



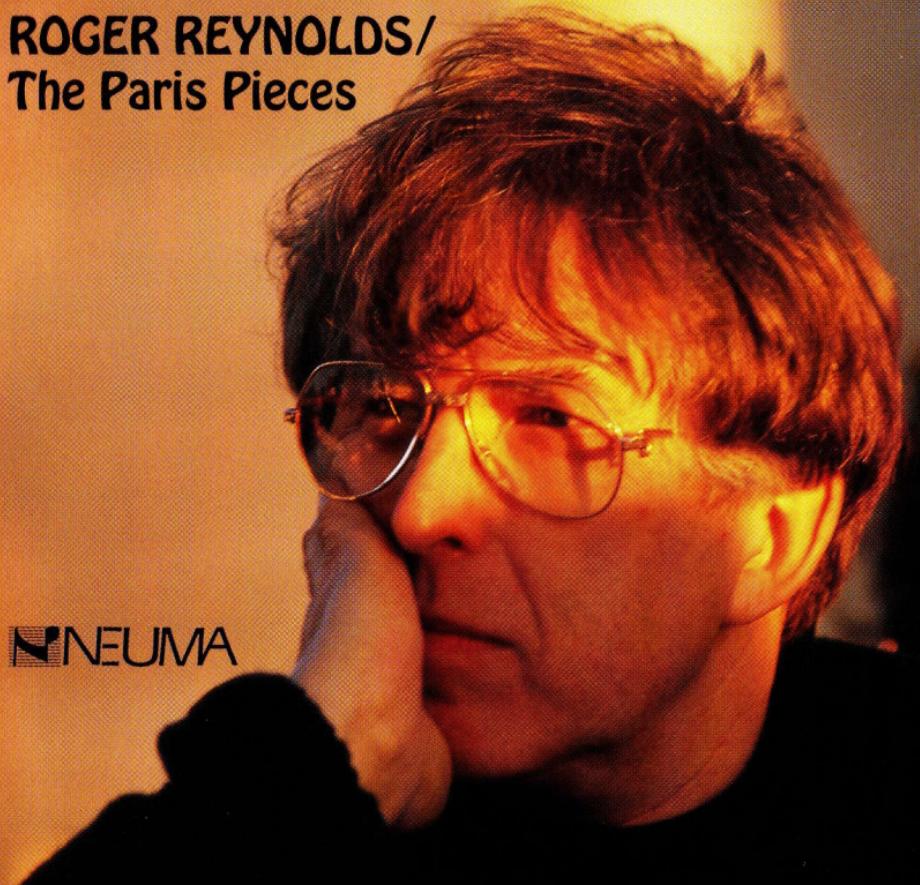
Roger and Karen Reynolds

NEUMA Records
71 Maple Street, Acton, MA 01720, U.S.A.

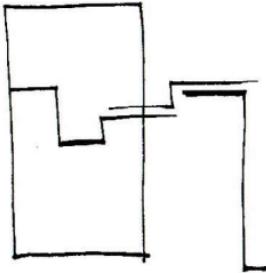
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ROGER REYNOLDS/ The Paris Pieces

NEUMA



ROGER REYNOLDS / The Paris Pieces



—CD 1—

ODYSSEY (1989-93), an *opera in the mind*

For mezzo-soprano and bass-baritone soloists, Marie Kobayashi and Philip Larson,
16 instruments and 8 tracks of computer processed sound,
with the voices of Anne Giannini and Christopher Thiéry
Technical resources and support, IRCAM
Ensemble Intercontemporain, David Robertson, conductor

- | | |
|---|---|
| 1 I. others | 6 If I said, There's a way out there,... |
| 2 they come / different and the same... | 7 SET LISTENING LEVEL (softest moment here) |
| 3 II. self | 8 IV. credo |
| 4 what would I do without this world... | 9 my way is in the sand... |
| 5 III. inquiry | |

—CD 2—

SUMMER ISLAND (1984)

For oboe and computer generated tape • Jacqueline Leclair, oboe

ARCHIPELAGO (1982-1983)

For 32 instruments and 8 tracks of computer generated sound • Ensemble Intercontemporain
Technical resources and support, IRCAM
Peter Eötvös, conductor

AUTUMN ISLAND (1986)

Steven Schick, marimba

and, as a recollection...

