

L a S a l l e U n i v e r s i t y

**ELECTRO-ACOUSTIC
MUSIC CONCERT**

Sponsored by the Fine Arts Department

**MUSIC INSPIRED BY
THE PLANT WORLD**

November 9, 2006 1:00PM

OLNEY 102

**La Salle University
Electro-Acoustic Music Concert**

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The Gardens of Cleito (from *Lost Atlantis*) Barry Schrader

Internal Landscape Mei-Fang Lin

Tears Drop... Homeland Burns Erdem Helvacioğlu

Bamboo's ghost Marco Buongiorno Nardelli

Swamp Song Michael Burns

Elaine Peterson, bassoon

Willow branches upon the dry grass James Hegarty

Estuaries of Enchantment Diane Thome

Sarah Davol, oboe

The Gardens of Cleito (from *Lost Atlantis*)

According to Plato's account of Atlantis in the *Critias*, the gardens dedicated to Cleito, Poseidon's wife, were one of the most remarkable features of the legendary island. They contained every known plant, and were of exquisite design. This music imagines the beauty, peace, and mystery of these lost gardens.

Barry Schrader has been acclaimed by the Los Angeles Times as “a composer born to the electronic medium,” and described by Gramophone as a composer of “approachable electronic music with a distinctive individual voice to reward the adventurous.” His compositions for electronics, dance, film, video, mixed media, live/ electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. Active in the promotion of electro-acoustic music, Schrader is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), and has been continuously involved with the inauguration and operation of several performance series, through which he has introduced the works of hundreds of composers to audiences around the world. He has written for several publications and is the author of the book *Introduction to Electro-Acoustic Music*. He has been a member of the Composition Faculty of the California Institute of the Arts School of Music since 1971, and has also taught at the University of California at Santa Barbara and the California State University at Los Angeles. His music is recorded on the Opus One, Laurel, CIRM, SEAMUS, Centaur, and Innova labels.

Internal Landscape is a sonic landscape consisting of various natural elements and their acoustic symbols, which are organized in a way that doesn't follow the everyday logic that we are so accustomed to in real life. This organization of images suggested by their sound is heavily influenced by ideas drawn from “stream of consciousness” and “surrealism.” These sounds familiar to us are taken out of their original contexts, resulting in a sequence of events happening out of one's expectation. It is almost like a dream or one's hallucination. Things that appear in one's dream or hectic mind are nothing extraordinary. It is the way they present themselves that strikes us as being unusual. The identity of each sound event here is kept intact, bringing to the audience a certain connotation and emotional content

that come with the sound. But the usual context of these events is recomposed. The result is a sort of sonic cinema that reveals elements running readily recognizable to us but displaced in an almost twisted and strange space and time zone. *Internal Landscape* was composed in 2000, and was awarded the first prize in the international competition “Prix SCRIME 2000” in France.

Mei-Fang Lin is currently a doctoral candidate at the University of California at Berkeley. She was selected by the IRCAM reading panel to pursue the one-year computer music course “Cursus de Composition” at IRCAM in Paris in 2003-2004. She was awarded a Frank Huntington Beebe Fund and later the George Ladd Prize from UC Berkeley, which supported her study in Paris during 2002-2005. Her main teacher in Paris has been Philippe Leroux. Awards include those from the American Music Center, Pierre Schaeffer Competition (Italy), Bourges Competition (France), SCI/ASCAP Student Commission Competition (US), Luigi Russolo Competition (Italy), Prix SCRIME (France), Look & Listen Festival Prize (US), National Association of Composers USA Competition, 21st Century Piano Commission Competition (US), Music Taipei Composition Competition (Taiwan). Her music has received performances by groups such as the Nieuw Ensemble (Amsterdam), Armonia Opus Trio (Buenos Aires), Parnassus Ensemble (New York), Ensemble Concorde (Dublin), San Francisco Contemporary Music Players (San Francisco), Ensemble Cairn (Paris), North/South Consonance (New York), Alea III (Boston), Empyrean Ensemble (California), Chicago Ensemble (Chicago), Nodus Ensemble (Florida), Taiwan National Symphony Orchestra (Taiwan), I-Chamber (Phoenix), Contemporary Chamber Orchestra Taipei (Taiwan) etc. Her music has also been presented in international festivals such as the ISCM World Music Days (Slovenia), Résonances Festival (France), Festival Melos-Etos (Bratislava), The Seoul International Computer Music Festival (Korea), Ostrava Music Days (Czech Republic), Amadeus Piano Festival (US), Synthèse Festival (France), Stefan Wolpe Centennial Festival (US), Vancouver Pro Musica Festival (Canada), Festival HTMLLES (Canada), Maxis Festival (UK), ppIANISSIMO Festival (Bulgaria), En Red O Festival (Spain)...etc.

