

ECMC 25th anniversary concert series

Concert 2 : Thursday November 16, 8:00, Kilbourn Hall

Visiting guest artist : **Perry Cook**

Guest composers : **Kevin Ernste, Patrick Long, Nicolas Scherzinger**

Guest performers:

Randall Hall, saxophone, **Jason Price**, trumpet,
Jennifer Sacher Wiley , violin, **Jennifer Blyth** , piano

Program

Shadowed (2006) Nicolas Scherzinger
11:30
Randall Hall, soprano saxophone

Alternative Controllers for Computer Mediated Performance Perry Cook
14:00

Scritto Improv Redux (2006) Performance by Perry Cook

Aries (1977) Karlheinz Stockhausen
15:00
Jason Price, trumpet

Intermission

To Be Neither Proud Nor Ashamed (2003) Kevin Ernste
(13:00)
Randall Hall, alto saxophone

Shadow Steps (2001) Patrick Long
7:00
Jennifer Sacher Wiley, violin

Excerpts from **Sonata with Words** (2006) Patrick Long
11:00
4. Time Travel
3. Five Years old
7. Timber
Jennifer Blyth, piano

Notes on the program

Shadowed is a single movement composition that can be performed either as a solo soprano saxophone piece or with computer accompaniment (the preferred version). The computer listens to the pitch (frequency) of the saxophone throughout the performance for cues, leaving the saxophonist in complete control of the pacing of the piece. All the electroacoustic sounds originate from the live saxophone sound; there are no pre-recorded sounds, and all the sounds from the computer are processed at close to real-time. Therefore, as the title suggests, the saxophonist is "shadowed" throughout the piece by the electroacoustic sounds. Most of these sounds consist of delay effects that are modulated or filtered. The computer also records the saxophonist during the performance and then plays back granulated samples near the end of the piece. *Shadowed* was commissioned by Randall Hall, who premiered the work at the 2006 North American Saxophone Alliance Conference in Iowa City, Iowa, and the piece is dedicated to him with admiration.

Composer **Nicolas Scherzinger** (b. 1968) is chair of the Composition and Theory Department at the Setnor School of Music at Syracuse University where he teaches composition, theory, improvisation, and digital music. In the summer he is composer-in-residence at the Kinhaven Music School in Vermont. In addition to his work as a professional composer and educator, he is active as a performer of improvisatory works for saxophone and interactive computer.

Scherzinger received a Master of Music and Doctor of Musical Arts in Composition from the Eastman School of Music. He has received awards and commissions from ASCAP, SOCAN, the Barlow Endowment, the Jerome Foundation, the Canada Council, and the Eastman School of Music, and his music has been performed throughout the United States and Canada, as well as in Taiwan, China, and Europe. Scherzinger has had works broadcast on WCNY, WBFO and CBC RadioTwo, and recorded on Raven Compact Disks and Innova Recordings. His works are published by *ScherziMusic Press*. Scherzinger currently lives in Syracuse, New York and New York City with his wife, pianist Adrienne Kim.

Alternative Controllers for Computer Mediated Performance

In this presentation Perry Cook will provide an overview of his work over the past few years developing new musical performance controllers for vocal models. Mr. Cook writes:

"My main research work has been in two areas:

- Synthesis Algorithms: Enhance our palette of sounds
- Controllers: Augmenting the resources of the Expert Human Performer

These are actually really related, because once we have a flexible, expressive, parametric algorithm for sound synthesis, we want a controller. And once we have a nifty new controller, we want better sound synthesis algorithms to control."

Musical controllers ("instruments," or "performance interfaces") that Cook has developed include the Cook-Morrill trumpet (with Dexter Morrill), the Hirn wind instrument controller, a Waveguide Articulatory Vocal Tract Model, various shaker and percussion controllers, the Pico Glove and Digital Tap Shoe, the *SqueezeVox* accordian, the *Bossa* (bowed-sensor-speaker array, with Dan Trueman) and, more recently, the *COWE* ("Controller, One With Everything").

Mr. Cook's presentation will include a solo performance of **Scritto Improv Redux**.

Perry R. Cook attended the University of Missouri at Kansas City Conservatory of Music from 1973 to 1977, studying voice and electronic music. He worked as a sound engineer and designer between 1976 and 1981. He received the BA in music 1985, and the BS in Electrical Engineering in 1986 from UMKC. He received a Masters and PhD in Electrical Engineering from Stanford in 1990. He continued working at Stanford as Technical Director of the Center for Computer Research in Music and Acoustics until joining the faculty of Princeton University in 1996, where he is now Professor of Computer Science, with a joint appointment in Music. He was the recipient of a 2003 Guggenheim Fellowship, to write a new book on the subject of Technology and the Voice. He is co-founder of the *Princeton Laptop Orchestra*. More information on his professional work and activities can be found at <http://www.cs.princeton.edu/~prc/>

Aries is extracted from *Sirius*, a larger work composed by Stockhausen for his son, Markus. The melodies used in both works are derived from Stockhausen's composition *Tierkreis*, a set of melodies written for each sign of the zodiac. *Aries* is devoted primarily to the spring and consists of several overlapping zodiac melodies. The piece can be seen in three larger sections, with a gradual awakening at the opening, a meditative middle section, and a third section that romps through melodies of the zodiac hit parade.

