

Upcoming ECMC25 Concerts

Thursday, March 8

**Best of ImageMovementSound + multimedia & video by
Curtis Roads, Brien O'Reilly, and Craig Harris**
6:00 pm + 8:00 pm, Kilbourn Hall

Thursday, March 22

**Music of Mario Davidovsky, JoAnn Kuchera-Morin,
Allan Schindler, and ECMC composers**
8:00 pm, Memorial Art Gallery, 500 University Avenue

Saturday, April 14

Contemporary Organ Music Festival
with the Eastman Organ Department & College Music Department
Steve Everett, Ron Nagorcka, and René Uijlenhoet, guest composers
5:00 p.m. + 7:15 p.m., Interfaith Chapel, University of Rochester

Wednesday, May 2

New carillon works by David Wessel and Stephen Rush
with the College Music Department
12:00 pm, Eastman Quadrangle (outdoor venue), University of Rochester

admission to all concerts is free
ecmc.rochester.edu

Kilbourn Hall fire exits are located along the right and left sides, and at the back of the hall. **Eastman Theatre fire exits** are located throughout the Theatre along the right and left sides, and at the back of the orchestra, mezzanine, and balcony levels. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of photographic and recording equipment is not allowed in this building. Patrons may request programs in Braille in advance of a performance by contacting the Concert Office at (585) 274-1110. For information about Eastman concerts, visit our website at www.esm.rochester.edu or call our MusicLine at (585) 274-1100. We reserve the right to ask anyone disrupting a performance to leave the hall.

A **fully accessible restroom** is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

Supporting the Eastman School of Music:

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For information on making a gift, please contact the Development Office at (585) 274-1040, or visit the Development website at www.esm.rochester.edu/giving.

Thank you!

Eastman Computer Music Center (ECMC) 25th Anniversary Series

Paul Koonce & Philippe Manoury,
guest composers
Miller Puckette,
computer music researcher
Patti Monson,
flute
produced with **Ossia New Music**

Saturday, February 24, 2007
8:00 p.m.
Kilbourn Hall

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

PROGRAM

Anacrusis (2000)

eight-channel digital medium

Paul Koonce
8'

Träumerei Machine (2007)

world premiere

eight-channel digital medium

Paul Koonce
14'

INTERMISSION

Jupiter (1987)

Patti Monson, flute
Miller Puckette, electronic design

Philippe Manoury
40'

PROGRAM NOTES

Paul Koonce, *Anacrusis* (2000)

Performers work tirelessly to find their sound. I am often inspired by their search—their vigil. I, too, a composer of recorded music, am engaged in such a search. In recent pieces I have worked to bring our searches together in tape compositions that present the specter of an invisible but no less familiar performer searching for sound in new domains of timbre and space. In *Anacrusis*, the search belongs to a virtual violinist, one whose studied strike and pull of odd scales is increasingly drawn into the sometimes reinforcing, sometimes incongruous, resonance of a simulated instrument and space. (P. K.)

Paul Koonce, *Träumerei Machine* (2007)

My recent compositional research has focused on the use of the computer in assisted composition and machine improvisation; *Träumerei Machine* is a product of this research, exploring the surrogate role the computer might play in the making of both notes and sound. *Träumerei Machine* uses the Supercollider programming language, Bosendorfer piano samples, and an eight-channel sound system to build resonances between Schumann's well-known piano work and an algorithm designed to improvise various textures. The work's sections explore a number of twentieth-century ideas concerned with tuning, spectralism, stretched timbres, spatial resonance, and at times, general chaos. However, the work takes its formal design from the nineteenth-century practice of theme and variation—that is, at least initially. Since what starts out as a series of madcap explorations of the Schumann theme and tonality is eventually diverted into a prolonged and romantic coda focused on the work's more distant harmonic excursions composited into a tonality of their own representing my final (if not continuing) dream—that is, the one I dreamt while dreaming of a machine trained to dream about Schumann's *Dreaming*. (P. K.)

