Concert 1 : Thursday October 12, 8:00, Kilbourn Hall

Guest composers : **Jean-Claude Risset** and **Dexter Morrill**

Guest performer: **David Demsey**, tenor saxophone

Program

Revelations (2005)   Juraj Kojs
                                                                             9:00

        Baljinder Sekhon, Scott PetersEn,
        John Hain
        Circular toys and resonant plates

Getz Variations (1984)   Dexter Morrill
  1. *Echos*   19:40
  2. *Quartet*
  3. *The Lady from Portola*
  4. *Windows*

        David Demsey, tenor saxophone

        Intermission

Moments newtoniens (1977)   Jean-Claude Risset
  1. *Fluentes et fluxions*   14:00
  2. *Analyse spectrale*
  3. *Trajectoires*

        Steve Lecik, John Stanley, trombones
        Patrick Ryan, John Vaida, violin
        Lauren Nelson, viola, Rebecca Herman, cello
        Arthur Williford, piano
        Matthew Barber, conductor

Resonant Sound Spaces (*Espaces sonores resonants*) (2002)   Jean-Claude Risset
  1. *Bell brass metal*   14:30
  2. *Filters*
  3. *Plectra*
  4. *Reverberated*
  5. *Bells, horns*

Voilements (1987)   Jean-Claude Risset
        David Demsey, tenor saxophone   14:20

Revelations explores the sonorities of resonant plates and circular toys. The three performers use toys to excite the plates in a variety of performance modes such as bouncing, rolling, and scraping. Physical models designed by G. Essl, P. Cook, and S. Serafin and original gestural models augment the sonic reality of the composition. Revelations emerge from the sonic space in which the physical and virtual interweave.

Revelations received the first prize award for outstanding new composition in an international electroacoustic competition recently concluded by the Eastman Computer Music Center.

Juraj Kojs, born in 1976 and raised in Slovakia, is currently a Ph.D. candidate in Composition and Music Technologies at the University of Virginia, where he studies composition with Judith Shatin. His works have recently been performed in Argentina, Chile, Denmark, France, Slovakia, Spain, the Netherlands and the US.

Getz Variations was written for the great jazz tenor saxophonist Stan Getz, and was premiered by Getz at Stanford University. After Getz' passing, Dexter Morrill collaborated with saxophonist David Demsey in a CD of his works for improvising saxophonist and computer music systems after Demsey's performance of this piece on a computer music concert at Eastman in 1988.

Morrill brings his unique musical background to this piece, with its marriage of concert music, electronics and jazz improvisation. In addition to his considerable experience in the field of computer-generated music, he is a jazz trumpeter and studied at the Lenox School of Jazz, where his teachers included Dizzy Gillespie and William Russo, and his fellow students included a young Ornette Coleman.

The *Getz Variations* are in four movements. The soloist improvises the entire piece against a electronic environment devised by Morrill. In the first movement (*Echoes*) the accompaniment consists both of "sampled" recordings by Getz himself and new computer sounds; in the second movement the accompaniment is made up of a computer generated "rhythm section" of bass and percussion, and an additional electronic instrumental line. The third movement (*The Lady from Portola*) alludes to the period of Getz's greatest commercial success, as a player of the bossa nova during the 1960, and his classic recording of *The Girl from Ipanema*. In the last movement (*Windows*) the soloist improvises against fragments of one of Getz's most famous solos, from 1946, on *Summer Sequence* with Woody Herman.

Dexter Morrill was born in North Adams, Massachusetts in 1938. After attending the Lenox School of Jazz, he began graduate studies in composition at Stanford University in 1960, completing these studies at Cornell. Morrill began teaching music at Colgate University in 1969 and in the early 1970s, with help from colleagues at Stanford University, he established one of the first mainframe computer studios in the world.

Morrill was a Guest Researcher at IRCAM in 1980, a Visiting Professor of Music at SUNY Binghamton and Stanford Universities, and has received several composition grants from the New York State Arts Council and the National Endowment for the Arts. In the late 1980's Morrill developed a MIDI trumpet instrument with engineer Perry Cook, and he has performed on many concerts with cellist Chris Chafe, saxophonist David Demsey and soprano Pamela Jordan. Demsey and Jordan both have recorded complete solo discs of Morrill's compositions for the Centaur label. Recently Morrill has composed music for violinist Laura Klugherz and pianist Jill Timmons, the Tremont String Quartet, trumpeter Mark Ponzo, saxophonist Stephen Duke, trombonists Jim Pugh and Bill Harris and for the Syracuse Symphony. Morrill is also the author of *A Guide to the Big Band Recordings of Woody Herman 1936-1987* (1990) and *The American String Quartet*, a guide to the recordings (2003).

