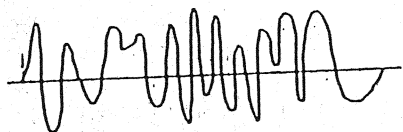


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An Evening of Electro-Acoustic Music



Tuesday, April 18, 2000
7:30 p.m.
Recital Hall, Music Building

THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

PROGRAM

CD1

1 Junket for tape

Craig Walsh

2 Haiku Songs for Soprano, Clarinet and Tape
Teresa Radomski, soprano
Nathan Williams, clarinet

Michael Rothkopf

3 Como un Coro de Clarinetes
Celestiales for tape

Orlando Jacinto Garcia

4 Keeping the Core Pure: In Memory of Jerry Hunt
Heather Hallmark
Nathan Head
Christina Lind
Eleania Ward
Vocalists

Rodney Waschka

CD2

1 Quieto for guitar and tape
Samuel Allen Taylor, guitar

Michael Rothkopf

2 At the Still Point for tape

Michael Rothkopf

3 Help Me Remember
for performer, tape, and live electronics
Rodney Waschka, performer

Rodney Waschka

PROGRAM NOTES

The sonic materials in *Junket* (1999) were created using a variety of synthesis techniques. Samples of spoken words also pop up in various guises throughout the work. Overall, there are three larger sections, linked with transitions, and a closing section. Specific motives, registers, and articulations return throughout the work.

In writing *Haiku Songs* (1998), I was interested in the expression of a specific moment in time by the poet. This expression of a singular moment of creation is paralleled in the composition of electronic music, which is ultimately an expression of the moment in time of its creation or completion in the studio by the composer. Traditionally a Haiku poem alludes to its moment through a reference to the season in which it was created. The first, third, fourth and sixth songs in this set each refer to the seasons autumn, winter, spring and summer respectively, while the second and fifth songs are ambiguous as to the season of their creation. *Haiku Songs* was created at the North Carolina School of the Arts Music Technology Studios.

In autumn twilight,
Upon a bough now withered,
Rests a single crow.

—Bashō

I turned to see him,
The man I passed now shrouded,
in the misty fog.

—Shiki

Quietly and still,
This weighted snow now merges,
slowly with the sea.

—Sazanami

As with its flowers,
A slender path here opens,
Into the valley.

—Fukoku

In the silences,
My heart at once calm and still,
I now know this place.

—Bashō

On the summer grass,
A luminous moon remains,
By rains in passing.

—Shōu

Como un Coro de Clarinetes Celestiales (Like a Choir of Celestial Clarinets) was created in the Music Technology Center at Florida International University in Miami during the summer and fall of 1999. The source materials for the piece are digital audio samples that I made of myself playing a clarinet through a digital processor. The musical gestures consist of sustained notes, trills, scalar lines, etc., all performed employing circular breathing. The gestures were then processed using a variety of software including Supercollider, and then assembled in ProTools. As with most of my work, the slow evolution of events as well as the counterpoint between register, density, timbre, and pacing are important concerns.

Keeping the Core Pure: In Memory of Jerry Hunt

Jerry Hunt (1943-1993) was an extraordinary composer-performer of powerful, frightening, humorous, and delightful computer music. His sudden death has left the general music world much poorer and the computer music world bereft of one of its few truly unique and eccentric voices. His one-man performances in which he spoke, played keyboards, banged on suitcases, made obscure adjustments to various computers, raced back and forth across the stage with strangely lit objects in hand, ritualistically presenting homemade icons, or continually gesturing with tiny flashlights, tree branches, or feathers—becoming in the process a modern-day shaman conjuring spirits—marked him as a brilliant and original master of technology, performance, and composition. *Keeping the Core Pure* is an homage which uses quotations from conversations I had with Jerry, quotations from an interview of Jerry by Larry Austin (used by kind permission of Prof. Austin), and comments made by a critic (Kyle Gann of the Village Voice). These sentences and the length and structure of the other musical events were organized using a computer program written by the composer making use of a "1/f-noise" distribution.

