

New Music Concerts presents

Carte Blanche à Philippe Manoury

Sunday November 3, 2002 • The Music Gallery

New Music Concerts

157 Carlton St, Suite 203 • Toronto, Ont. m5a 2k3

www.newmusicconcerts.com

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New Music Concerts

Robert Aitken, artistic director

2002 – 2003 season

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2002-2003 Season

Sunday November 3, 2002 • 8:00 pm • The Music Gallery

Carte Blanche à Philippe Manoury

Electroacoustic chamber works from IRCAM in Paris by Manoury, Yan Maresz and Zack Settel with soloists Robert Aitken, Jim Gardiner and Trevor Tureski

Thursday November 14, 2002 • 8:00 pm • The Music Gallery

Generation 2002

L'Ensemble contemporain de Montréal directed by Véronique Lacroix presents new works by Louis Dufort, Nicole Lizée, Marci Rabe and Patrick Saint-Denis

Sunday December 1, 2002 • 8:00 pm • The Music Gallery

Within/Above/Beyond/Enactments

Stefan Wolpe Centenary Concert with pianists David Swan, Stephen Clarke and Marc Couroux, plus music by Geoffrey Palmer performed by the Accordes quartet and violinist Fujiko Imaishi

Friday January 10, 2003 • 8:00 pm • The Music Gallery

A Glimpse at Lithuania

Guest composer Osvaldas Balakauskas, guitarist Reinbert Evers, flutist Robert Aitken and the Accordes string quartet present music by Serksnyte, Kutavicius, Narbutaitė and Balakauskas

Friday February 21, 2003 • 8:00 pm • The Music Gallery

Occident~Orient

Flute and percussion duets *Traces* with Guy Pelletier & Julien Gregoire and *Duo Nishikawa* with Kohei Nishikawa & Takinojo Mochizuki perform composed and improvised works from Canada and Japan

Sunday March 23, 2003 • 8:00 pm • Glenn Gould Studio

Pioneers! O Pioneers!

Celebrating John Weinzwieg's 90th Birthday, with world premieres by Weinzwieg, John Beckwith and Harry Freedman, performed by mezzo-soprano Jean Stilwell, Highland piper Michael Grey & the Accordes string quartet presented with generous support from the Laidlaw Foundation & Roger D. Moore

Sunday April 13, 2003 • 8:00 pm • Glenn Gould Studio

The Unknown Crumb

Guest composer George Crumb and folk singer Ann Crumb in concert with soprano Teri Dunn and flutist Robert Aitken

full season subscription: \$115 adult / \$60 students & seniors
the Gallery Pack: 5 concerts at The Music Gallery: \$80/45
the Gould Pack: 2 concerts at Glenn Gould Studio: \$35/20

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New Music Concerts and THE MUSIC GALLERY present

Carte Blanche à Philippe Manoury

Sunday November 3, 2002

The Music Gallery

Church of Saint George the Martyr

Illuminating Introduction 7¹⁵ pm

Concert 8⁰⁰ pm

32nd season - 258th event

Programme:

Zack Settel (USA, 1957) **Japtax** for Prepared Kettledrum (1996/2002)
percussion solo with computer-based electronics (18')

Trevor Tureski, percussion, **Zack Settel**, electronics

Yan Maresz (Monaco/France, 1966) **Metallics**** (1995)
for trumpet and electronics (15')

Jim Gardiner, trumpet, **Michael White**, electronics

Philippe Manoury **Ultima**** (1996)
for clarinet, cello and piano (12')

Max Christie, clarinet, **David Hetherington**, cello, **David Swan**, piano

— Intermission —

Philippe Manoury (France, 1952) **Jupiter**** (1987)
for flute and electronics (37')

Robert Aitken, flute, **Michael White**, electronics

** Canadian première

94.1
CBC radio *Two*

Tonight's concert is being recorded for broadcast on
Sunday November 24, 2002 at 10:05 pm on
TWO NEW HOURS with host Larry Lake

New Music Concerts

Robert Aitken, c.m., artistic director

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New Music Concerts gratefully acknowledges the financial support of:

