclaim for his electroacoustic music with his series of "Synchronisms" for instruments and tape. He used one of the 20th century's most significant technological advances, the ability to record sound, in his experiments with space and time. Davidovsky spent most of his professional life in the United States, first as a student of Copland and Babbitt, later as distinguished composer on the faculty of Columbia and Harvard Universities. He is considered one of the leading forces in experimental electronic music of the 20th century.

Synchronisms No. 12 for clarinet and tape was commissioned by SEAMUS (Society for Electro Acoustic Music in the United States) in 2006, along with a "Synchronisms" piece for double bass and tape. Written for and dedicated to his good friend and colleague, Allen Blustein, this work marks the composer's ability to masterfully incorporate the acoustic into the electronic and vice versa. Davidovsky made all of his clarinetist fans wait many years to finally participate in the "Synchronisms" series, and it was well worth the wait. The idiomatic phrasing of the clarinet part combines with fanciful swirls of electronic sounds that leaves the listener always guessing, "who's leading who?"

Eric Moe, composer of what *The New York Times* calls "music of winning exuberance," has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm and Koussevitzky Foundations, the Barlow Endowment and Meet the Composer; fellowships from the Wellesley Composers' Conference and the Pennsylvania Council on the Arts, and residencies at the MacDowell Colony, Yaddo, Bellagio and other artist colonies and festivals. His sit-trag/one-woman opera *Tri-Stan* was hailed by *The New York Times* in 2005 as "a blockbuster" and "a tour de force." The work is now available on a Koch International Classics release. Other all-Moe CDs are available from Albany Records and Centaur. Moe studied composition at Princeton University and at the University of California at Berkeley. He is currently professor of composition and theory at the University of Pittsburgh and has held visiting professorships at Princeton University and the University of Pennsylvania.

On the Tip of My Tongue is a set of four studies, each of which dynamically explores one type of partnership between bass clarinet and electronics. A common language or shared vocabulary often proves to be elusive, hence the title. The electronics part makes economical use of one kind of digital sound generation (FM synthesis) to evoke real-world sounds rather than reproduce them.

In "Two-part Contraption," the bass clarinet and electronics engage in an energetic dialogue, by turns interjecting, imitating, interrupting, scolding and meekly accompanying the other. The two are never on the same wavelength for very long, though they exchange material freely. In "Tim's Tune" the two instruments begin on opposite sides of the fence and take alternate cracks at convincing the other to cross (or pulling the other over). Tim's "tune," the bass clarinet melody, proves to be the more persuasive voice, eventually taming the clangorous electronics, but only after getting a little hot under the collar itself. Finally, in "What the Drums Say," an inflexible, timbrally monochromatic, rigorously constructed synth part is met by an almost totally free and improvised commentary from the bass clarinet. This piece pays obvious homage, in rhythmic feel and timbre, to West African drumming.

Ashley John Pigford's research is in audio-visual relationships and multi-sensory "Experience Design." He works across multiple media including interactive installation, kinetic sculpture, video, print, sound and performance. His focus is on an expanded understanding of design fundamentals that considers multi-sensory experience as a means of communication. He contributes to this project through the development of computer software that translates visual form, (specifically digital video), into musical sound (computer-generated audio that is composed in musical form). This software is written to analyze visual form through aspects of graphic design including color, shape, contrast, texture and repetition. This software-based form analysis contributes both visual and audio components to the audio-visual performance through video projection of the digital video that is being analyzed (in real-time) and amplification of the musical sound that is generated.

The collaborative work *Revolve* is a reference to the name of software written by Pigford. This software is essentially a four-channel sampler/mixer for live performance. A performer creates the fundamental sample that determines some basic qualities of the composition (i.e. tempo and measure).