FANTASY FOR PIANIST (1964)

Scott Dunn, piano

On / off

(dans les marges d'un disque de Roger Reynolds)

A lire sur deux colonnes : deux parcours parallèles qui se croiseront *quelque part*, deux textes « sur » ses œuvres — celui de gauche étant, pour ainsi dire, plus proche d'elles :

Je commence par la fin, j'avance à reculons (ce n'est pas une règle, peut-être une chance — par exemple celle du disque). J'ai d'abord connu de Roger Reynolds son *Odyssey*, dont le titre initial — enregistré lors de la création à Paris en 1993 — était : « *Entre le galet et la dune* ».

« *Entre le galet et la dune* » : ce fragment d'un poème de Beckett (*« je suis ce cours de sable qui glisse / entre le galet et la dune »*) ouvrirait en quelque sorte l'espace, infime et infini à la fois (*« le temps d'une porte / qui s'ouvre et se referme »*), de l'œuvre à laquelle Roger Reynolds travaillait depuis cinq ans. Cinq ans passés à fréquenter quotidiennement ces *Poèmes* et ces *Textes pour rien*, à parcourir leur texte et intertexte tendu entre deux langues, à les lire, les relire et les faire lire (par Christopher Thiéry, par Anne Giannini, tous deux bilingues), à analyser leurs grammaires parallèles, à les denteler et les échancerer, à les enregistrer, à les tisser en un contrepoint double : en une « *surimpression de gloses* ».¹

Pourtant, l'œuvre doit finalement assez peu aux mots de Beckett, et elle en est peut-être, par là

Je me souviens d'une conversation avec Roger Reynolds — c'était en août 1994, dans un café de la place des Abbesses à Paris (la plupart des œuvres qui figurent sur ce disque sont, d'une manière ou d'une autre, liées à Paris). Nous parlions de « *writing on music* ». Et je m'aperçois maintenant, en notant cette expression entre guillemets, que chaque mot qui la compose pourrait en recevoir d'autres, des guillemets dans les guillemets : chaque mot pourrait être interrogé pour lui-même, derrière la tranquille assurance de l'expression. A commencer par « *on* ».

C'est du reste ainsi que tout (re)commence chez Beckett, dans *What where* : « *I switch on* » — sans cesse répété par v, la voix de BAM, son initiale — devient une citation, sans guillemets.)

J'écrirai donc ici « *on his music* » — tel est le contrat — et mon texte viendra se glisser entre une couverture portant son nom, celui de ses œuvres, et cet étrange objet qu'est le disque :

On / off

(in the margins of a Roger Reynolds record)

To be read in two columns: two parallel reflections that will cross *somewhere*, two texts “on” his works — the one on the left being, so to speak, closer to them:

I begin at the end, going backwards (it is not a rule, maybe an opportunity — that of the various tracks on a record, for example). I first came to know Roger Reynolds' *Odyssey*, under its initial title (as recorded at the premiere in Paris): “*Between the Shingle and the Dune*.“

“*Between the Shingle and the Dune*”: this fragment of a poem by Beckett (“*my way is in the sand flowing between the shingle and the dune*”) opened up the space, both narrow and infinite (“*the space of a door that opens and shuts*”), of the piece Roger Reynolds had been working on for five years. Five years of daily intercourse with these *Poems* and *Texts for Nothing*, five years going over their text and intertext stretched between two languages, reading them, reading them again, having them read (by Christopher Thiéry, by Anne Giannini, both bilingual), analysing their parallel grammars, jagging and indenting them, recording them, digitally editing, aligning and symmetrically spatializing them, weaving them in a double counterpoint: “*superimposed as an elevated gloss*.“

Still, the work is not exclusively indebted to Beckett's words, and is perhaps therefore closer to

I remember a conversation with Roger Reynolds — it was in August 1994, in a café at Place des Abbesses in Paris (all of the works on this record are, in some way, related to Paris). We were talking about “*writing on music*.“ And I realize now, writing down this expression in quotes, that each word could receive its own quotation marks within quotation marks: each word could be questioned by itself, see its sense stagger, tremble behind the apparent (self-)confidence of the expression. Beginning with “*on*.“

(It is somewhat in this way that things start again and again in Beckett, in *What Where*: “*I switch on*” — restlessly repeated by v, the voice of BAM, its initial — becomes a quotation, without the marks.)

I shall write “*on his music*” — that is the contract — and my text will glide into the space between the front page of the booklet bearing his name, the titles of his works, and that strange object a record is:

A finely undulated writing, totally unreadable, that forms here and there some more plastic figures, without the profane knowing why;

¹Les citations qui suivent sont de Roger Reynolds : « Notes on *Between the Shingle and the Dune* », inédit.