The Canada Council for the Arts; Toronto Arts Council; The Province of Ontario through the Ontario Arts Council and the Ontario Arts Council Foundation Arts Endowment Fund; The Max Clarkson Foundation; The Herbert Green Family Foundation; The Koerner Foundation; The Julie-Jiggs Foundation; The McLean Foundation; The SOCAN Foundation; Istvan Anhalt; Peter Anson; Mrs. H.S. Aitken; David and Marcia Beach; John Beckwith; Jack Behrens; Austin Clarkson; Daniel Cooper; Dorith Cooper; Elizabeth Frecaut and Paul Walty; Mary Gardiner; Rachel Gauk and Omar Daniel; Erica Goodman; Marvin Green; Anne and Lyman Henderson; Mark Hyland; Fujiko Imajishi; Scott Irvine; Linda and Gordon Johnston; Stefanos Karabekos; Lothar Klein; Michael Koerner; Hope Lee; Alexina Louie and Alex Pauk; Ray Luedeke; Joe Macerollo; Jan Matejcek; Bruce Mather; Kathleen McMorow; George Montague; Roger D. Moore; Ruth Morawetz; Mary Morrison; Keith Ngan; David Olds and Sharon Lovett; David A. Nichol; Grace and Donovan Olds; Harvey Olnick; Douglas Perry; Sue Davidson Polanyi; Lisa Rapoport and Christopher Pommer; Patricia Rideout; Linda Catlin Smith and Rick Sacks; Jeffrey Smyth; Ann Southam; John Stanley; Douglas Stewart and Kathleen Woodard; Ruth Vellis; Patricia Wardrop; John Weinzwieg.

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REPUBLIQUE FRANÇAISE
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Philippe Manoury is the former director of SONVS, the Département d'électroacoustique et d'Informatique Musicales du Conservatoire National Supérieur de Musique de Lyon, and an associate of IRCAM (L'Institut de Recherche et Coordination Acoustique/Musique) in Paris.

Born in 1952, Manoury studied composition at the École Normale de Musique, and subsequently at the Paris Conservatoire (1974-78). He was responsible for pedagogy with the Ensemble Intercontemporain (1984), Composer in Residence with l'Orchestre de Paris (1996-99), and Director of the European Academy of the Festival d'Aix-en-Provence (1998-2000). His compositions have been frequently conducted by Pierre Boulez, Peter Eötvös, Kent Nagano, David Robertson, and performed by the symphony orchestras of Paris, Cleveland, Chicago and the Concertgebouw. Recently his opera *K...* was performed by the Opéra Bastille in Paris.

Manoury's captivating work confirms him as one of the most gifted composers of his generation, and above all one who has successfully assimilated the teachings of his elders in a highly personal way.

With *Jupiter*, and above all with *Pluton*, *Neptune* and *Enecho* for instruments and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: prerecorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulated the development of Manoury's concept of 'virtual scores'.

Jupiter and Ultima

programme notes by Philippe Manoury

The composer and the machine

Jupiter is the first of a cycle which aims at exploring the interaction between instruments and a digital synthesis system that treats the sound in real time. How does this work? First, the machine is becoming more and more like a human being (a musician, in this case). In other words, the machine listens, waits for an event, and reacts when the said event occurs. It is, of course, a

simulation but I do believe that simulation, much like imagination, is a component of art. The machine accomplishes, in part, what a conductor playing with a soloist would. To sum it up, the machine is smarter because it recognizes and follows the proposed discourse (provided that it has been previously keyed-in); it adapts, according to the different criteria the composer has previously established. It was important to me that this piece be focused on the flutist's playing, and performed without any external intervention. Thus, the flutist is triggering all elements from the synthetic or treated part. Any other outside operation will have a corrective function — such as fixing eventual mistakes — or attempting to distribute the sound equally among the four speakers. *(Text from 1987)*

The work and its environment

Jupiter explores this environment and attempts to initiate as many consequences as possible. As it takes place in time, the relationship between the instrument and the machine becomes more tightly knit:

▶ From the sound of the flute: the sound of the flute is recognized and sent instantly into different “modules” that either maintain its time (the reverberation being held as long as desired) or carry it through space (where harmonics alter the pitch without affecting the length) to form harmonico-polyphonic configurations or, finally, to transform the tone itself. With these three possibilities and their numerous combinations, one can play with length, pitch and tone. Thus, by tripling the sound of the flute, I extrapolate until it becomes unrecognizable, weaving new links between familiar sounds and unfamiliar sounds in a new compositional dialectic.