Tears Drop... Homeland Burns

The Middle East is a part of the world with a history of agony, tears and pain. There is a continuous melancholy that one can see or hear in literature among poems or woven to great traditional pieces of music.

This piece is based on two poems by the Syrian poet Adonis and samples from old recordings of traditional Syrian music. Although this may imply that the piece is only about Syria, actually it is about the whole Middle East. A place where death and life, sorrow and happiness go hand in hand.

Erdem Helvacioğlu is one of the most renowned electronic music composers of his generation in Turkey. His music has been performed and broadcast all around the world. His compositions have been included in prestigious festivals such as: The San Francisco Tape Music Festival, Sonorities Festival of Contemporary Music, Seoul International Computer Music Festival, Musica Viva Festival, Primavera en La Habana and Third Practice Electroacoustic Music Festival. He has received numerous international awards for his electronic music, including prizes from Luigi Russolo and Insulae Electronicae Electro-Acoustic Music Competitions. His album “A Walk Through the Bazaar” was judged “outstanding” by a number of music magazines. Besides this album, his compositions have been included on various labels like chmafuo records, quiet american, and/OAR for various compilation albums, such as “ctrl-alt-del”, which also included works by Scanner, Kim Cascone and Merzbow. He has collaborated with artists Mick Karn, Kevin Moore, John Wilson, Kazuya Ishigami, and Saadet Turkoz. His latest solo album “Altered Realities” has been released by the US label “New Albion” in August 2006. Besides his electronic music works, he also continues to compose for theatre, film, multimedia productions. Helvacioğlu performs his music worldwide and produces major acts in Turkey.

Bamboo's ghost

In Bengal, young children are told that the whispers and crackles they hear near bamboo bushes are the voices of the ghosts that live there. With this story in mind, I have created a piece where I have elaborated the natural sounds made by bamboo trees when they are

moved by the wind. These natural sounds are then mixed with other ambient sounds (street, traffic, conversations) and processed so that the resulting composition is characterized by a remote and abstract atmosphere. The original sounds have been recorded in Jakkur, India, in the summer of 2006. Sound elaboration and processing has been done with SoundSoap 2.0, SoundHack and Live 5.0. Garage-Band has been used for the final mixdown.

Marco Buongiorno Nardelli was born in Rome, Italy, on November 21, 1964. He started to study music at a very early age, under the guidance of Maestro Pablo Colino at the Accademia Filarmonica Romana in Rome, where he specialized in the mediaeval, renaissance and baroque vocal and instrumental repertoire. Between 1975 and 1985 he performed with the choir of the Accademia Filarmonica Romana all over Italy, the Vatican (as a member of the Cappella Giulia choir) and Europe, and has recorded concerts for the Italian National Television (RAI). In the same years he became an accomplished performer on the recorder, and he participated to various festivals of early music. In particular he specialized in recorder performance and baroque ensembles with Sergio Balestracci and Claudio Rufa at the Corsi Internazionali di Musica Antica in Urbino, Italy. In the early 80's he started to explore more unconventional musical settings, and he found in the italian musicologist and composer Riccardo Giagni a mentor and a friend. With him he recorded for the Italian National Radio (Radio 3) and was introduced to world and electronic music. In the same years he specialized in flute under the guidance of Oro and Gianluca Petrucci, and graduated with a diploma in musical theory and composition with pianist and composer Lyda Di Cuffa at the "Conservatorio Luigi Cherubini" in Florence (1985). After that, he started a career as a scientist, which led to his PhD in Theoretical Physics in 1993. In 1995 he moved to the USA, to accept a position in the Department of Physics at North Carolina State University in Raleigh, NC, where he is now Associate Professor. In the USA he embraced jazz and has become an accomplished jazz performer on flute, alto and soprano saxophone. He has played in various groups, among them Four Jazz +, with which he participated in the 1998 NC Jazz Showcase with some of his compositions and arrangements, and Kolaj, an international ensemble with which he recorded two CDs in 1999 and 2001 containing again some of his compositions and arrangements. He has recently joined the arabic jazz fusion group "Jaafar," and has been refining his compositional skills with the help of composer Alan Shockley at UNC-CH.