Quieto (1989) was progressively composed in series of creative spurts. I began work on the composition in the summer of 1987, took it up again in the autumn of 1988 and completed the work in 1989. The electronic sounds were created at the Electronic Music Center of Columbia University. *Quieto* was among the first works out of that studio to employ the then new MIDI technology.

A single movement sonatina, the work takes on a stream-of-conscious development of the thematic ideas stated by the solo guitar in its exposition. These ideas are fragmented, expanded and re-combined in a counterpoint between the guitar and tape. The work ends with a return to solo guitar in a more relaxed, expansive and transformed recapitulation. The interplay between the guitar and tape requires careful, subtly nuanced balancing acts of rhythmic freedom and precision and the ability to play accurately with virtuosity and abandon.

My point of departure for *At the Still Point* (1995) comes from the following passage from *Burnt Norton*, the first poem from the *Four Quartets* by T. S. Eliot.

*At the still point of the turning world. Neither flesh nor
fleshless;
Neither from nor towards; at the still point, there the dance
is,
But neither arrest nor movement And do not call it fixity,
Where past and future are gathered. Neither movement
from nor towards,
Neither ascent nor decline. Except for the point, the still
point,
There would be no dance, and there is only the dance.*

My intent here was to create a polyphony and orchestration of electroacoustic sounds perceived to exist in three dimensional space, thereby placing the listener "at the still point."

At the Still Point, created at the Columbia University Electronic Music Center, was made possible by a grant from the North Carolina School of the Arts Faculty Welfare and Development Committee.

Help Me Remember is a broad attempt to tell everything I know about composing. In that regard, I hope it is a failure. A political work, some passages change with each performance to comment on current crimes by politicians and others. In the first movement, a real-time interactive computer music system generates a melodic/percussive accompaniment based on the ongoing speech of the performer. The second movement includes music determined by a compositional algorithm based on the "Henon map" and both the second and third movements feature "Rapid Event Deployment" sounds based on the dynamical system known as the "chaotic gingerbread man". Performances of *Help Me Remember* have taken place at the Center for Experimental Music and Intermedia in 1990, at the International Computer Music Conference in Glasgow, Scotland also in 1990, at the Society of Composers, Inc., conference in Ft. Worth, Texas in 1991, and at the CB313 Gallery in New York City in 1992 as part of a concert sponsored by the Computer Music Studio of Columbia University.

PERFORMER BIOGRAPHIES

Teresa Radomski, soprano, performs a diverse repertoire, which extends from Her authoritative renditions of renaissance and baroque music to her interpretations of difficult avant-garde works, many of which have been composed especially for her. She has recorded for the Opus One label, and has given numerous premiere performances of contemporary music. A native of New Jersey, Teresa Radomski began her musical study as a pianist, and received the Bachelor of Music degree with High distinction from both piano and voice. She went on to receive the master of Music degree in vocal performance and pedagogy from the University of Colorado. Since 1977, she has been on the music faculty of Wake Forest University, where she teaches voice and theatrical singing.

Samuel Allen Taylor resides in Winston-Salem, North Carolina where he pursues his work in electro-acoustic music. He attended high school at the North Carolina School of the Arts with a concentration in classical guitar performance. Continuing his education at the North Carolina School of the Arts, he graduated in 1999 with a BFA in guitar performance where his principal teachers were Aaron Shearer and John Michael Parris. His own electro-acoustic compositions have been featured on concerts and recitals at the North Carolina School of the Arts.

Clarinetist **Nathan Williams** has been hailed by critics as "outstanding for his musicality, breath control, robust and brilliant tone, and flawless technique" (*El Nuevo Dia-Domingo*, San Juan), "a highly effective soloist" (*The New York Times*), and "first-class" (*The Boston Globe*). Mr. Williams was awarded third prize in the 29th annual International Gaudeamus Interpreters Competition for performers of contemporary music, which took place in Rotterdam, The Netherlands, in 1995. As former associate clarinetist with Continuum, a New York-based ensemble for contemporary music, he has performed throughout the United States and in new music festivals in Prague and Budapest. Mr. Williams received his formal training at the Academy of Music and Fine Arts in Vienna, Austria, where he earned the Artist's Diploma with highest honors as the student of Horst Hajek. He continued his education at the Eastman School of Music as the student of Stanley Hasty, where he received a Master of Music degree, and in 1992 was awarded the Doctor of Musical Arts degree from the Juilliard School. He is a member of Strata, a trio with violinist James Stern and pianist Audrey Andrist, the West End Chamber Ensemble, and also performs with the Chamber Music Society of Wilmington.

