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New Music for Viola and Electronics

Christophe Desjardins

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ART THEATRE MUSIC DANCE

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FALL 2009

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Fall 2009 Event Highlights

ART:

In Love with Night Sept 8 – Oct 9
Because the Night Oct 19 – Nov 13
BA/BFA Exhibition Nov 16 – Nov 21
Departmental Exhibition Dec 7 – 11

THEATRE:

Lend me a Tenor, by Ken Ludwig Oct 9 – 11; 14 – 17
Streamers, by David Rabe in repertory with
Ladyhouse Blues, by Kevin O'Morrison Nov 13 – 15; 17 – 21

MUSIC:

Chapman Chamber Orchestra with
Guest Artist Vladimir Chernov, baritone Oct 17
Visiting Artist in Piano, Sergei Babayan Oct 27
Opera Chapman presents:
"Offenbach...mais ne jamais ennuyer!" Oct 30, 31 & Nov 1
University Choirs in Concert Nov 20
Chapman University Wind Symphony Nov 21
Holiday Wassail Dec 4 & 5

DANCE:

Fall Dance Concert Dec 9 – 12

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CHAPMAN UNIVERSITY *Conservatory of Music*

presents

Guest Artists in Recital

New Music for Viola and Electronics

Christophe Desjardins, viola
Philippe Manoury, composer/sound projection
Christophe Lebreton, electronics

October 24, 2009 • 8:00 P.M.
Salmon Recital Hall

Program

Ricercare una melodia

Jonathan Harvey
(b. 1939)

Elettra

Ivan Fedele
(b. 1953)

- Intermission -

Partita I

Philippe Manoury
(b. 1952)

Generous support for this program has been provided by:

- GRAME, Centre national de création musicale
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- Culturesfrance
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Partita I was commissioned by GRAME and the French Ministry of Culture and was published on CD in April 2009 by the label Kairos.

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Program Notes & About the Artists

JONATHAN HARVEY: *Ricercare una melodia* (1982 - 2009)

Ricercare literally means, "to search out". In musical language this means writing based both on imitation, in a more or less strict manner, and also a free form such as a prelude. Here, a 5-part canon is obtained by using a delaying system on the tape; when the melody sought is "learned", the canon is increased, first twice more slowly and transposed to the lower octave, then four times even slower and two octaves lower.

The piece was initially written for trumpet, although it can be played by any instrument. There are versions for trombone, cello, oboe, and this new version, for viola, that Christophe Desjardins has recently prepared with the composer.

Born in Sutton Coldfield in 1939, **Jonathan Harvey** won a scholarship from Repton to St. John's College, Cambridge. He studied with Erwin Stein, after whose death he continued composition and analysis with Hans Keller, obtaining a PhD. At Cambridge he was preoccupied with mystical ideas while becoming acquainted with procedures in medieval and renaissance music that were later to influence his own compositions. During the 1960s, Jonathan Harvey composed freely, responding to a wide variety of musical and religious experiences in his settings of medieval texts. Schoenberg, Berg, Messiaen and Britten were also early influences, and a broader base was achieved through the guidance of Hans Keller.

During a period of postgraduate study at Glasgow University, Harvey played as a deputy cellist with the BBC Scottish Orchestra. In 1964 he joined the Music Department of Southampton University. It was at this time that the power of Stockhausen's music first had a profound effect on Harvey, inspiring him to explore and develop his own complex and personal musical language. As a Harkness Fellow at Princeton (1969-70) he came into contact with Milton Babbitt. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that has resulted in many new commissions in recent years.

His works are now being increasingly played abroad, including his large-scale orchestral piece, *Inner Light 3* (1975), which was commissioned by the BBC, and first performed by the BBC Symphony Orchestra in 1976 at the Festival Hall, conducted by Michael Gielen. Another work dating from this period, *Persephone Dream* (1972), is acknowledged as a work of outstanding imagination and lucidity, demonstrating again this composer's remarkable skills in orchestration.

The transcendental quality of Harvey's music does not lose its force when he focuses on the more intimate genre of chamber music. Among his most telling smaller-scale pieces are *Transformations of 'Love Bade me Welcome'* - 1968 (clarinet and piano), *Four Images after Yeats* - 1969 (piano), *Correspondances* - (1975) (mezzo-soprano and piano) and *Angel Eros* - 1973 (high voice and string quartet).

