2013–2014 CNM events

CNM ENSEMBLE ................................................................. Sunday, September 22, 2013
with guest composer David Lang
Riverside Recital Hall

JACK Quartet ................................................................. Friday, October 12, 2013
performing UI student works
Riverside Recital Hall

JACK Quartet ................................................................. Saturday, October 13, 2013
Derek Bermel, guest composer and clarinetist
Riverside Recital Hall

GUEST CONCERT ........................................................... Wednesday, October 16, 2013
Michael Harrison, pianist and composer
Riverside Recital Hall

COMPOSERS WORKSHOP ................................................. Sunday, November 3, 2013
Riverside Recital Hall

CNM ENSEMBLE CONCERT ............................................ Sunday, December 8, 2013
Riverside Recital Hall

CNM ENSEMBLE CONCERT ............................................ Sunday, February 16, 2014
Riverside Recital Hall

CNM ENSEMBLE CONCERT ............................................ Sunday, April 13, 2014
Riverside Recital Hall

COMPOSERS WORKSHOP ................................................. April 27, 2014
Riverside Recital Hall

Center for New Music

Concert

7:30 p.m. Sunday, April 21, 2013
Riverside Recital Hall

The CNM Ensemble
David Gompper, Center for New Music director

Season 47 Concert XX

featuring guest composer
Hans Tutschku (Harvard)
**Center for New Music Concert**

CNM Ensemble
Hans Tutschku (Harvard)

April 21, 2013, 7:30 p.m. RIVERSIDE RECITAL HALL

**PROGRAM**

**Inner Friction** (2009)
Bert Van HERCK (b. 1971)

Rebecca Ashe, flute

**Das Bleierne Klavier** (1999)
for piano and live electronics

Hans Tutschku, piano

**Talea** (1985–86)

Amanda Lyon, flute
Thiago Ancelmo de Souza, clarinet
Andrew Uhe, violin
Eunkyung Son, violoncello
Alex Ponomarchuk, piano
David Gompper, conductor

Gérard GRISEY (1946–1998)

**INTERMISSION**

**Spectra** (2007)
for small ensemble

Amanda Lyon, flute
Marjorie Shearer, clarinet
Andrew Thierauf, percussion
Alex Ponomarchuk, piano
Andrew Uhe, violin
Manuel Taboras, viola
Eunkyung Son, violoncello
David Gompper, conductor

Bert Van HERCK

**Shore** (2007)

Elliott Czaplewski, oboe

Hans Tutschku

**Firmament-schlaflos** (2010)
16-channel electroacoustic

Hans Tutschku

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For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.

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**UPCOMING CNM events**

COMPOSERS WORKSHOP ...................................................... Sunday, April 28, 7:30 p.m.
Riverside Recital Hall

GUEST CONCERT ................................................................. Sunday, May 5, 7:30 p.m.
Sole Nero Duo
Riverside Recital Hall

The Center wishes to thank Professor Lawrence Fritz for the EMS equipment used in tonight’s concert, and to the following students who assisted in the long process and effort to ensure a successful performance: Zach Zubow, Will Hoff, Dan Franz, Shane House, Nima Hamidi, and Leo Iogansen.

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This program is supported in part by The Elizabeth M. Stanley Performing Arts Endowment.
Upon completing his studies at the Paris Conservatory in 1972, having studied with composers Olivier Messiaen and Henri Dutilleux, Gérard Grisey (1946–1998) won the coveted Prix de Rome and founded, with fellow composers Tristan Murail, Michail Lévinas, Hugues Dufourt, and Roger Tessier, a contemporary music ensemble known as l’Itinéraire. This ensemble, and the composers associated with it, became the driving force behind the establishment of an attitude towards composition that has come to be known as spectral music.

Any vibration, according to the work of French mathematician and physicist Joseph Fourier, may be analyzed as the interaction of a number of individual sinusoidal frequencies. In music, this property is evident in the phenomenon of overtones or partials that combine in particular ways to create a sense of timbre. Groups of overtones and their relationships (specifically their relative frequencies and intensities) are known as spectra, and translating these spectra into musical sonorities provides composers with tools for the isolation and manipulation of timbre as the basis for the interaction of musical forces. Spectral composers use these “spectra” along with the refined capabilities of sonic analysis available through modern technology to construct compositional models that are founded on the innate properties of sound.