COMPOSER BIOGRAPHIES

Orlando Jancinto Garcia was born in 1954 in Havana Cuba. He has distinguished himself nationally and internationally as a composer, educator, and new music advocate. The recipient of numerous grants and awards, he is a two time Fulbright Artist/Lecturer with residencies in Venezuela and Spain. Additional recognition has come from the Rockefeller Foundation including a recent residency at their center in Bellagio, Italy, an upcoming residency as a Visiting Artist at the American Academy in Rome, as well as from several other foundations and cultural institutions. A former student of Morton Feldman's, Garcia's music has been performed in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras. His music is recorded on O.O. Discs, CRI, Albany, North/South, CRS, and Opus One. The founder and director of the several international festivals including the New Music Miami Festival and the Music of the Americas Festival, Garcia is Professor of Music and director of composition programs at Florida International University in Miami.

Michael S. Rothkopf holds Master of Arts and Doctor of Musical Arts degrees from Columbia University. His principal composition teachers have been Normand Lockwood and Mario Davidovsky. Dr. Rothkopf studied counterpoint and analysis with Jacques-Louis Monod. A composer of chamber, orchestral, vocal and electronic music, his works have been performed throughout the United States and are published by American Composers Editions. He has served as Music Director of the Ariel Contemporary Chamber Ensemble (1982-86) and as Executive Director of the League of Composers/International Society for Contemporary Music U.S. Section (1989-91). He has been awarded fellowships from the National Orchestral Association, Yaddo, Carnegie Hall and Columbia University. Currently, Dr. Rothkopf teaches electronic music, film music technology and music theory at the North Carolina School of the Arts. Past teaching appointments have included Columbia University, Yeshiva University and Stern College.

Craig Walsh is Assistant Professor at the University of North Carolina at Greensboro and director of the Alice P. Williams Electronic Music Studios. He received a BM from the Mannes College of Music and an MFA and PhD in composition and theory from Brandeis University, where his principle teachers were Martin Boykan, Eric Chasalow, and Yehudi Wyner. His acoustic and electronic compositions have been heard throughout the US and abroad at SEAMUS, ICMC, the Australasian

Computer Music Conference (New Zealand), The Florida Electro-Acoustic Music Festival, the Brazilian Symposium on Computer Music, Musicarama in Hong Kong, the Boston CyberArts Festival, NewMusic Miami, Weill Recital Hall at Carnegie Hall, and Aspen Music Festivals, amongst others. He has received fellowships from the Wellesley Composer's Conference, Norfolk Chamber Music Festival, Snowbird Festival, and has received honors and awards from ASCAP, The National Association of Composers, Friends and Enemies of New Music, Concours Luigi Russolo and is a recipient of the Salvatore Martirano Award.

Rodney Waschka II is a composer/performer working with algorithmic composition, intermedia pieces, and music for traditional ensembles. Waschka's works consist of compositions for traditional instruments and often include computers, synthesizer/tape or other media: visuals, theater, poetry. His pieces have been performed throughout Europe and the US, in China, Columbia, Hong Kong, Israel, Japan, and Mexico. Waschka is an Associate Professor at North Carolina State University and the Director of A&R for CDCM: Consortium to Distribute Computer Music.

*Many thanks to Michael Rothkopf, Rodney Waschka, Dennis Hopson, and Ed Delargy.

Go visit the UNCG Alice P. Williams Electronic Music Studios at <http://www.uncg.edu/mus/ems/>

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The hall is equipped with a listening assistance system.
Patrons needing such assistance should please see
one of the ushers in the lobby.