¹ Quotations are from Roger Reynolds: “Notes on *Between the Shingle and the Dune*,” unpublished.

même, au plus près : « dans le désir d'aller au-delà ou en-deça du langage ». Beckett n'écrivait-il pas, dans son ouvrage consacré à Proust :

« L'opéra est [...] par définition une corruption affreuse de l'art le plus désincarné qui soit. Les paroles d'un livret sont à la phrase musicale qu'elles individualisent ce que, par exemple, la colonne Vendôme est à la perpendiculaire idéale. »

Et l'œuvre de Roger Reynolds, plutôt que de mettre des paroles sur de la musique (ou de la musique sur des paroles), cherche donc à créer, dans la lignée du cycle *VoiceSpace* entrepris en 1975, un *espace de la voix* : « d'un seul esprit à travers deux langues écrites vers un seul interprète qui devient le véhicule de deux langues parlées qui s'adressent à chaque auditeur — un cycle de l'un et du multiple. »

Cet espace est tout d'abord celui de la voix « elle-même », l'espace microtonal des courbes intonatives, des « mélodies parlées » : un espace (une fois de plus) infime et pourtant infini, car distendu par l'ordinateur — cette élongation temporelle permettant d'accéder « au delà ou en dessous du langage » : « les expressions parlées révèlent le lyrisme inhérent à leurs structures de hauteurs, et cela m'a permis de composer des lignes musicales complémentaires. »

« Il est couvert de sillons (Kurven); une écriture d'une fine ondulation, totalement illisible, qui forme ça et là des figures plus plastiques, sans que le profane puisse savoir pourquoi ; disposée en spirale, elle finit quelque part au voisinage de l'étiquette du titre... »²

Adorno décrivait ainsi les microsillons, mais sans doute pourrait-on en dire autant, avec quelques tours et complications supplémentaires, du disque compact. Car le disque, au sens le plus général, rétablit « une relation immémoriale, perdue et cependant authentique : celle de la musique et de l'écriture. »³

J'écrirai donc « sur » une écriture — la discographique —, mais pourrai-je la citer, avec ou sans guillemets, avec ou sans quotation marks ? J'en ai déjà trop dit pour une simple notice de disque, qui se doit d'être brève, effacée (Adorno ne parle même pas de la pochette). Au lieu d'accumuler les entrées en matière, j'abrège : bref, je voulais simplement re-marquer cette situation étrange (qui est aussi celle de Reynolds quand il tente d'accéder « au-delà ou en-deça du langage », avec ou sans Beckett). Et j'en viens donc à « mes » re-marques, à mes marques ajoutées à ses œuvres et surveillées par elles. Sans que je puisse les citer littéralement — à moins que le disque, en tant qu'écriture, ne soit déjà une citation.

Voici.
Recommençons, à gauche cette fois.

² Theodor W. Adorno, « Die Form der Schallplatte », dans *Musikalische Schriften VI (Gesammelte Schriften*, vol. 19), Francfort, Suhrkamp, 1984, p. 530 et sq.

³ *Ibid.*

them: “in the desire to go beyond or beneath language.” In his book on Proust, Beckett wrote:

L'opéra est [...] par définition une corruption affreuse de l'art le plus désincarné qui soit. Les paroles d'un livret sont à la phrase musicale qu'elles individualisent ce que, par exemple, la colonne Vendôme [another element from Paris] est à la perpendiculaire idéale.

And Reynolds' work, instead of trying to put words to music (or music to words), attempts to create a space of/for the voice, within the continuity of the *VoiceSpace* cycle he undertook in 1975: “from one mind through two written languages to one executant who becomes the vessel for two spoken languages that reach the single auditor, a cyclicity of the unitary and the multiple.”

This space is, first of all, that of the voice itself, the microtonal space of intonational curves, of “spoken melodies”: a space (once more) both narrow and infinite when distended by the computer — temporal elongation⁴ allowing one to gain access “beyond or beneath language”: “the spoken phrases revealed their inherently lyrical pitch structure, and this allowed me to compose complementary musical lines.”

disposed in spirals, it ends somewhere near the title...

Adorno² described the old records this way, but his description would certainly be valid, with some additional turns and complications, for the compact discs. For the record, in the widest possible sense, reestablishes “an immemorial relationship, lost and yet authentic: that of music and writing.”³

Therefore, I shall be writing “on” a writing — the discographical one —, but will I be able to quote it, with or without quotation marks? I have already been saying too much for these simple notes that everyone expects to be brief and unobtrusive (Adorno does not even speak of the jacket). Instead of accumulating questions, instead of lingering on the threshold, I cut short: briefly, I simply wanted to re-mark this strange situation (it is also, as we shall see, that of Reynolds, when he attempts to gain access “beyond or beneath language,” with or without Beckett). And I get to my “own” re-marks, supplementary to his works, watched over by them. I will not be able to quote them literally — unless the record, as writing, proves to be already a quotation.

