



Eastman Computer Music Center
25th Anniversary Concert Series

**CONTEMPORARY
ORGAN MUSIC
FESTIVAL**
APRIL 11-14, 2007

CONCERT
SATURDAY, APRIL 14, 5 PM
INTERFAITH CHAPEL
UNIVERSITY OF ROCHESTER

with guest composers
**STEVE EVERETT
RON NAGORCKA
RENÉ UIJLENHOET**

4.00-4.30 pm

Pre-Concert Discussion

David Douglass, Professor of Physics
René Uijlenhoet, guest composer

5.00 - 6.15 pm

Organ Works I

- | | |
|---|--------------------|
| Arizona Visions (1994)
Nicole Marane | Robert Bates |
| God of the Expanding Universe (1971)
Tiffany Ng | Richard Felciano |
| Maroondah Merzbau (1996)
Nicole Marane | Stephen Ingham |
| Strophen (2001)
Ruth Draper | Zsigmond Szathmáry |
| Prelude for Organ and Tape (1972)
Randall Harlow | Richard Stewart |
| Les pensées d'Olivier (2007)
<i>world premiere</i>
Bogna McGarrigle | Wojciech Kałamarz |
| Tasmanian Toccata (1991)
Randall Harlow, organ
Ron Nagorcka, didjeridu and sampler | Ron Nagorcka |

Reception

with the performers and composers

Carillon

*Best listening space on the half of the
Eastman Quadrangle nearest Rush Rhees Library*

Tiffany Sketches (2007)
world premiere

Paul Coleman

Tiffany Ng, carillon
Assisted by Scott Petersen

Organ Works II

Dialogo Sopra I due Sistemi (2003)
U.S. premiere

René Uijlenhoet

Randall Harlow, organ
René Uijlenhoet, live electronic design (4-channel audio)

Forging (2003)

Stephen Ingham

Naomi Gregory

Vanitas (2005)

Steve Everett

Randall Harlow, organ
Steve Everett, live electronic design



Program Notes

Tasmanian Toccata (1991) for organ, didjeridu, and sampler
Ron Nagorcka

Tasmanian Toccata was written in response to a request from organist Gary Verkade. The strong polyrhythms reflect the influence of the aboriginal music of Arnhem Land in Australia's Northern Territory – the area most traditionally associated with the didjeridu, and still the stronghold for the most virtuosic

players. The electronic sounds are all derived from recordings of Tasmanian birds using sampling techniques; none of the sounds are synthesized. The melodies and timbres of the birdcalls are contrasted or enhanced on the organ using various traditional western formal techniques (listen for the two canons) to produce a music that is evocative and virtuosic in the tradition of the “touch-pieces” of the classical organ tradition.

Tiffany Sketches (2007)

Paul Coleman

Tiffany Sketches is a growing collection of short pieces that exploit the unique harmonic spectrum of the carillon. In the sketches, I had to rethink conventions of harmony because the partials of the bells do not match those of other common western instruments, and therefore any notion of traditional consonance and dissonance is problematic.

The pieces are modular, in that they may be played individually or as a set, and there are alternative passages to allow each sketch to be played with or without the electronics. *Tiffany Sketches* is dedicated to Tiffany Ng.

Dialogo sopra I due sistemi (2002-2003)

René Uijlenhoet

Commissioned by the Fund for the Creation of Music

Dedicated to organists Willem Tanke and Jan Hage

The title of this work is derived from Galileo Galilei’s book, *Dialogo di Galileo Galilei ... : doue ne i congressi di quattro giornate si discorre sopra i due massimi sistemi del mondo tolemaico e copernicano proponendo indeterminatamente le ragioni filosofiche e naturali tanto per l’vna, quanto per l’altra parte* (1632), in which the author compares the prevailing concept of a flat earth with his own theory of a spherical, rotating planet. Interestingly, he both defends and

criticizes each model in order to evade the church's stringent censorship.

The dialogue between the mechanical organ and digitally manipulated sounds results in moving shadow mixtures in the church space. Eight microphones are placed in the organ-case: two hone in on the great, two on the swell, two on the choir and two on the pedal. The signals from all eight microphones are linked to a single laptop computer, where they are independently processed and subsequently sent to four loudspeakers.

Vanitas (2005) for organ and live electronics

Steve Everett

Vanitas refers to a type of still life painting consisting of a collection of objects that symbolize the brevity of human life and the transience of earthly pleasures and achievements (e.g., a human skull, books, musical instruments, decaying fruit and flowers, a mirror, and broken pottery) – a reminder that worldly riches cannot stop man's inevitable decay. Such paintings were particularly popular in the sixteenth and seventeenth centuries, especially in the Netherlands.

This work was written for organ with live electronic processing using the Kyma Sound Processing System. Four to eight microphones are placed as close as possible to the organ case in a vertical array on both sides of the performer. The organ is then processed through eleven computer Sound Objects in Kyma created by the composer. Each Sound Object consists of three or more spectral filters, delays, and diffusion effects. The goal of the live electronic processing is to subtly enhance timbral shifts, spatial location, and tuning of the organ sounds to capture the decaying and ephemeral qualities of a Vanitas painting.