Jonathan Harvey has honorary doctorates from the universities of Southampton and Bristol and is a Member of Academia Europaea. He is currently Visiting Professor of Music at the Imperial College, London (a post which was devised in collaboration with Sinfonia 21 with whom he has a long-standing relationship) and is Honorary Professor at Sussex University.

Program Notes & About the Artists

IVAN FEDELE: *Elettra* (1999)

Ivan Fedele’s *Elettra* contents a declension of the different meaning of the word game: game as instrumental, game as recreational, game as a mirror reflection. The viola part spreads out easily identifiable figures, linked to each others they form a kind of everlasting theater movement. The electronic part, started in real time, uses this soloist part with added delays and imperceptible transformations. This part aims to trouble the quiet viola activity by sending back to the viola a slightly distorted image of its game and by opening vanishing points created by a large number of different figure combinations. Formally, *Elettra* gathers the 3 ages of the Viola: romantic and virtuoso for the first part, medieval and archaic, then, with the sound of the bourdon that reminds us of the ancient Viola, to end by the contemporary era in the last part, electrifying and deafening.

Born in 1953 in Lecce (Italy), **Ivan Fedele** studied piano with Bruno Canino at the *Conservatoire Giuseppe Verdi* in Milano and received his diploma in 1972. He then devoted himself to composing which he studied under Renato Dionisi, Azio Corghi (*Conservatoire de Milan*, where he obtained his diploma in 1981) and Franco Donatoni (*Accademia Santa Cecilia* in Rome from 1981 to 1982). He also took courses in electronic music from Angelo Paccagnini at the *Conservatoire* from 1974 to 1985 and studied philosophy at the *Université de Milan*. He gained international notoriety after receiving the Gaudeamus International Composers Award, which he obtained in Amsterdam in 1981 for Primo Quartetto and Chiari.

His father, a mathematician, passed on to him his interest in mathematics, which becomes visible in his research. Ivan Fedele's work is based on several essential characteristics: permanent interaction between the principles of organization and freedom; the willingness to transmit easily identifiable shapes without sacrificing the richness of the musical script; a relationship eminently musician to technology which can be justified when it favours bringing together composition and interpretation, when it facilitates calculation in the composition and allows us to hear, if you will, the phases of compositional research, when then contribute, above all, to an aesthetically convincing acoustic result.

In this respect, Fedele seeks to devise new formal strategies which unite certain narrative aspects of the classico-romantic symphonic model and the innovations in writing or the new electronic means of the last half-century. His pieces, ranging from chamber music and orchestra compositions to concertos, are enjoyed in the leading festivals of contemporary music in Europe, and are regularly commissioned. As a recognized educator, Ivan Fedele also pursues an intense teaching practice. He lives in Milano and teaches composition at the *Conservatoire Giuseppe Verdi de Milan*, as well as at the *Conservatoire Régional de Strasbourg*.

PHILIPPE MANOURY: *Partita I* (2007)

for solo viola and live electronic effects
Commission: Grame/Ministry of Culture
Musical realization: Grame/Ircam

I started the composition of *Partita* in July 2006 and completed it between September and December of the same year. This project, dating back several years is based on new methods to analyze the instrumental gesture enhancing the relations between acoustic and electronic stringed instruments.

Program Notes & About the Artists

It was at the suggestion of Christophe Desjardins that I decided to try out these methods in a work for viola and electronic sounds.

The method consists of a small device, fixed to the finger of the soloist, providing real-time analysis of the acceleration and pressure of the bow on the strings of the instrument. Thanks to this tool, a new step forward seems to have been taken towards an “intimate” relationship between the tiny variations in the manners of playing instruments and the control of synthetic sounds. During autumn 2006, I have also decided to apply the research findings of Eric Lindemann on instrumental synthesis by integrating his Synful program into the technological system I used.

Most of the sounds produced by the strings in *Partita I* are not actual recordings but the synthesis of instrumental phrases recorded beforehand. This gives them this “natural” sound that is so often lacking in synthetic instruments. In electronic music, all the elements are arranged according to the principle of the “score following” enabling an accurate and flexible synchronization between the playing of the soloist and what is coming out of the loudspeakers.

The construction of this work is based on an initial phrase composed of seven “sound expressions” (high-pitched note, regular phrase, trill, rebound, tremolo, crescendo and polyphony) and unfurls in a rigorous and elaborate form. It consists of a progression of seven parts, framed by an introduction and a conclusion. They respectively highlight these seven expressions and the six others alternate within each one of them. This way, various “sound perspectives” are progressively created and modified through the constant interworking of these different expressions moving closer and away. The final section, featuring only the soloist who plays a “flat fifth,” is a very distant evocation of Der Leiermann, the final lied of Schubert’s *Winterreise*.

