



In association with the College Music Department
Eastman Computer Music Center
25th Anniversary Concert Series
FINAL CONCERT

**NEW MUSIC
FOR BELLS**
MAY 2, 2007 @ NOON

**HOPEMAN MEMORIAL CARILLON
UNIVERSITY OF ROCHESTER**

guest composer
STEPHEN RUSH



12.00 - 12.45 pm

Program

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

Tiffany Sketches (2007)

Paul Coleman

Tiffany Ng
assisted by Matthew Barber

Tocsin (2006)

Kevin Ernste

Randall Harlow

Six Treatments for Carillon (2002)

Stephen Rush

- I. First Treatment
- II. Tilted Waltz
- III. Cloud Bowls
- IV. River Teeth
- V. Homage to Ives
- VI. Bolts

Tiffany Ng

12:45 pm

Encore

electronic pieces by ECMC composers

Program Notes

Tiffany Sketches (2007)

Paul Coleman

Tiffany Sketches is a growing collection of short pieces that exploit the unique harmonic spectrum of the carillon. 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 sketches 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 electronics. The piece is dedicated to Tiffany Ng, who will give its European premiere this summer.

Tocsin (2006)

Kevin Ernste

Tocsin was written at the invitation of the Cornell Chimesmasters, who premiered the piece at the opening gala of the interdisciplinary tri-state exhibition “Working Frameworks” in September 2006. Aleatoric sections alternate with overlapping proportional rhythmic patterns derived from the enharmonic relations of the Risset Bell. The aleatoric sections are dynamically varied, sounding like bells from many towers, near and distant.

The title means “alarm bell or signal” and takes several sources of inspiration. Albert Maignan dramatically depicted the root derivations of the word in his painting “La Voix du Tocsin” (1888). The tocsin is also a public and political idea, and painter Norman Lindsay designed the masthead for a radicalist newsletter called *Tocsin* in Australia at the turn of the nineteenth century. Finally, the “toc” in “tocsin” is also contained in “tic-toc,” a reference to McGraw Tower, which hosts the 21 bells of the Cornell Chimes.

Six Treatments for Carillon (2002)

Stephen Rush

Six Treatments was written for Margo Halsted from 2001 to 2002 for the Congress of The Guild of Carillonneurs in North America. The goal of the piece was to truly respect the core beauty of the carillon, while letting the piece become a kind of “new public art.” Since carillon music is completely public, I felt that the visual problem of not seeing the performer should be amplified and accentuated by the manipulation of the sound of the carillon itself. This effect creates a visually disturbing and amusing synaptic disconnect—the sensation of “I can’t believe what I’m hearing; it doesn’t match what I’m seeing”.

In *Six Treatments*, the audience hears, but does not see, the modulation of the sound of the carillon, through filters designed by myself and Chris Peck. Microphones send the acoustic sound of the carillon through computer filters, then the filtered sounds are subtly amplified to complement the natural sound of the carillon. No sound is produced by a synthesizer or a computer alone; all sounds are generated by the performer and the carillon. The result is a combination of acoustic sound and altered (treated) sounds of carillon bells. Of course, visually the performance looks the same as any other carillon piece, but *Six Treatments* creates a newer, perhaps more 21st-century sound for the instrument without discarding or completely diffusing the beautiful sound of the natural instrument.

About the Composers

Paul Coleman (native of Albuquerque, New Mexico) 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.

Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University. He did graduate work in 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. In 2004, he was Acting Director and lecturer at the Eastman Computer Music Center and Co-Director of the 2004 ImageMovementSound Festival. In 2006 he assumed a new position as Assistant Professor of Music Composition and Director of the Cornell Electroacoustic Music Center.

His recent music includes a piece for saxophonist Randall Hall, a piece for viola with electronic sounds for John Graham performed on his 2004 China tour and at the Aspen Summer Music Festival, a piece for solo piano and tape narration for Fang-Tzu Liu performed in the National Concert Hall in Taipei, a commission celebrating former Poet Laureate Rita Dove's visit to the University of Rochester, and a work for chamber orchestra entitled *To Linger Still* which has received performances under Maestro David Gilbert and Musica Nova's Brad Lubman. Lately Ernste has composed works for marimbist Nathaniel Bartlett for five-octave marimba and percussion ensemble, for Musica Nova (2005), for Thomas Rosenkrantz (piano and toy piano, 2006), for Ken Meyer (guitar and electronic sounds, 2006), and for a feature-length film by Maria Berns, *In the Summer of Deer & Butterflies*.

