SURROUND SOUNDS

7:00 Part I:

Electroacoustic Music from Stockhausen to the Present

9:30Part II:

Acousmatic Music of Jonty Harrison

Presented by AMP May 8th 2009 The Tank NYC

SURROUND

PROGRAM

PART I: Electroacoustic Music from Stockhausen to the Present

Intersection (1953)

Morton Feldman
Gregory Cornelius [diffusion]

NoaNoa (1992)

Kaija Saariaho ´
Ashley Addington [flute]

Earth and Green (2007)

Gregory Cornelius
Gregory Cornelius [diffusion]

Breccia [improvisation]

Matthew Hough [guitar] Dan Peck [tuba] Sam Pluta [laptop]

Langanaich (2009)

Elizabeth Hoffman Ivan Goff [Irish pipes] Elizabeth Hoffman [laptop]

Telemusik (1966)

Karlheinz Stockhausen

PART II: Acousmatic Music of Jonty Harrison

Klang (1982)

Unsound Objects (1995)

Undertow (2006)

Internal Combustion (2005-06)

AMP is a new music project directed by Adam Mirza whose purpose is to present concerts of experimental classical music as individualized, organic events. **Undertow** (2007) 12:19 (8-channel audio) Plunging beneath the waves we discover a world teaming with life and pulsing with energy. But we cannot

hold our breath forever. (And not only that, there seem to be cars down here, masquerading as breaking waves!)

Undertow was composed in 2007 in the composer's studio and was premiered on 2 June 2007 as part of Océan-Cité, a civil spectacle by La Compagnie Pierre Deloche Danse, Lyon, France. It was commissioned by La Compagnie Pierre Deloche Danse. Thanks to Martin Clarke for additional sea recordings made in Shetland. Undertow appears in a 5.1 version on Environs, a DVD-Audio on the empreintes DIGITALes label, Montreal.

Internal Combustion (2005-06) 11:50

(8-channel audio)

Internal Combustion is the second piece of ReCycle, a series of four works based loosely on 'the elements': Rock'n'Roll (2004 – earth), Internal Combustion (2005-06 – fire), Free Fall (2006 – air) and Streams (1999 – water). Each piece in the cycle uses a slightly different configuration of 8 audio channels and explores different aspects and types of motion, trajectory and spatial organisation.

As its title suggests, *ReCycle* revisits many themes and sound types I have used in earlier works and listeners may also detect a sub-text of environmental concern running through much of my work since the 1980s. In *Internal Combustion*, I would like to think that the overt use of the sounds of car engines is an ironic underlining of this theme, but I must also confess to a dilemma here. The fact is I *like* cars, even though I fully acknowledge the increasingly devastating effect they are having on the environment.

In addition to recordings of car engines (many made using accelerometers as well as air microphones), other forms of transport (trains, planes, ships, bicycles, motor-bikes and a Basel tram) are sonically present in *Internal Combustion*. The work is in four sections (echoing the intake-compression-ignition-exhaust cycle of the 4-stroke internal combustion engine), separated by dramatic 'arrivals' and 'departures', and framed by more 'environmental' scenes (which include the sound of traffic as an unavoidable part of our everyday experience).

The piece was composed during a period of research leave made possible by the University of Birmingham and supported by the Arts and Humanities Research Council (UK). It was finished in the Elektronsiches Studio of the Musik-Akademie, Basel during a residency in the Atelier Zum Kleinen Markgräflerhof. I am especially grateful to my friend Erik Oña, the Director of the Studio and a former colleague at Birmingham, for his invitation to work well away from another curse of our modern environment – the ringing telephone! Thanks are also due to Keith Moule and Paul Rodmell for putting their vehicles at risk by allowing me to attach accelerometers to the engines and to two former doctoral students, Pete Batchelor and Daniel Barreiro, for their wonderful Max patches. *Internal Combustion* appears in a 5.1 version on *Environs*, a DVD-Audio on the *empreintes* DIGITALes label, Montreal.



The (Digital) Distortion of Reality

The expansion from mechanical to electronic technology reveals the micro-world; technological processes played out at the micro-level return to reformulate macro-reality.