Partita I is dedicated to Christophe Desjardins. It is the first piece of a cycle for strings and electronic instruments. It is commissioned by the Direction de la Musique et de la Danse du Ministère de la Culture on behalf of the GRAME, produced with the cooperation of the GRAME and the IRCAM-Centre Pompidou.

- I would like to thank:
- Christophe Lebreton (Grame) for his valuable help as a musical assistant throughout this work.
 - Serge Lemouton (IRCAM) for getting the technological equipment ready to use.
 - Frédéric Bevilacqua, Nicolas Rasamimanana and Emmanuel Flety (IRCAM) for their research on detection and analysis of the instrumental gesture.
 - James Giroudon (Grame) for having made possible the realization of this work.
 - Christophe Desjardins for his enthusiasm and collaboration at all stages of this project.

I would also like to express my special thanks to the University of California San Diego that made available the technological equipment required for the composition of this work.

-Philippe Manoury-

About the Artists

Born in 1952 in Tulle (France) **Philippe Manoury** began his musical studies at the age of nine: piano with Pierre Sencan, harmony and counterpoint at the Ecole Normale de Musique in Paris, composition with Gérard Condé continuing with Max Deutsch at the Ecole Normale, then with Ivo Malec, Michel Philippot and Claude Ballif at the Paris Conservatory.

Since the age of 19, Philippe Manoury has been regularly invited by leading contemporary music festivals and venues (Royan, La Rochelle, Donaueschingen, London), but it was the world premiere of *Cryptophonos* performed by the pianist Claude Helffer at the Festival of Metz that brought him to the attention of the public. In 1978, he moved to Brazil, giving courses and lectures on contemporary music at several universities (Sao Paulo, Brasilia, Rio de Janeiro, Salvador). Upon his return to France in 1981 he was invited by the IRCAM to do research.

Since then he has consistently participated in the Institute's activities as composer and teacher. In collaboration with the mathematician Miller Puckette he has conducted research involving the interactions in real time between acoustic instruments and the new techniques linked to musical data processing. This work led to an interactive cycle of pieces for various instruments: *Sonns ex machina*, comprised of *Jupiter*, *Pluton*, *La Partition du Ciel et de l'Enfer*, and *Neptune*.

From 1983 to 1987 Philippe Manoury was responsible for the teaching program with the Ensemble InterContemporain. He then taught composition and electronic music at the Lyon Conservatory from 1987 to 1997. From 1995 to 2001 he was composer in residence at the Orchestre de Paris. From 1998 to 2000 he was in charge of the European Summer Academy held by the Festival d'Aix-en-Provence. Since 1994, he has conducted several composition seminars, in France and other countries (U.S.A., Japan, Finland, Sweden, Czech Republic, Canada). Between 2001 and 2003 he has been in residence at the Scène nationale d'Orléans.

His works have been played in major cities around the world: Moscow, Saint Petersburg, Berlin, Oslo, Amsterdam, Vienna, Bratislava, Helsinki and Tokyo. Pierre Boulez has conducted his orchestral works at Carnegie Hall in New York as well as *Sound and Fury* (dedicated to him) with the Chicago Symphony Orchestra and the Cleveland Orchestra. Philippe Manoury has composed three operas: *60e Parallèle* was premiered in 1998 at the Théâtre du Châtelet in Paris; *K...*, based on *The Process*, by Kafka, was created in 2001 by the Opéra de Paris-Bastille and *La Frontière* in Orléans (France) during his residence there. In 1988 he was awarded the Composition Prize of the City of Paris. The SACEM has awarded him its Chamber Music prize (1976), the prize for the best musical realization for *Jupiter* (1988) and the prize of Symphonic Music in 1999. For his second opera, *K...*, Philippe Manoury was awarded the Grand Prix by the SACD as well as a prize by the French Music Critics Association and the Pierre I de Monaco Prize in 2002. In December 2003, Esa-Pekka Salonen has conducted in Paris, the world premiere of *Noon* for soprano solo, Chamber choir, electronics and Orchestra with l'Orchestre de Paris.