▶ From an instrumental score: I created these programs to allow the detection of rhythmic sequences played by the flutist. Once memorized, these sequences are placed at each end of another sequence whose role is to transform the first rhythm's sequence into small quantities, until it becomes identical to the second one (interpolation). This rhythmic score will then serve as a support to a “synthesis score” which will experiment with the same principle on different scales (compressed and dilated in a succession of interpolations).

▶ Synthetic accompaniment: a synthetic score weaves chords, counterpoint and arpeggios around the flute part. Here, the instrument controls the beginning and the end of each synthetic intervention but not its content. These sections stand as commentaries about statements where the flute feeds the interpolation programs described above.

▶ Variation of formants: if the flute is not otherwise interacting with the evolution of the synthetic elements, it can control the attack and decay of the events, as well as their internal evolution. A spectral envelope (which allows the amplitude of parts of the harmonic spectrums to be modified) reacting to the flutist's performance will highlight the synthetic sounds, from low to high pitches, following the position of the notes in the overtone series. This way, total control of time, spectrum and modulation of a synthetic score can be achieved by the interpreter.

I thank Miller Puckette, Marc Battier, Olivier Koechlin, Cort Lippe and Thierry Lancino for their help and support. *Jupiter* is dedicated to the memory of Lawrence M. Beauregard, who passed away prematurely, and was the instigator of this project.

Ultima

Ultima and *Jupiter* belong to the chamber music repertoire. *Ultima* has more of a classical nature, and is based on the difficulties of communications between three instruments which, ultimately, become completely independent from each other. It is the antithesis of *Jupiter*, which is almost completely focused on the sounds of the flute and their transformation, prolongation and development by the computer.

▶▶ Zack Settel was born in 1957 and raised in the New York area. He received a BFA in Music Composition from the California Institute of the Arts (CalArts), where he studied composition with Leonard Stein, Morton Subotnick, Mel Powell, and Morton Feldman. Keenly interested in the use of technology in music production/performance, Settel moved to Paris in 1986, with a Fulbright Scholarship for computer music research and composition at the Institute for Research and the Coordination of Acoustics and Music (IRCAM) headed by Pierre Boulez. After a two-year composing residency there, Settel remained at IRCAM until 1995, working full-time in the music production and music research groups. In 1997 Settel returned to North America, where he was a professor at McGill University in Canada for two years, chairing the Music Technology area, and teaching courses and graduate seminars in computer music. He also was a visiting professor of composition at the University of Montreal in 2002. He now composes full-time.

Much of Settel's music includes the use of advanced live interactive electroacoustic systems ("audio rocket science"). He has composed chamber works, studio works, as well as music for film, video, television, theater, dance, and opera. His music is published by Editions Ambrioso (Paris), recorded on the CENTAUR, ICMA, MIT Press, and Empreints Digitales labels, and is performed regularly in North/South America and in Europe and Asia. Settel has composed music for Television and Film, and has worked with various performing ensembles including the Ensemble Intercontemporain (Paris), Le Nouvel Ensemble Moderne (Montréal), Zeitgeist (Minneapolis), the California Ear Unit (Los Angeles), and Chants Libres (Montréal).

Settel is also a founding partner, and head artistic consultant of Zeep.com, developers of music production software for surround sound and audio post production. Since 1996, Settel, with Zeep, has been involved in pioneering work for the development of surround-sound music tools.