About the Composers

Ron Nagorcka spent his childhood exploring music and the natural world on a sheep farm in Western Victoria, Australia. He studied organ with Sergio de Pieri, harpsichord with Max Cooke, composition with Keith Humble, Ian Bonighton, and Jean-Charles Francois at Melbourne University, and electronic composition at the University of California, San Diego. Since 1988, he has lived and worked in a remote forest in northern Tasmania, where he built a house and solar-powered studio. An active field naturalist, he produced a comprehensive identification CD for Tasmanian birds with “Naturesound Australia.” The melodies, rhythms, and instrumental quality of his compositions drive from analysis of natural Australian soundscapes. His exploration of just intonation and analyses of birdsong provide the basis for his scales. Aboriginal influences are evident in his rhythmical techniques and use of the didgeridu. From 1990-1996, his output was performed by the ensemble NYET, a collaboration with poet Bruce Roberts. In 1996, with an Australia Council grant, NYET was joined by artists inspired by Tasmania’s natural heritage in a series of workshops and concerts in national parks and remote areas of northern Tasmania.

Paul Coleman (native of Albuquerque, NM) is pursuing a Ph.D. in Composition at the Eastman School of Music, where he serves as Acting Administrative Director of the Eastman Computer Music Center and is on the administrative board of directors of the Ossia New Music Ensemble. He holds a Master of Music degree from the University of Northern Colorado, where he taught music theory and technology as a graduate assistant and directed the Colorado Contemporary Music Consort. As a composer, Paul has written for various university groups including those at the University of Northern Colorado, University of North Texas, and the University of New Mexico, as well as organizations such as the New Mexico Symphony Orchestra.

René Uijlenhoet studied electroacoustic composition under

Ton Bruynèl at the Utrecht Conservatory, where he also earned diplomas in organ and improvisation. He taught electroacoustic composition there and at the Utrecht School of the Arts, and was the first director of NEAR, the Dutch Centre of Electroacoustic Repertoire, run by the Gaudeamus and Donemus foundations. From 1997-2006, he taught at the Rotterdam Conservatory. His works include compositions for instruments with tape or live electronics, as well as works for tape, live electronics, ballet, and theatre. In 1993, *Zware Metalen* for carillon and amplified electronics represented the Netherlands in the Prix Italia. His installation *Wired Life* played from 1998 to 2000 in the Gemeentemuseum in The Hague. In 1998, with artist Nora Hooijer, he developed *De Muis met het Oor*, a multimedia live electronics/live painting based on the electronic music theories of Piet Mondrian, in the Amsterdam Stedelijk Museum. In 2000, he wrote *Vorst aan de Grond* for carillon, electric bells, and tape and in 2003 *Koraalriff* for organ, live electronics, and tape. He won 1st prize at the 1994 Bourges Quadrivium Competition and was a finalist in the 2000 Bourges International Competition.

Steve Everett is Professor of Music and teaches composition, computer music, and directs the Music-Audio Research Center at Emory University. Many of his compositions involve performers with computer-controlled electronics and have been performed in 17 countries in Europe, Asia, and North America, including at IRCAM and INA-GRM Radio France in Paris, the Lincoln Center, and Carnegie Hall. The recipient of awards from the Rockefeller Foundation, Asian Cultural Council, Chamber Music America, American Composers Forum, and International Trumpet Guild, he is recorded on SCI, Crystal, Mark, Frog Peak and ACA Digital Records. He earned his doctorate in composition from the University of Illinois studying with Salvatore Martirano. He studied with Sir Peter Maxwell Davies and Witold Lutoslawski at Dartington Hall in England and studied in Bali, Java, and India with foundation support. He served as chair of the Department of Music and interim director of the Center for Humanistic Inquiry at Emory University.

The ECMC 25th Anniversary Concert Series

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

The next concert takes place on the Hopeman Memorial Carillon at the University of Rochester on Wednesday, May 2 at 12:00 noon. The program of outdoor electroacoustic music will feature *Six Treatments for Carillon* (2002) by ECMC alumnus Steven Rush and new pieces written by composers for the Hopeman Memorial Carillon.

THE ECMC STAFF

Paul Coleman, Hendel Almetus, Matt Barber, Tiffany Ng, Scott Petersen,
Bob Pierzak, Baljinder Sekhon II, Chris Winders
Allan Schindler, Director (on sabbatical)

The Contemporary Organ Music Festival

<http://ecmc.rochester.edu/ecmc25/concert7.html>

Special thanks to Dr. John Covach and Joe Hanson in the College Music Department for making this concert possible on the River Campus, to Bob Pierzak, Paul Coleman, Tiffany Ng, and Scott Petersen of the Eastman Computer Music Center for their technical assistance, and to Randall Harlow for initiating and organizing this festival.

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is made possible by the generous support of
THE HUMANITIES PROJECT and the EASTMAN STUDENT ASSOCIATION

The **Humanities** Project
UNIVERSITY OF ROCHESTER