Swamp Song by Michael Burns was written at the Electronic Music Studios at Victoria University of Wellington, New Zealand, in 1986. All of the sounds on the tape were originally produced in some way on the bassoon and then manipulated electronically. One of the aims was to blur the lines of distinction between electronic and acoustic sounds. The live bassoon plays some effects which sound somewhat electronic, and the tape plays some barely transformed acoustic sounds. This, the composer hopes, leads to places where the listener may not be sure of what is on the tape and what is being played live. The title *Swamp Song* seems appropriate for a piece intended to be lighthearted and fun, and is derived from the evocative nature of the sounds that emerged on the tape part.

Michael Burns holds the BM degree from the Victoria University of Wellington, New Zealand, the MM from the New England Conservatory, and the DMA from the University of Cincinnati College-Conservatory of Music. Burns has performed in numerous professional orchestras including the Cincinnati and the New Zealand Symphonies and played Principal in the Midland/Odessa, Richmond and Abilene Symphonies; and the Cincinnati Chamber Orchestra. Prior to UNCG he taught at the Cincinnati College-Conservatory, Indiana State University, and Midland College. He remains active as a solo and chamber performer with numerous performances at International Double Reed Society conventions, recitals and master classes throughout North America and the South Pacific, and is bassoonist in the EastWind Ensemble and the Cascade Quintet. He has recorded for the Centaur, CAP, Telarc, EMI, Klavier, and Mark labels. In summers, Burns is associated with the Eastern Music Festival and the Bands of America Summer Symposium. He is also an active composer with many of his pieces being published by BOCAL Music and frequently performed. His mentors include William Winstead, Sherman Walt, Leonard Sharrow, and Colin Hemmingsen.

Elaine Peterson

Performing artist Elaine Peterson works as the Assistant Professor of Music History and Double Reeds at Mississippi State University. Dr. Peterson holds bassoon performance degrees from Alma College (Alma, MI), the Hartt School of Music (Hartford, CT), and the University of North Carolina at Greensboro. Dr. Peterson has served on the faculty of the Chapel Hill Chamber Music Workshop, and at the UNCG Summer Music Camp. She was an organizer for both the 2002 International Tuba Euphonium Conference and the 2003 International Double Reed Society Conference. She performs regularly as an orchestral and solo musician throughout the United States, Canada and Puerto Rico.

Willow branches upon the dry grass

Recording the sounds of nature and natural materials has been a continuing emphasis in my work. In this composition, the music is comprised of the sounds of a shaker instrument made by the composer from willow branches (“pussy willows”) collected on Washington Island in Lake Michigan. These branches are often used to weave baskets. In this case, the branches were tied together at one end to make a cylindrical bundle that could be shaken or scraped.

Additionally, the skin of a wooden African djembe drum was scraped and struck by both the bundle of branches and one or two individual sticks. These recordings were processed algorithmically with a Kyma Capybara for the final mix.

James Hegarty's works have been performed throughout the US and in several countries abroad. He has contributed works to programs at the University of Michigan, University of Memphis, University of the Pacific, Western Illinois University, the Bonk Festival, Electronic Music Midwest, and SEAMUS festivals. He has received grants from state arts agencies and the NEA. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently Associate Professor of Music at Principia College, where he teaches music composition. He holds degrees from Principia College, the American Conservatory, and Northern Illinois University, where he studied computer music with James Phelps.

Estuaries of Enchantment for oboe and computer-realized sound

Rarely has a metaphor from nature played such a central role in my compositional process as it did in this work. The image of an estuary – an arm of the sea that extends inland to meet the mouth of a river, or the part of the wide lower course of a river where the current is met and influenced by the tides – greatly informed my delineation of both timbral content and temporal flow in the electronic part of this work. At moments dramatic, portentous, complex; at other moments transparent, gentle, even meditative – this evanescent otherworld with its churning flow of currents, densities, rhythms, and its shifting sonic content, simultaneously enfolds and embraces a solitary instrumental trajectory.