Here we go.

Let us start again, from the beginning, on the left side.

² Theodor W. Adorno, “Die Form der Schallplatte,” in *Musikalische Schriften VI (Gesammelte Schriften*, vol. 19), Frankfurt, Suhrkamp, 1984, p. 530 and following.

³ *Ibid.*

⁴ The technique of phase vocoding analysis and resynthesis was used to stretch recorded sounds up to ten or twenty times their original duration.

(C'est peut-être ici le lieu de rappeler les liens que Roger Reynolds a tissés au cours des années avec le Japon, ainsi que sa collaboration avec le metteur en scène Tadashi Suzuki pour des productions théâtrales multilingues. A l'écoute de *The Palace*, la quatrième pièce du cycle *VoiceSpace*, on ne peut s'empêcher de songer au Noh qui, à l'inverse du *Sprechgesang* schoenbergien, affecte un timbre chanté à une étendue, à un *ambitus* propre à la parole.)

Mais cet espace est aussi celui du lieu, de la salle de concert. Chaque voix — comme ces voix beckettaines de *l'Innommable* qui sans cesse se déplacent et s'échangent — est dotée d'un parcours ; chaque voix devient *nomade*, sillonnant son territoire propre : « *chacune des deux lectures pouvait être placée sur des trajectoires spatiales dotées de propriétés géométriques élémentaires, pour que le français et l'anglais soient le reflet l'un de l'autre dans l'espace et dans le temps.* » Si bien que l'auditeur est convié à un véritable « *ballet de mouvements expressifs* », qui est aussi le ballet des langues.

C'est Tom Driver qui rapporte ces propos de Beckett, dont l'influence, aux dires du compositeur lui-même, est sensible dans la *forme* de l'œuvre : « *Trouver une forme qui accorde le désordre, voilà la tâche de l'artiste aujourd'hui... Et cette forme sera d'un genre qui admet le chaos...* » Roger Reynolds a en effet eu recours à la théorie du chaos, et notamment à une représentation graphique de l'attracteur dit de Hénon, afin de définir des proportions géométriques inattendues : « *La forme*

« *I switch off.* »

« *I switch on.* »

Je l'ai déjà beaucoup cité, j'ai déjà beaucoup puisé dans ces « *Notes "on"...* » qu'il a bien voulu me confier (« *I keep records of my precompositional and in medias res procedures* », dit-il, et j'entends ce mot de *records* avec tous les sens qu'il a dans sa langue). En commençant à l'envers, je lui ai également emprunté une démarche, un pas

(This may be the right place to recall Roger Reynolds' ongoing relationship with Japan, and his collaboration with Tadashi Suzuki for multilingual theatre productions. Listening to *The Palace*, the fourth piece in the *VoiceSpace* cycle, one cannot help being reminded of the Japanese Noh: in contrast with the Schoenbergian *Sprechgesang*, it is here the timbre of the *sung* voice that is transposed to a range, an *ambitus* that belongs to speech.)

But this (voice)space also interacts with that of the concert room. Each voice — like those beckettian voices of *The Unnamable* that restlessly change and exchange their places — is put on a composed path; each voice becomes *nomadic*, wanders in its own territory: “*each of the paired readings could be placed on spatial paths with elementary geometries, in such a way that the French and English effectively mirrored one another in space and time.*” The listener is invited to a real “*ballet of expressive motion*,” that is also a ballet of languages.

It is Tom Driver who quotes these words from Beckett (their influence, according to the composer, is embedded in the *form* of the work): “*To find a form that accommodates the mess, that is the task of the artist now... and this form will be of such a type that it admits chaos...*” Roger Reynolds used some of the discoveries of chaos theory — a graphical representation of the Hénon attractor — to define unexpected geometrical proportions: “*The shaping of the whole required a family of related, though improbably proportioned sections. By taking cross-sections of the boomerang-like form of the Hénon attractor, I was able to organize the structure*

“*I switch off.*”

“*I switch on.*”