Philippe Manoury, *Jupiter* (1987)

Realized at IRCAM, *Jupiter* was first performed by Pierre-Andre Valade in April 1987. It was inspired by flutist Laurence Beauregard, who had developed a flute with fifteen switches on its keys to aid a computer in tracking its pitch quickly, although Beauregard did not live to see his invention used on stage. Barry Vercoe invented a score following program to accompany Beauregard's flute, making *Jupiter* the first work to use score following to synchronize live electronics with the performer. The combination of a flute pitch detector, with a piece of software allowing live electronic processing and synthesis to be controlled by an event

stream from a live instrument, is a central principle of the piece. The original realization of *Jupiter* is by Miller Puckette, Philippe Manoury, and Cort Lippe; there are later contributions by Tom Mays and Les Stuck.

Philippe Manoury (b. 1952) is internationally recognized as a leading proponent of music for performers and live electronics. His work began at IRCAM, where he was invited as a researcher in 1980. After two monumental works for mixed forces – the 70-minute *Zeitlauf* for chorus, ensemble, synthesizers and tape (1982), and the 65-minute *Aleph* for voices and orchestra (1985), commissioned by the Council of Europe – he turned his attention to the interface between performer and computer in a series of major works developed with Miller Puckette, including *Jupiter* for flute and live electronics (1987), *Pluton* for piano and live electronics (1988), *La Partition du ciel et de l'enfer* for large ensemble and live electronics (1989), *Neptune* for percussion and live electronics (1991) and *En écho* for soprano and live electronics (1993–4). In 1997, his opera *60e Parallèle* for voices, large orchestra, and electronic sounds was premiered at the Théâtre du Châtelet in Paris. Manoury is also highly regarded for his teaching and his writings on the aesthetics of performer-computer interaction.

MEET THE ARTISTS

Paul Koonce (b. 1956) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. His music focuses on issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, focusing on tools for exploring the parallels between musical and environmental sound phenomena. His music covers a range of styles from introspective works exploring sound, spectra, just intonation, and microtonality to eclectic works distinguished by their surreal weave of environmental sounds with popular and modern musical styles. He has worked with the design and performance of virtual instruments and alternative data glove controllers, exploring controlled improvisation and the growing human to machine connection in electroacoustic composition and performance. He is the recipient of fellowships from the Guggenheim and McKnight Foundations and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD and DVD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer

Music Journal, and Mode records. He has taught at Moorhead State University, Princeton University, and the University of Florida where he is Associate Professor of Music.

Miller Puckette earned a B.S. in Mathematics from MIT in 1980 and Ph. D. in Mathematics from Harvard in 1986. He was a member of MIT's Media Lab from its inception until 1987, specializing in real-time techniques for live music performance before becoming a researcher at IRCAM (Institut de Recherche et de Coordination Musique/Acoustique, founded by Pierre Boulez). There he wrote the *Max* application for Macintosh computers (winner of *Keyboard Magazine's* Software Innovation of the Year award), first distributed commercially by Opcode Systems in 1990 and now available at Cycling74.com. In 1989, Puckette joined IRCAM's "musical workstation" team and put together an enhanced version of Max, called Max/FTS, for the ISPW system, commercialized by Ariel, Inc. This system became a widely used platform in computer music research and production facilities. The IRCAM real-time development team has since reimplemented and has extended this software under the name jMax, which is distributed free with source code.

Puckette joined the Music Department of the University of California, San Diego in 1994, and is now Associate Director of the Center for Research in Computing and the Arts (CRCA). He is working on a real-time software system for live musical and multimedia performances called Pure Data (Pd), in collaboration with artists/researchers/programmers worldwide. Pd is free and runs on Linux, IRIX, and Windows systems. Since 1997, Puckette has also been part of the Global Visual Music project with Mark Danks, Rand Steiger, and Vibeke Sorensen, which has been generously supported by a grant from the Intel Research Council.

Patti Monson is flutist for the New York new music ensemble Sequitur, the Curiously Strong Wind Quintet, and in residence during the summers at the Bang on a Can Summer Institute, the Perlman Music Program, and the Norfolk Chamber Music Festival. She is chair of the new master's degree program in Contemporary Performance at the Manhattan School of Music, where she has conducted the Contemporary Ensemble TACTUS for six years.