His awards include a Whitford L. Huff Award, two Belle Gitelman Awards, a Howard Hanson Ensemble Prize, a McCurdy Prize, an American Music grant, and the Ralph Jackno Scholarship. His music has been performed internationally, with recent and

upcoming concerts in the Netherlands, Taiwan, Singapore, mainland China, Hong Kong, England, Cuba, and throughout the United States, including institutions such as Princeton and Syracuse.

Guest composer **Stephen Rush** is director of the Digital Music Ensemble (DME). With DME, he has premiered works by John Cage, Philip Glass, and LaMonte Young, and has recorded with Pauline Oliveros and “Blue” Gene Tyranny. DME is widely known for its site-specific work, “Gypsy Pond Music,” which is performed annually at the University of Michigan and elsewhere.

Rush’s extensive body of work includes three operas, chamber music (some of which is standard repertory), orchestra work, and over 100 scores for dancers. His compositions have been recorded by the Warsaw and Detroit Symphonies and members of the New York Philharmonic and are performed worldwide. As a performer Rush has presented his multimedia work in Japan, Europe (including Paris, Berlin, and Budapest), Latin America, and India.

Rush works frequently as a jazz musician, having performed with Roscoe Mitchell, Steve Swell, Eugene Chadbourne, the late Peter Kowald, and his own NY-based trio Yuganaut with Tom Abbs and Geoff Mann. His upcoming book *Better Get It In Your Soul* will be released in April 2008. It discusses radical approaches to the liturgy, including the use of avante-garde jazz in services. He also maintains a side-career as an interviewer, having interviewed such luminaries as Laurie Anderson, Ravi Shankar, LaMonte Young, Desmond Tutu, the Kronos Quartet, and Swami Chinmayananda.

Rush is a professor at the University of Michigan, where he has taught for eighteen years. He earned a doctorate at the Eastman School of Music and studied with third-stream pioneer Gunther Schuller, David Liptak, Allan Schindler, and Samuel Adler.

The Carillon

The Hopeman Memorial Carillon in the tower of Rush Rhees library is an instrument of fifty bronze bells, each precisely tuned so that the bells may be sounded harmoniously. The bells are stationary, so keys and pedals control only clappers. The keyboard comprises wooden keys and a set of pedals arranged in the same pattern as on a piano. A seated player depresses the keys with loosely clenched hands and plays the pedals, which control heavier bass bells, with the feet. As with a piano, expressive playing is achieved by variation of touch.

This carillon is one of six in New York State. At fifty bells, it is considered a large instrument. Tiffany Ng, Randall Harlow, and Doris Aman play weekly recitals as well as concerts for major university events during the school year. In the near future, students will have the chance to learn to play. Please visit our website for information on the free summer concert series in July featuring international guest artists:

<http://www.rochester.edu/aboutus/carillon/>

Specifications

50 cast bronze bells (4.5 octaves)

by Royal Eijsbouts of Asten, the Netherlands (1973)

Weight: 6,668 lbs ; bourdon (largest bell) weighs 1,400 lbs

Keyboard: 48 keys and 26 pedals

Overall size: 7 ft. x 7 ft. x 40 ft.

Height above Eastman Quadrangle: 189 ft.

The ECMC 25th Anniversary Concert Series

This concert is the eighth and final production in a series of concerts, guest lectures, and related events sponsored by the Eastman Computer Music Center for 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. Please visit the ECMC website to learn about its offerings, events, and history.

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

THE ECMC STAFF

Paul Coleman, *Acting Administrative Director*

Hendel Almetus

Matthew Barber

Tiffany Ng

Scott Petersen

Bob Pierzak

Baljinder Sekhon II

Chris Winders

Allan Schindler, *Director (on sabbatical)*

Special thanks to Dr. John Covach, Joe Hanson, and Dr. Honey Meconi in the College Music Department for their support in revitalizing the carillon and to Paul Coleman, Matt Barber, and Bob Pierzak for their tireless assistance.

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