Found Sounds

Sound objects of the human environment—a door closing, rain falling, voices—recorded, processed, reordered, re-narrated. The abstract musical "point"—a note—rejected in favor of an organic sound object—a sample—with a unique shape and life.

The 'Inner Life of Sound'

Stockhausen's 'unified time domain' recognized rhythm, pitch and sound quality as varying phenomena of the same underlying substance: repeating fluctuations of acoustic energy. The micro-structure of sounds themselves could be understood and composed, synthesized.

Acousmatics

The followers of Pythagoras were divided into two groups: the mathematikoi ("mathematicians") and the acousmatikoi ("listeners"). The latter were not permitted direct access to the philosopher's truths. They heard Pythagoras' hidden voice from behind a veil and from this inter their world.

(Virtual Reality: reality can be distorted, reality is distorted)

Postmodern Play

The free materialism of the man-machine in socio-technical interactivity

SURROUND SOUNDS

—musical space as human environment: physical, social, psychological—

is co-curated by Gregory Cornelius and Adam Mirza

PART I: Electroacoustic Music from Stockhausen to the Present

Morton Feldman (1926-1987)

American composer Morton Feldman developed an American modernist aesthetic that sought a sort of temporal "opening" within the sensual experience of live sound. Like other modernist composers of his generation in Europe and the United States, Feldman's early music drew upon the pointillism and abstraction of the Viennese composer Anton von Webern, but even there, Feldman's musical textures are characterized by a reticence and clarity that allow individual moments to show themselves with focused purity. Later, his music gradually recovers a certain lyricism, elongating and softening into suspended textures that hang across time.

Intersections (1953-4)

(2-channel audio, originally for 8 channel magnetic tape)

Morton Feldman's only electronic composition was not realized by the composer: written at request for John Cage's "Project for Magnetic Tape," Feldman's composition prescribed a musical structure in terms of the number, duration and spacialization of sound events, leaving the "filling in" of that form to sound matter produced by John Cage and Earle Brown.

Intersections is an intriguing hybrid that crosses the similar yet distinct talents of three composer-friends to a single but compelling fruition; it is perhaps as this collaboration that we might consider its title.

The original magnetic tape had been lost until it was discovered quite deteriorated by Don Gillespie. We owe its reconstitution to the efforts of the Turfan Ensemble and engineer Steve Puntolillo, who presented the work and chronicled its history in the album, *Morton Feldman: First Recordings: 1950s*, from Mode Records.

Kaija Saariaho (1952)

Kaija Saariaho is a Finnish composer whose works have been commissioned and presented around the world by major ensembles and institutions. Mesmerizing and mysterious, her music emerges out of the varied collection of European post-serial aesthetic movements with an inclination toward sensuous textures developed out of an exploration of sound. Many of her chamber works employ live electronic sound processing techniques developed at the French music-technology research institute IRCAM.

NoaNoa (1992)

(flute and electronics)

NoaNoa ('Fragrant') was born from the ideas I had for flute while writing my ballet music Maa. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new.

Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.

Although continuous, *Klang* falls into six short, fairly clearly defined sections: Introduction; Development 1 (duet); Development 2 (interruption of duet; increase in complexity towards first climax); Development 3 (relatively static section); Development 4 (proliferation of material from Development 3 into glissando structures; build-up to second (main) climax; slow release to:) Coda.

The listener can trace the development of the material from raw statements of casserole sounds (Introduction), through more complex, highly transformed events (Developments), and back to the opening soundworld (Coda). The most obvious transformation technique is mixing, using only slightly transposed versions of simple sounds; other techniques include filtering and, most importantly, *montage*. This is the principal means of controlling the timing and rhythmic articulation of the material and its organisation into phrases.

Klang was commissioned by MAFILM and composed in the Electronic Music Studio of Magyar Rádió in 1982. It was awarded Second Prize in the Analogue Category of the Bourges International Electroacoustic Music Awards in 1983 and in 1992 was awarded a *Euphonie d'or* at Bourges as one of the twenty most significant works from two decades of the Bourges Awards. It has been performed and broadcast in many parts of the world, including at the 1984 ISCM World Music Days in Toronto, Canada. It appeared on vinyl on the UEA record label and is available on CD on NMC (London) and Mnémosyne Musique Média, Bourges, France, and on *Evidence matérielle*, Harrison's second 'solo' CD on the *empreintes* DIGITALes label, Montreal.