Moments newtoniens was commissioned by Radio France on the occasion of the 250th anniversary of the death of Isaac Newton. Each of the three movements -- with durations in the proportion 1:2:1 -- illustrates one aspect of Newton's scientific work. In the first movement differential calculus is portrayed by tangent curves. In the second movement sounds decompose into

harmonics, similar to the dispersion of colored components of white light by prisms. The third movement presents illusory motions of sound in space and in frequency space; planets turn and bodies fall due to the same gravitational force.

Resonant Sound Spaces, for 8-track tape, was commissioned by the city of Basel and is dedicated to composer and researcher Gerald Bennett. The music incorporates both synthesis and processing of acoustic sounds. Sounds were spatialized with the program *Holophon* developed at GME Marseille by Laurent Pottier. The work comprises 5 movements of differing character. The fourth movement (*Reverberated*) is a gloomy section realized in the aftermath of September 11, 2001. The "bells" in the final movement allude to Louis Aragon's novel *Les cloches de Bale*.

Voilements is dedicated to saxophonist Daniel Kientzy, who has developed novel performance techniques. The "tape" part, which employs synthesis and acoustic sound processing techniques. was realized using the audio processor *SYTER*, designed at the GRM (Groupe de Recherches Musicales) center in Paris. The tape initially echoes the soloist, but it also warps his sound, somewhat like a wheel that is not perfectly round. The title alludes to a veil or a sail, but it also means "buckles" or "warps". Tension increases, culminating in a crisis where melodic lines are twisted into loops, followed by a zoom backwards in which the relation between tape and soloist becomes more remote and peaceful.

Born in France in 1938, composer and researcher **Jean-Claude Risset** worked with Max Mathews at Bell Laboratories between 1965 and 1969 developing musical resources for sound synthesis. Risset's pioneering work at Bell Labs, still often cited and studied today, included studies in the imitation of instrument tones, in pitch paradoxes and in the synthesis of new types of timbres, as well as publication of a celebrated catalog of computer synthesized sounds (1969).

Risset has founded computer music facilities at Orsay (1970-71) and at the University of Marseille-Luminy (1974), and at the request of Pierre Boulez he directed the computer music department at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris between 1975 and 1979. As a composer in residence at the MIT Media Laboratory between 1987 and 1989 he implemented the first real-time performance interaction with an acoustic instrument. Presently he is *Directeur de recherche* emeritus at CNRS (National Center for Scientific Research) in Marseille. His articles have appeared in Journal de Physique, Physics Today, Science, Journal of the Acoustical Society of America, Computer Music Journal and Leonardo Music Journal. Among his numerous awards are the Golden NICA, Ars Electronica, 1987; Grand Prix National de la Musique (France), 1990; Gold medal, Centre National de la Recherche Scientifique, 1999. Chevalier de la Legion d'Honneur and Commandeur des Arts et Lettres.

Monsieur Risset was a featured composer at the 1983 International Computer Music Association conference hosted by the Eastman School. We are delighted to have him back with us as a guest artist once again.

David Demsey is professor of Music and Coordinator of Jazz Studies at William Paterson University. He earned a doctorate at the Eastman School and a Master of Music in Saxophone from the Juilliard School. He has performed with the New York Philharmonic since 1995, including their 2000 Millennium European Tour and 1997 Latin American Tour, and with the Kirov Orchestra and the Metropolitan Opera. His Centaur CD features music for improvising saxophonist and computer music systems, and his solo recording *Demsey Plays Wilder* includes chamber music and jazz by composer Alec Wilder. A member of the American Saxophone Quartet since 1993, he also has appeared with such diverse artists as the National Orchestral Association, trumpeter Clark Terry, bassists Milt Hinton and Rufus Reid, pianists James Williams and Jim McNeely, and drummers Alan Dawson, Steve Smith and John Riley.

Mr. Demsey also is an active educator and author. His article *Improvisation and Concepts of Virtuosity* is the final essay in the *Oxford Companion to Jazz*, and he is a contributing editor for *Saxophone Journal* and *Jazz Player Magazine*. His articles have appeared in *Down Beat*, *Instrumentalist* and other journals, and he has been a guest lecturer, performer or conductor at over 90 universities, public schools, festivals and music institutes.

The ECMC 25th anniversary concert series

This concert is one of a series of six concerts, guest lectures and related events being sponsored during the 2006-7 academic year by the Eastman Computer Music Center to celebrate the 25th anniversary of the founding of center's computer facilities and of its creative and academic programs. The next concert in this series will be presented on Thursday, November 16 at 8:00 in Kilbourn Hall. Complete information on the entire series can be found at

http://www.ecmc.rochester.edu/ecmc25