A frequent guest artist at new music recital series, she gives master classes on contemporary repertoire and extended sounds at universities and conservatories around the world. She is responsible for the commissions of several new flute works under the title *chamber music for solo flute*, a collection of pieces which are multi-voiced in various ways for one flutist. In these pieces, the composers are encouraged to create using multiphonics, extended voice sounds or spoken text,

electronics, video, processed or delayed with implied counterpoint or harmony, or pre-recorded flutes.

Her recent performances include Schubert's *Variations* with pianist Peter Frankl at the Norfolk Chamber Music Festival, solo flute in Bach's *St. Matthew Passion* with Musica Sacra in Carnegie Hall, and a concert of contemporary Cuban works with Sequitur in Merkin Concert Hall. Other recent appearances include a faculty recital at the Bang on a Can Summer Institute, Music from Stanford University series, Pittsburgh's Music on the Edge Series, New York's Bang on a Can Marathon, Open Ears Festival, Locrian Chamber Players, Modern Works, The Asia Society, Music at the Anthology, Sonic Boom, June in Buffalo, Festival in the Hamptons, Music from China, Lincoln Center Summer Festival, Lake Placid Institute for the Arts, the Kitchen and the Joyce Theater/Soho with Molissa Fenley, the Houston Contemporary Arts Festival, Flute Force, Festival Internationale de Costa Rica, Ensemble 21 of New York, Festival for Music of Extended Duration - Prague, The Common Sense Composers Collective, Gaudeamus Festival - Rotterdam, The Bach Aria, Spoleto, and Norfolk Chamber Music Festivals, and the National Flute Association.

Monson recently conducted a performance of Steve Reich's *Eight Lines* at both the Bang on a Can Summer Festival and the Whitney Museum's concert for Reich's 70th birthday, as well as two runs of Michael Gordon's multimedia work *Decasia*.

She has recorded for CRI, Koch, Sony Classical, Albany, and Nonesuch. Her second solo disc on Albany Records, *High Art: chamber music for solo flute* (2003), features new commissions of Harold Meltzer, Steven Burke, Mathew Rosenblum, and Randall Woolf, and works by Martin Bresnick and David Lang. She has released two albums with Sequitur: *Concertos* with music of Musgrave, Rakowski, Carter, and Meltzer, and *Conspirare: chamber music for solo flute* (CRI) with works of Lewis Spratlan, as well as recordings of Toru Takemitsu's flute duet *Masque* with Laura Gilbert (Koch), Randy Wolf's *Where The Wild Things Are* (CRI), Joe Jackson's *Symphony No. 1* (Sony Classical-2001 Grammy), and Steve Reich's *Eight Lines* with Bang on a Can (Nonesuch).

Thomas Nyfenger, Bonita Boyd, Robert Dick, Samuel Baron, and Judith Mendenhall number amongst Monson's private teachers. She holds degrees from the Eastman School of Music and Yale University School of Music.

THE ECMC 25TH ANNIVERSARY CONCERT SERIES

This concert is the third in a series of eight concerts, guest lectures, and related events sponsored during the 2006-2007 academic year by the Eastman Computer Music Center to celebrate the twenty-fifth anniversary of the founding of the center's computer facilities and of its creative and academic programs.

The next concert is a double feature on Thursday, March 8 at 6:00 p.m. and 8:00 p.m. in Kilbourn Hall. The first half will feature outstanding new and recent works created for the annual ImageMovementSound festival, and the second half will present multimedia and video works by Curtis Roads and Brian O'Reilly; Craig Harris; Francis Dhumont and Ines Wickman (third prize winners of the 2006 international ECMC Electroacoustic Music Competition); and John Gibson and Jawshing Arthur Liou.

Complete information on the ECMC25 series may be found at <http://ecmc.rochester.edu>

THE ECMC STAFF

Matthew Barber
Paul Coleman
Tiffany Ng
Scott Petersen
Baljinder Sekhon II

Allan Schindler, Director (on leave)