Unsound Objects (1995) 13'00

(2-channel audio)

One of the main criteria in Pierre Schaeffer's definition of the 'sound object' was that, through the process of 'reduced listening', one should hear sound material purely *as* sound, divorced from any associations with its physical origins - in other words, what is significant about a recorded violin sound (for example) is that particular sound, its unique identity, and not its 'violin-ness'. Despite this ideal, a rich repertoire of music has been created since the 1950s which plays precisely on the ambiguities evoked when recognition and contextualisation of sound material rub shoulders with more abstracted (and abstract) musical structures. But as these structures should themselves be organically related to the peculiarities of individual sound objects within them, the ambiguity is compounded: interconnections and multiple levels of meaning proliferate. The known becomes strange and the unknown familiar in a continuum of reality, unreality and surreality, where boundaries shift and continually renewed definitions are the only constant...

Unsound Objects was commissioned by the International Computer Music Association and first performed at the 1995 International Computer Music Conference in Banff, Alberta, Canada. It was composed in the composer's studio and in the Electroacoustic Music Studios of the University of Birmingham. Along with four other acousmatic works, it is available on *Articles indéfinis*, a 'solo' CD on the *empreintes* DIGITALes label (Montreal); a further revision (1996) appeared as part of the CDCM collection on Centaur (Baton Rouge, LA).

PART II: Acousmatic Music of Jonty Harrison

Jonty Harrison (1952)

Jonty Harrison studied with Bernard Rands at the University of York, gaining his DPhil in Composition in 1980 and discovering the electroacoustic studio along the way. Between 1976 and 1980 he worked at the National Theatre and City University in London. In 1980 he joined the Music Department of the University of Birmingham, where he is now Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studios and BEAST (Birmingham ElectroAcoustic Sound Theatre). Over the past 28 years he has taught a number of postgraduate composers from the UK and overseas, many of whom are now themselves leading figures in the

composition and teaching of electroacoustic music in many parts of the world. He has made several conducting appearances with the Birmingham Contemporary Music Group (most notably performing Stockhausen's *Momente*), the University New Music Ensemble and the University Orchestra. He was a Board member of Sonic Arts Network for many years.

As a composer he has won several awards (Bourges International Electroacoustic Awards; Prix Ars Electronica, Linz; Musica Nova, Prague; the Lloyds Bank National Composers' Award; the PRS Prize; an Arts Council Composition Bursary; a Leverhulme Research Grant and AHRB/C Research Grants) and received commissions from leading institutions and performers (Ina-GRM; GMEB, Bourges; the International Computer Music Association; MAFILM/Magyar Rádió; Electroacoustic Wales/University of Bangor, IRCAM/Ensemble InterContemporain; BBC; Sonorities Festival, Belfast; Birmingham Contemporary Music Group; Fine Arts Brass Ensemble; Nash Ensemble; Singcircle; Thürmchen Ensemble; John Harle; Harry Sparnaay; and Jos Zwaanenburg).

His music is performed and broadcast worldwide, and several works are available on two 'solo' CDs (*Articles indéfinis* and *Évidence matérielle*) and a DVD-Audio (*Environs*) on the *empreintes* DIGITALes label (Montréal), and on compilation CDs from NMC (London), Mnémosyne Musique Média (Bourges, France), CDCM/Centaur (San Francisco), Asphodel (New York), EMF (New York) and Collins (London).