Japtax for Prepared Kettledrum
programme note by Zack Settel

Japtax is a work for solo percussionist, playing an electronically prepared kettledrum. The electronics are used to expand the timbral range of the instrument, increasing the number of possible transients and resonances. Also, the electronics provide additional "ensemble voices" in the musical structure, including other percussion and spoken text. There is no direct playback of prerecorded material, rather, all sounds are played and/or triggered by the performer. Finally, the underlying idea for the piece, "an ensemble controlled by one player", is inspired by John Cage's work in 1946-48 for his Sonatas and Interludes for Prepared Piano. *Japtax* was premiered by New Music Concerts' principal percussionist Trevor Tureski at the Bang/Klang Festival in Montreal in 1996. This work was revised in 2002.

▶▶ Yan Maresz was born in Monaco in 1966 and began his studies in piano and percussion at l'Académie de Monaco. He discovered Jazz at an early age and taught himself guitar. In 1983, he became the first and only student of guitarist John McLaughlin, and after 1989, his principal orchestrator and arranger. While studying jazz at Berklee College of Music in Boston from 1984 to 1986 he became increasingly interested in writing. He enrolled in composition at the Juilliard School of New York in 1986 with a scholarship from the Fondation Princesse Grace de Monaco. He graduated in 1992 as a student of composer David Diamond. In 1993 he left America to study at IRCAM in Paris, where his principal instructor was Tristan Murail. While there he wrote *Metallics* (1995) for trumpet solo and real-time electronics, a selected work of the 1997 International Rostrum of Composers. His commissions include *Parmi les étoiles fixes...* (1991), for l'Orchestre de Paris led by Semyon Bychkov, *Mosaïques* (1992) and *Séphire* (1997), for l'Orchestre de Cannes under Philippe Bender, *Zigzag Etudes* for orchestra (1998), *Entrelacs* (1998) for l'Ensemble Intercontemporain, *Festin* (1999) for the Festival d'Aix-en-Provence, *Eclipse* (1999) for the London Sinfonietta, and, with choreographer François Raffinot, *Al segno* (2000) with les Ballets de Monte-Carlo at IRCAM. His works are published by Editions Durand.

Metallics for trumpet and electronics
programme note by Yan Maresz

Metallics for trumpet solo and electronics utilizes music software developed at IRCAM and the MAX program as a basis for all the electronic events in real time: synthesis by filters, treatments, spatialization and direct-to-disk release of sounds through a Macintosh computer.

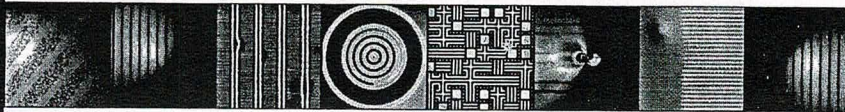
The structure of the work is devoted to the analysis of various silencing devices used by the trumpet: cup mute, straight mute, harmon and whisper. After analysis of the specific characteristics of each such silencing device, I tried to recreate the transformation which they operate on the trumpet while applying to the instrument in real time the spectral envelopes of each of these mutes by filtering. The trumpet is particularly well suited to these transformations, due to its frequent use of mutes which mimic these acoustic processes. I thus could simulate these various mutes on the instrument and, in addition, use them in the trumpet part; I also drew from it the formal basis around which the part is articulated: gradations between

softer and louder mutes and contrasts between them, parenthesized with moments of ordinary trumpet playing (in a gradually more frenzied style) while also filtering the formants of these sounds. Time delays, harmonizations, additional filtering, sampling and spatialization constitute the remainder of the real time processing.

For this piece, IRCAM developed two devices allowing a greater interactivity between the instrument and the computer: a micro sensor located in the mouthpiece of the instrument which, through a very precise analysis of the input signal, makes it possible to follow pitch and amplitude; as well as a small switch attached to the instrument which can be manipulated by the soloist. The switch triggers sounds derived from samples of trumpets, various brass instruments and some metal percussion sounds which are treated with the program SVP (expansions, compressions, filterings, cross-syntheses), the program Additive (extraction of the noise aspects of a sound) and are then sequenced with the ProTools program. In the version with tape heard tonight, most of the electronic sounds coming from the real time processing were recovered, but the specifically interactive treatments such as the spatialization of the trumpet as well as the processes of filtering on the instrument described previously are missing. However, a simulation of the responses of these various mutes was carried out using trumpet samples.

Times Play

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