To Be Neither Proud Nor Ashamed : The title of this work is taken from Cecil Forsyth's description of the saxophone as having no history of which to be either proud or ashamed. The piece was composed for my friend Randall Hall, the electronic part being the result of many hours of private recording sessions with him exploring his unique timbral pallet. I am delighted to hear Randy perform this piece once again tonight. In his hands it has, to my great pleasure, taken on a life of its own and become something much more than what I gave him to play. *To Be Neither Proud No Ashamed* was recently released on Innova Records on a CD of the same title including works by Randall Hall himself and Nicolas Scherzinger among others.

Kevin Ernste is a composer, performer, and professor of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He did graduate work in music composition at the Eastman School of Music (MA 2004, PhD 2006) where he studied with Sydney Hodkinson, Augusta Read Thomas, Joseph Schwantner, Robert Morris, and Allan Schindler. His recent music includes a piece for solo guitar and electronics for Kenneth Meyer called *Roses Don't Need Perfume*, *Katafala* for solo marimba and percussion ensemble, *Birches* for viola with electronic sounds for Eastman's own John Graham performed on Mr. Graham's China tour (Beijing, Wuhan, Xiamen, Hong Kong), as well as at the Aspen Summer Music Festival, a piece for solo piano and tape narration for Fang-Tzu Liu called *Long Path* recently performed in the National Concert Hall in Taipei, Taiwan, and a commission celebrating the work of Pulitzer Prize winning former Poet Laureate Rita Dove.

Shadow Steps draws its inspiration from the player piano studies of Conlon Nancarrow, and the writings of Carl Jung. The computer-generated piano part, created with the applications *max/msp* and *jitter*, fulfills a composition assignment that I often give to students-- to write a piano piece in which not a single measure could be played by a human, and it is most ideally performed with a yamaha disklavier. The violin part tries to tame this unhinged piano, duels with it, and finally joins it for a violent romp. Carl Jung's writings on the "shadow"-- the hidden side of the psyche-- inspired the visceral and foreboding nature of the music.

Sonata with Words is an 8-part, 30 minute piece that employs a midi-capable piano (either a disklavier or a regular piano enhanced with a Buchla Piano Bar), as well as a computer music system that generates projected texts and audio/midi interactivity. Words and music have been combined in songs to create such powerful and complete works of art, and I wanted to bring the dimension of text-- both narrative and poetic, into an instrumental piece. I think of this piece as a kind of "micro opera". Four of the movements are "settings" of poetry by Eric Berlin, who was an enigmatic character that I encountered nearly a decade ago. The other movements are based on my own words, which amount to stories about the poet.

A graduate of Syracuse University and the Eastman School of Music, **Patrick Long** is currently Associate Professor of Music at Susquehanna University, where he teaches composition, theory and music technology. The composer of over 70 performed works (all available via www.long-sound.com), he specializes in the creation and performance of music that combines technology with live performers. These pieces are heard regularly around the country, with over 30 performances scheduled for this season. Also active as a percussionist, he can be heard playing in orchestras, rock bands, and as a xylophone soloist around central Pennsylvania. He lives in Selinsgrove, Pennsylvania with his wife and two children.

Saxophonist **Randall Hall** has given concerts and solo performances in the United States, Canada, France, Belgium, The Netherlands, Luxembourg, Italy, Japan, China and Taiwan. A distinguished interpreter of concert music for saxophone, Hall's performances range from traditional classical repertoire to the avant-garde, combining his lyrical tone and stunning technique with experimental elements such as extended playing techniques, improvisation and electronic music. He has also given lectures and master-classes at institutions around the world, including Harvard University, Cornell University, Eastman School of Music, New England Conservatory, and the Luxembourg Conservatory. Randall Hall is the recipient of numerous honors including a Fulbright Grant, Frank Huntington Beebe Grant, Presser Music Award and the Premier Prix in the Concour Region Ile-de-France Dr. Hall holds degrees from the Eastman School of Music (DMA), the New England Conservatory (MM), and the Conservatoire National de Region de Boulogne-Billancourt, France (Premier Prix). He is Assistant Professor of music at Augustana College in Rock Island, Illinois.

Jason Price has performed in the world premieres of works by Harrison Birtwistle, Bernard Rands, Benedict Mason, Augusta Read Thomas, Michael Gordon, Misha Mengleberg, Robert Morris, Willhelm Breuker, and Kenny Wheeler. North American premieres include solo pieces by Peter Maxwell Davies and Louis Andriessen. He earned his DMA and MM degrees from the Eastman School of Music from the studio of James Thompson and worked in the Eastman Computer Music Center. Recent venues have included Carnegie Hall, Jazz at Lincoln Center, The Knitting Factory, and The Kitchen. He studied Aries with Markus Stockhausen in 2001 at the Stockhausen Courses in Germany. Jason currently lives in Michigan.

Jennifer Sacher Wiley is Associate Professor of Strings at Susquehanna University where she is also Director of the Susquehanna University Orchestra. Formerly a full-time member of the South Dakota and Knoxville Symphonies, she holds degrees from Oberlin Conservatory, New England Conservatory, and the University of Minnesota. She lives in Lewisburg, PA with her husband and two children.

Jennifer Blyth is currently Associate Professor of Music at Dickinson College in Carlisle, Pennsylvania. She completed her Doctorate majoring in Performance and Literature at Eastman School of Music where she was awarded the Performer's Certificate. A long time champion of new music, she will present concerts this season in San Diego, Los Angeles, Chicago, Indiana State University, University of Illinois and Webster College.

The ECMC 25th anniversary concert series

This concert is one of a series of 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 Friday, February 23 at 7:00 at the *Gallery Auditorium* of the *Memorial Art Gallery*, 500 University Avenue. Complete information on the entire series can be found at

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