Among his recent works are: *Identités remarquables* (created in April 2005 by the Ensemble InterContemporain) *Strange Ritual* (premiered in Japan by the Ensemble Modern in July 2005), *On-Iron* (large piece for choir, percussion, electronics and video which was premiered and toured in March 2006 in France), *Partita I* (for viola solo and live electronics, premiered in Villerubanne in March 2007), *Abgrund* (for orchestra commissioned by the Munchen Staatsoper and the Montreal Symphony Orchestra), *Trakl gedichte* (for chamber choir) and *Cruel Spirals* (for ensemble, premiered by ICE ensemble in New York and Chicago in

About the Artists

December 2007). His next creations will be *Terra Ignota* (for piano and ensemble), *Instants Pluriels* (for 2 groups of musicians) and *Missa Oscura* (for 5 singers). Since autumn 2004, Philippe Manoury has been living in the United States, where he teaches at the University of California, San Diego.

Born in 1962 in Caen (France) **Christophe Desjardins** is willingly and passionately involved in two complimentary spheres: creation, for which he is an interpreter much sought after by international standing composers, and having the repertoire of his instrument opened to the widest range of audience. As a soloist, he has premiered works by Berio, Boulez, Boesmans, Jarrell, Fedele, Nunes, Levinas, Harvey, Stroppa, Manoury and Rihm. He performs as a soloist with such orchestras as the Concertgebouw of Amsterdam, the NDR, WDR and SWR Sinfonie Orchestern, the Orchestra of the Toscanini Foundation, the National Orchestra of Lyon, the Portuguese Symphonic Orchestra and many other ensembles and orchestras throughout Europe. After his solo appearance with the Théâtre de la Monnaie of Brussels, he became a member of the Ensemble InterContemporain.

His discography includes *Diadèmes* by Marc-André Dalbavie, under the direction of Pierre Boulez, *Surfing* by Philippe Boesmans, *Assonance IV* and *...some leaves II...* by Michael Jarrell, *Les Lettres enlacées II* by Michaël Levinas, *Sequenza VI* by Luciano Berio, recorded for Deutsche Grammophon, and *Partita* recorded by Kairos (April 2009). His CD *Voix d'Alto* (Viola voices), dedicated to the performance of Luciano Berio and Morton Feldman's works, was published in January, 2005, with the label Aeon; it has since received the most prestigious acclaim from the French press: Diapason d'Or, 4F from Télérama, Choc du Monde de la Musique, Grand Prix de l'Académie Charles Cros.

In order to make music be discovered and perceived in a different way, he has created productions involving other arts (poetry, dance, video...): *Once upon a time the viola*, *Viola/Multiples*, *Four Fragments for Harold*, *Violist Songs*....Christophe Desjardins plays a viola by Francesco Goffriller made in Venice around 1720. www.christophedesjardins.com

Born in 1967 in Paris (France) **Christophe Lebreton** learned as a child to play piano and guitar. In 1989, after studies in science, he joined GRAME, a national center for musical creation. While at GRAME, he met Michel Steivenart, a sound engineer, whose passion inspired him. Christophe then became completely involved in the research and development of the tools for musical creation; this occurred all while being confronted on a daily basis with the realities and the challenges of musical production, such as sound effects, installation and recording, not to mention all of the preliminary work this entailed. He then explored computer-programming languages such as Max/MSP, Quartz Composer, and Faust, in order to respond to increasing composer demands. His role in the production of "Light Music" by Thierry De Mey (a piece for a solo conductor, utilizing projections and interactive techniques—based on a motion sensor system and first performed in 2004), was an essential step in his professional development and inspired him to dedicate himself to "instrumental stage production". In 2008, he worked on the production of the show "Typhon" composed by Vincent Carinola. This project further confirmed his desire to offer composers a system integrating their music with the scenery in which it is to be performed. At the same time, he continued with his work in musical production development, in projects such as opera, dance and video shows.

The Division of Music Theory/Composition would like to thank
Rick Christophersen, Jeff Cogan, Hunter Ochs, and Stephany Elliot
for all their time and hard work on this event.

Upcoming Events

November 12

Chapman Percussion Ensemble

Nicholas Terry, Director

Chapman Auditorium, Memorial Hall

8pm

Admission is free.

November 19

Modern Music Concert

Jeffrey Holmes, Director

Salmon Recital Hall

8pm

Admission is free.

December 10

New Music Ensemble

Sean Heim, Director

Salmon Recital Hall

8pm

Admission is free.

December 12

Instrumental Chamber Music

Grace Fong and Robert Becker, Directors

Salmon Recital Hall

2pm (Strings and Piano)

5pm (Winds and Brass)

Admission is free.

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