

the Los Angeles Philharmonic's New Music Group, the American Guild of Organists, and the Bicentennial Symposium of the Dartmouth Medical School.

Dodge's works have been released on compact disc by the MIT Experimental Music Studio, Perspectives of New Music, and on the Centaur, Neuma, Crystal, Wergo, New World, and New Albion labels. He is the co-author, with Thomas A. Jerse, of *Computer Music: Synthesis, Composition, and Performance*, a widely-used text published by Schirmer Books and now in its second edition.

Mr. Dodge graduated from the University of Iowa in 1964 "with high distinction and honors in music." Columbia University awarded him its first Doctorate for music composition, and he subsequently taught in the Columbia Music Department where he initiated the graduate study of computer music. He founded the Center for Computer Music at Brooklyn College of the City University of New York and taught there from 1980 to 1993. He is currently Visiting Professor of Music at Dartmouth College where he teaches in the graduate program in electro-acoustic music.

FORTHCOMING CNM CONCERTS

TONIGHT, 8:00 pm., Clapp Recital Hall
JENNIFEST
a concert of works by D. Martin Jenni
and his students, in honor of his retirement

WEDNESDAY, APRIL 14, 1999
Lawrence Gwozdz, guest saxophone
8:00 pm., Clapp Recital Hall

The University of Iowa
Center for New Music

presents

The Music of
Charles Dodge

Sunday, April 11, 1999, 3:30 p.m.



The University of Iowa
School of Music

CLAPP RECITAL HALL

Speech Songs (1972) for computer-generated tape

Clarinet Elegy (1988) for clarinet and computer-synthesized tape

Michelle Fox, clarinet

The Waves (1984) for soprano and computer-synthesized tape

Recording by Joan LaBarbara, soprano

Fades, Dissolves, Fizzles (1996) for computer-generated tape

Any Resemblance Is Purely Coincidental (1980)

Laura Tiong, piano

I made *Speech Songs* at the Bell Laboratories in the early 1970's using one of the early computer speech synthesis systems. In the course of the work, one can trace the improvements in clarity of the voice that were being made as I worked on the pieces. The four songs attempt to capture and bring out some of the humorous surrealism of these short poems by Mark Strand. I first met Strand at Iowa in the early 1960's. We were both teaching at Columbia University's School of the Arts in the 1970's.

The four songs are:

When I am with you, I am two places at once.
When you are with me, you have just arrived with a suitcase,
Which you pack with one hand and unpack with the other.

He destroyed her image and thus she was no longer.
When he saw her in the street, he knew he had seen her before,
But couldn't place himself.

A man sitting in the cafeteria,
Had one enormous ear and one tiny one.
Which was fake.

The days are ahead.
1,926,346 to 1,926,345.
Later the nights will catch up.

Poems reprinted with permission from Mark Strand, *The Sargeantville Notebooks*, Burning Deck Press, 1977.

Clarinet Elegy, for clarinet (or bass clarinet) and tape, is one of a family of works I composed with the computer in the 1980's using principles of Benoit Mandelbrot's fractal geometry. In making *Clarinet Elegy* the computer programs generated the tape part first. Then I wrote the clarinet part by selectively doubling more and more events on the tape. Thus, the clarinet part of the piece can be heard as covering more and more of the tape part until it

supplants the tape entirely at the end with an unaccompanied cadenza.

Clarinet Elegy was written in late 1987 and early 1988. It is a reorchestration of my *Viola Elegy*. I made *Clarinet Elegy* in response to the untimely death of my dear friend, Verna Hervig, wife of my first composition teacher at Iowa, Richard Hervig.

The Waves was commissioned in 1983 by the Experimental Music Studio at M.I.T. for its new works series. The piece was composed for composer, actress, and singer Joan LaBarbara who performs live with tape. *The Waves* takes its text from the opening of Virginia Woolf's novel of the same name. The tape part of the piece is based specifically on recordings of Joan LaBarbara's reading of the Woolf text and of a group of her "extended vocal techniques".

The text is:

"The sun had not yet risen. The sea was indistinguishable from the sky, except, that the sea was slightly creased, as if a cloth had wrinkles in it. Gradually, as the sky whitened a dark line lay on the horizon dividing the sea from the sky. And the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually."

A remarkable feature of the last sentence of Woolf's text is how it comes to capture the rhythm of waves as they break on the shore. In my piece, all of the seemingly "electronic" sounds are actually made with the computer by tracing, and sometimes enhancing or "colorizing," the nuances in the recordings of LaBarbara's voice.

Fades, Dissolves, Fizzles is a work for tape alone in five parts. Each part comprises a sequence of three contrasting musical passages - I call them "Chords," "Tinkles," and "Gamelan." The three always succeed one another in the same order and each is elaborated from one part to the next. There is a ritualistic aspect to the work, particularly in the way that each passage begins the same way and includes much of the same music from one appearance in the piece to the next. The music of all three passages derives its characteristics - its tuning,

timing and timbre - directly from the harmonic series.

Fades, Dissolves, Fizzles was commissioned by the Groupe de Musique Experimentale de Bourges (France) for performance at the Synthese '96 Festival. It lasts around fourteen minutes. The work shows the influence of a number of composers I greatly admire, including Jean-Claude Risset and Conlon Nancarrow.

Any Resemblance Is Purely Coincidental is a work for live piano and tape. The tape part is based on computer restoration and resynthesis of the 1907 recording of the legendary Enrico Caruso singing "Vesti La Giubba" from Ruggiero Leoncavallo's *I Pagliacci*.

In the course of the work the voice searches for an accompaniment and is heard at different times with the original band, with electronic sounds, with copies of itself, with the live piano, and with combinations of them all. There is a surrealistic, dreamlike aspect to these apparent dislocations. The initial efforts are humorous. As the work progresses other emotions come into play.

The title of the work recalls the standard disclaimer from FBI dramas of the 1950's. I chose it when assured by RCA Records that I could use the computer renderings of the legendary voice if I made no attempt to exploit Caruso's name or visual likeness.

Any Resemblance Is Purely Coincidental was commissioned by the Arts Council of Great Britain in 1980. The computer renditions of the Caruso voice were made by digital signal processing pioneer Thomas Stockham and his student Neil J. Miller at the University of Utah in the early 1970's. The work is dedicated to the memory of Margaret Fairbank Jory, who was the Executive Director of the American Music Center at the time that I was its president.

Program notes by Charles Dodge