Due primarily to the use of spectra as compositional models, the term “spectral” has come to be the standard label associated with this music. However, most of its founders have abandoned this term as an overly reductive characterization of a broad and complex creative practice that explores how the innate properties of sound may be translated into musical processes. Grisey was often at the forefront of this opposition, proposing instead the term “liminal” as a more appropriate label for this attitude towards composition.

Liminality, in the sense of the threshold between two perceptual phenomena, can be seen on every level of a spectral composition. Through its mimetic nature, spectral music in general, and the music of Gerard Grisey in particular, explores the regions between the conception and perception of one-dimensional timbre and multi-dimensional harmony, exact frequency and approximate pitch, precise duration and rhythmic subdivision, and the gradual evolution of musical processes and the precise articulation of musical form.

In order to refine and develop his particular attitude towards composition, Grisey pursued studies in acoustics with Emile Leipp at the Paris VI University in 1974 and further training in acoustic research at IRCAM in 1980. In 1982, Grisey accepted a position at the University of California, Berkeley as a professor of music theory and composition. In 1986, he left Berkeley to teach composition at the Paris Conservatory, a post he held until his death on November 11, 1998 at the age of fifty-two.

- Christopher Gainey
Arts and Doctor of Musical Arts degrees from the University of Missouri-Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release expected in 2010.

Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist Inara Zandmane gave a recital at the Academy of Music in Riga, Latvia. Ms. Ashe was the first American flutist to perform a recital at the Academy, which was broadcast on national radio. She also gave a masterclass at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia. Along with her recent collaborations, Dr. Ashe has premiered several pieces, including the Kansas City premier of Chen Yi's The Golden Flute for flute and orchestra, in 2003, and Hsueh-Yung Shen's And Then Things Changed for flute and piano. She has won several local and national grants and awards.

Hans TUTSCHKU
Das Blauenere Klavier, for piano and live electronics
The electroacoustic live-treatments of the piano are all controlled by the pianist himself. During his playing, the musical gestures are traced and interpreted by the computer program to determine a big ensemble of parameters for the generation and playback of the electroacoustic part. This allows for the player a very direct "action and reaction" between the piano part and the electroacoustic sounds. They become a sort of prolongation of these instrumental gestures. The energy of the instrumentalist is causing decision-making in the electroacoustic part (which never will play exactly the same way) and is controlling equally the sound spatialization around the public.

Shore
is a dialogue between the solo oboe and subtle electroacoustic treatments. Each of the three sections of the piece explores different relationships between the instrument and the electronics. The work was commissioned by Ecole Nationale de Music du Pays de Montbéliard (France) and first performed during the festival “Nuie bleue” Besançon (France) by Christian Schmitt.

Firmament-schlaflos (firmament-sleepless)
A universe of sound is surrounding us “from within.” It is composed of our dreams, fears and longings. It only exists within our body, our own imagination. We want to share it - but there are no words, no possible descriptions. We are sitting on a meadow on a warm night - alone; watching the stars.

Nobody is disturbing our thoughts. Nobody is limiting our space. We don't have to rush anywhere; we have time to let go and to follow these sounding creatures…

It's not a nightmare - it's just the interplay of our imaginations.

Gérard GRISLEY
Talea
"Talea," in Latin, means cutting. In medieval music, this term designates a reiterated rhythmic pattern to which a configuration of pitches called "color," likewise reiterated and coinciding or not with the first, is grafted. In the twentieth century, we have rediscovered this dissociation between pitches and durations. The idea of a "cutting" of the initial idea, of putting the various rhythmic structures in phase and out of phase, as well of a structure in two parts in which the second could easily be termed "color," have suggested the title of this quintet to me.

In Talea, I tackle two aspects of musical discourse from which my research on instrumental synthesis, on micro-phonics and on contiguous transformations had estranged me, that is, speed and contrast. Talea consists of two parts linked together without interruption that express two aspects or, more precisely, two auditory angles of a single phenomenon. Thus, this single gesture (fast, fortissimo, ascending - slow, pianissimo, descending) is presented in the first part by durations of medium length and gradually eroded to the point of leveling off the contrasts. In the second part, it expresses the overall form and the succession of sequences. It is polyphonic in the first part and homophonic in the second.

From the perceptual point of view, the first part seems to me like an inextensible process, a veritable machine for forging the freedom, which will emerge in the second part. The course of the latter is in fact pierced by more or less irrational emergences, kinds of recollections from the first part, which gradually assume the color of the new context until they become unrecognizable. These wild flowers, these rank weeds pushing up in the interstices of the machine, grow in importance and then overflow until they give the sections unto which they have wormed their way like parasites an entirely unexpected coloration.