Klang (1982) 9:00 (2-channel audio)

As well as the immediate concern with 'sound', the title also reflects the onomatopoeic nature of the family of sounds providing the raw material for the piece – sharp, metallic attacks with interesting resonances rich in harmonics. The starting point was the discovery of two earthenware casseroles, from which two kinds of material were recorded in the Electroacoustic Music Studio of the University of East Anglia during the summer of 1981: attack/resonance sounds made by tapping the lids on or in the bowls, and continuous rolling sounds made by running the lids around the insides of the bowls. Different pitches resulted from the various combinations of lids and bowls, and different qualities of resonance emerged according to the attack position; very close microphone placement maximised the movement within the stereo image. Other related material was also used, both 'concrete' (such as cow-bells, metal rods and aluminium bars) and electronically generated (analogue and digital). The final impetus for the piece came when the composer was invited by János Décsenyi of Magyar Rádió to work in the Radio's Electronic Music Studio in Budapest.

The title refers to a wood cut by Paul Gauguin called NoaNoa. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

NoaNoa is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot. (notes by composer)

Flutist **Ashley Addington** earned her Master of Music degree in Flute Performance from The University of Texas at Austin and completed additional graduate work at Longy School of Music in Cambridge. Ashley has performed with the New England Philharmonic, Neponset Valley Philharmonic Orchestra, Austrian American Mozart Academy, and Longitude New Music Ensemble. She has been recognized in the 2008 National Flute Association's Young Artist Competition and as a chamber musician in the Plowman Chamber Music Competition

and the Chamber Music Foundation of New England International Chamber Music Competition. Ashley has studied with Robert Willoughby and Marianne Gedigian.

Gregory Cornelius (1977)

Based in Boston, Massachusetts, Gregory Cornelius continues to be fascinated by the potential for technology to expand and transform musical expression. Gregory was born in Hastings, Nebraska, then spent his childhood trouncing through the snow in St. Paul, Minnesota, before devoting countless hours to absorbing the sounds of jazz in St. Louis, Missouri. More recently, he studied saxophone and composition at Truman State University and Bowling Green State University.

Recognition received for Gregory's work includes a residency prize in the 34e ConcoursInternationaux de Bourges in 2007 and an honorable mention in the 2008 ASCAP/SEAMUS Student Commission Competition. In addition, in 2007, he was invited to participate in the Composers Conference at Wellesley College, during which Handwoven for fourteen players was premiered. Currently, Gregory in the latter stages of a a D.M.A. in Music Composition at The University of Texas at Austin.

Earth and Green (2007)

(2-channel audio)

Sharing its title with Mark Rothko's exquisite 1955 painting, *Earth and Green* is an exploration of the dichotomy that exists between sound materials derived from organic sources and those descending from musical instruments (in particular the rich sounds of the piano). One can think of the result as an abstract sound sculpture in which the lifespan, tactile quality, and over all richness of the selected sound materials are magnified.

Breccia [improvisation]

Dan Peck is a tubist, multi-instrumentalist, and creative artist currently living and working in New York City. Since his move there in 2005, Dan has been active as a soloist, improviser, creative performer, composer, and artistic collaborator in a wide variety of settings including concert music, improvisation, and theater.

Matthew Hough is a composer and guitarist living in New York City. His music has been performed and/or presented by such groups as Wet Ink, Red Light New Music, What We Want!!!, New Paths, New Music, S.E.M. Ensemble, Manhattan Composers Orchestra, and Ensemble O.C.N.M. His work as a composer and/or guitarist can be heard on Tzadik, Three One G, Gravina Musica, Troubleman Unlimited and Planaria Recordings.

Sam Pluta is a New York City-based composer and improviser working in the fields of acoustic and electronic music. He is technical director for the Wet Ink Ensemble, a New York City based group dedicated to the

performance of new music by young composers. As a founding member of the improvising quintet Glissando Bin
Laden, he has focused in recent years on fusing the worlds of acoustic and electronic sounds through improvisation
In 2009 he won the ASCAP Morton Gould Young Composer's Award for his work SWITCHES.

Elizabeth Hoffman (1961)

Elizabeth Hoffman is an Assistant Professor in the Department of Music, Faculty of Arts and Science at New York University (NYU), where she founded and directs the Washington Square Computer Music Studio (WSCMS).