While the oboe music is presented at times in discrete melodic gestures as foreground of a large, swirling sonic canvas, at other times it is heard enmeshed or encircled by the intense electronic flow. Structured in two distinct sections – the first opens with a rapid,

dramatic burst, the second with a minor triad quietly enveloped in sounds of nature – the music gradually moves towards a dissolution of all its multiple tensions and interior streams. At the end, both oboe and electronic music seem to merge in unexpected, radiant peace.

The synthesized portion of *Estuaries of Enchantment* was created with the following software: Metasynth, Sound Hack, and Deck running on a MacIntosh Cube. Sound Forge and a variety of processing plug-ins on a PC were also used. I thank Robert Austin for his collaboration in the production of the computer-realized sound.

This work was commissioned by The Eleusis Consortium and completed in April, 2002.

Diane Thome

Composer of a wide variety of works spanning solo, chamber, choral, orchestral, and electronic media, Diane Thome is the first woman to write computer-synthesized music. Thome's compositions have been presented in Europe, China, Australia, Israel, Canada, and the United States. She has been composer-in-residence at numerous institutions, including the University of Sussex (England), Bennington College, and the University of Cincinnati. She has been a guest of the Ecole Nationale Claude Debussy and featured on French radio.

The first woman to receive a Ph.D. in music from Princeton, Thome also holds a Princeton M.F.A. in composition, an M.A. in theory and composition from the University of Pennsylvania, and undergraduate degrees in piano and composition from the Eastman School of Music. Thome's honors include the 1994 Washington Composer of the Year; the 1995-96 Solomon Katz Distinguished Professor in the Humanities, University of Washington; and a 1998 International Computer Music Conference Commission. Recent commissions include those from the Bremerton Symphony Association, Seattle Symphony, New Jersey Symphony Orchestra, The Eleusis Consortium, The Esoterics, and Trimpin. Her collaborative works include *Night Passage*, an environmental theatre piece for the Moore College of Arts in Philadelphia, and *Angels*, for virtual reality artwork shown at the Biennale des Arts Electroniques in Paris. Thome's music has been recorded on the CRI, Crystal Records, Capstone, Leonarda, and Centaur labels, including Palaces of Memory and Bright Air/Bright Fire. The latter was described by Computer Music Journal as "a must-have for every electro-acoustic music collector."

Sarah Davol

Sarah Davol, oboe, enjoys a career that spans musical styles and ages, from playing historical and modern oboes to composing music in the classical, jazz and world genres. She performs with a variety of ensembles at halls throughout the U.S. and Europe including Kennedy Center, Kimmel Center, Metropolitan Museum, on Broadway, Tanglewood, Ravinia, Esterhazy Palace (Austria), Bachhaus, Handelhaus, and Telemann Zentrum(Germany). Earlier this year she was oboist for the 3-month production of *Bernarda Alba* (music by Michael John Lechiusa and starring Phylicia Rashad) at Lincoln Center. As composer, Ms. Davol is presently working on a solo violin suite based on descriptions of the Angel Gabriel as found in the Bible, Torah and Koran. Davol's works include solo, chamber and choral music, and her music most often reflects her love of nature. She directs Englewinds, an ensemble that plays music of living composers and specializes in music that creates environmental awareness. Since 1998 Englewinds has premiered over 50 pieces. Sarah Davol is on the faculty of Sarah Lawrence College in Bronxville, NY, and has presented her lecture/demonstrations of "The History of the Oboe and Anna Amalia, Duchess of Saxe-Weimar," at colleges, universities and institutions throughout the U.S. Visitors to the Metropolitan Museum of Art in New York can hear Ms. Davol on the museum's new Audio Guide recording, which features her demonstration of the historical oboes in the Musical Instrument Collection. She may also be heard on the soundtrack of TV's *Blues Clues* as well as with a variety of orchestras and chamber ensembles on BMG, Centaur, Dorian, Harmonia Mundi, Helicon, Loft, Music Masters, Newport Classics, Smithsonian, Teldec, Titanic and Vox.

The concert is part of a world-wide celebration of electro-acoustic
music promoted each November by SEAMUS
(The Society for Electro-Acoustic Music in the United States).

Concert Director: Susan McDonald
Technical Assistant: Alex Nalencz

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