Hoffman won a Bourges International Electroacoustic Music Competition Residence Prize in 1994 for her work *Tesserae*, and in 1995 had this composition released on the ORF "Prix Ars Electronica '95" CD. She has received commissions from the International Computer Music Association (ICMA) for a premiere at the Berlin ICMC 2000, trombonist Abbie Conant, two Seattle Arts Commission Artist Awards, and a NJSO chamber commission. Her music was identified by the International Alliance of Women in Music in their Search for New Music competition (1996), and has been selected for programming by the Groupe de recherches musicales (GRM) for a retrospective electroacoustic concert in Paris (1996), Florida International Electroacoustic Music Festival (2000), Seamus (2002), ISCM (2002), and by the ICMA for presentation at two International Computer Music Conferences (Banff 1994 and Michigan 1998). Hoffman has worked as a guest composer at the Musik-Akademie in Basel (Switzerland).

Langanaich (2009)

(for laptop player, computer, and Irish pipes player)

The technical process that underlies this work is the analysis and reconstruction of timbral data from the Uillean pipe player's live sound, sampled at designed intervals of time. The title of the piece is a Gaelic word that translates as 'female deer bellowing,' a sonic image evocative for me of the rich sound of this instrument.

Langanaich was written for Ivan Goff, and has benefited very much from his creative input.

Ivan Goff is an All-Ireland champion from Dublin, based in New York, Ivan plays uilleann pipes (Irish bellows-blown pipes), whistles and Irish wooden concert flute. A traditional musician with an eclectic background that includes master degrees in both musicology and computer composition, Ivan has performed in several well-known productions including extended engagements with Riverdance (US tour and Broadway), Michael Flatley's Lord of the Dance, and has featured in film scores such as recently-released Cremaster 3 (Matthew Barney) exhibited in the Guggenheim museum 2003.

Karlheinz Stockhausen (1928 – 2007)

Karlheinz Stockhausen is the most bewilderingly provocative composer of the European post-war avant-garde—a genre itself heavily delimited by the wake of his incredible musical imagination. His works display an unfailing faith in unhesitatingly trusting *intuition*—musical or otherwise—along whatever material path it might construct to any psychic-social situation it might encounter.

In the 50's and 60's, his pieces successively reinvented the possibilities of musical language, matter and context, perhaps most famously with his pioneering work in electronic synthesis. He then turned to a massive 7-part opera cycle *Licht: Die sieben Tage der Woche* (*Light: The Seven Days of the Week*), that freely incorporated theater, dance, electronics, and varied forms of instrumental music. After completing the final opera in 2003, he began a new cycle of mostly instrumental works that was unfinished at his death in 2007.

Telemusik (1966)

(two-channel audio, originally for 6-channel magnetic tape)

Karlheinz Stockhausen, in the jacket notes for Telemusik, (Deutsche Grammophone Gesellschaft, 137012), as cited by Michael Manion, writes:

During my first 8 or 9 days in Tokyo I could not sleep; one vision came again and again, a vision of sounds, new technical processes, formal relationships, pictures of notation, human relationships - all at once and in a network too tangled up to be unraveled in one logical process. In all this I wanted to come closer to the realization of an old dream; to take a step further in the direction of composing not 'my' music, but a music of the whole world, of all countries and all races. I am certain you will hear them in TELEMUSIK, these mysterious visitors; from the Imperial Japanese court (the Gagaku Players), from the happy isle of Bali, from the southern Sahara, from a Spanish village fiesta, from Hungary, from the Shipibos of the Amazon, from the Omizutori ceremony, in Nara, in which I participated for three day and nights, from China - fantastic virtuosity! -, from the Kohyasan temple, from the Vietnamese highlands, and again from Vietnam, from the Buddhist Jakushiji temple, from the No drama 'Ho Sho Riu', and who knows from where else. They all wanted to participate in TELEMUSIK, sometimes superimposed and interpenetrating each other. I had my hands full in keeping the unknown world of electronically produced sounds open to these guests - I do not know how I did it, I was moonstruck, but I believe I succeeded in composing this TELEMUSIK... The situation of the 'collage' of the first half of this century has been overcome: TELEMUSIK is not a collage anymore. Rather, through the process of intermodulation, old objects trouvés [found objects] and new sounds, which I produced in the electronic studio, are combined into a higher unity: a univers-ality of past, present and future, of distant places and spaces: TELE-MUSIK.

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