I have already quoted him a lot. I have already largely drawn from these “*Notes "on"...*” he kindly gave to me. And by going backwards, I also borrowed from him a characteristic motion: he used it when in 1985, in a series of lectures later issued

de l'œuvre exigeait un ensemble de sections apparentées et cependant proportionnées de manière improbable. En pratiquant des coupes transversales dans le dessin en forme de boomerang de l'attracteur de Hénon, j'ai réussi à organiser la structure, depuis la plus grande échelle jusqu'au niveau du rythme, d'une façon à la fois rigoureuse et cependant imprévisible. Le caractère épisodique de la pièce — de longues étendues, interrompues de manière inattendue — est le résultat direct de l'impact de la théorie du chaos. »⁴

*

Dans *Archipelago*, le matériau, les *tiles* qui forment la géographie de la pièce sont au nombre de quinze : cinq solos, quatre duos, trois trios, deux quatuors et un quintette. Ces *tiles* ne sont pas à comprendre exclusivement en termes d'effectifs instrumentaux (un « solo » peut réunir plusieurs instruments) : plutôt en termes de caractères gestuels et d'ensembles de hauteurs (ce qu'il appelle, entre guillemets, la « *signature tonale* » de chaque élément). Et surtout, ces *tiles* représentent chacune une série de variantes autour d'un noyau (*core*), d'une forme « originelle ».

Mais l'« origine » n'est pas nécessairement première : le *core*, dans le cours de l'œuvre, peut

caractéristique : lorsqu'en 1985, dans une série de conférences publiées plus tard sous le titre *A Searcher's Path*, il présentait *Archipelago*, il proposait à ses auditeurs d'écouter d'abord les dernières minutes de l'œuvre. Cette démarche, ce *pas* — un pas en avant, un pas en arrière —, c'est ce qu'il appelle une « *mosaïque transformationnelle* ».⁴

Voici. A gauche encore.

« *I switch off.* »

from the largest scale down to the level of rhythm in a way that was both disciplined and yet unpredictable. The episodic nature of the piece — longer spans, unexpectedly interrupted — is a direct result of the impact of chaos theory.

*

In *Archipelago*, the materials, the *tiles* that populate the form of the piece are: five solos, four duos, three trios, two quartets and one quintet. These tiles are not to be exclusively understood in terms of instrumentation (a “solo” can involve more than one instrument); rather in terms of gestural characteristics and pitch class emphasis (what he calls, in quotation marks, the “*tonal signature*” of each element). And each of these tiles is represented by a series of variants around a core statement, around an “original” form.

But the “origin” does not necessarily appear first: the *core*, in the course of the work, may be exposed only at the end (this is the case with “solo 2,” presented by the oboe in the penultimate page of the score). Therefore, the tiles gather into superimposed networks of transformation, interwoven and ramified in the texture of *Archipelago*.

This overlapping of tiles — in French, one could say: their *tuilage* — thus forms a transformational mosaic. And it also shapes one's listening habits; (to the audience of his lectures, he said:

under the title *A Searcher's Path*, he presented *Archipelago*. He proposed to his audience to listen first to the last minutes of the work. This way, this zigzagging pace — one step forward, one step backwards —, underlies what he calls a “transformational mosaic.”⁵

Here we go again. Following on the left.

“*I switch off.*”

“*I switch on.*”

He has said many times that music is always already here — “*music [...] is already in existence*” —, that the composer is “*a performer released from*

⁴ Les citations qui suivent sont de Roger Reynolds : *A Searcher's Path : A Composer's Ways*, Institute for Studies in American Music, I.S.A.M. Monographs n° 25, New York, 1987.

⁵ Quotations are from Roger Reynolds: *A Searcher's Path: A Composer's Ways*, Institute for Studies in American Music, I.S.A.M. Monographs n° 25, New York, 1987.

n'être présenté qu'à la fin (c'est le cas du « solo 2 », présenté par le hautbois à l'avant-dernière page de la partition). Dès lors, les *tiles* forment des réseaux de transformations qui se superposent, s'entretiennent et se ramifient dans la texture d'*Archipelago*.

Cette superposition de *tiles* (on dirait aussi, dans ma langue : leur *tuiage*), ces tuiles dont on ne sait jamais si elles vous arrivent pour la première fois, forment donc une « *mosaïque transformationnelle* » qui sollicite aussi les habitudes d'écoute (aux auditeurs de sa conférence, il disait :

« Je voudrais que vous considériez quel type de conscience vous auriez pu avoir du sujet duo [et ce pourraient être n'importe quel autre “sujet”, du “solo” au “quintette”] si vous aviez entendu ces transformations dans leur ordre et espacement propres [plutôt que dans l'ordre inverse utilisé pour l'exemple]. Pour moi, la clarification inconsciente et progressive de cet élément dans la pièce [le timing et l'ordre imprévisibles de nos rencontres avec des tiles apparentées] est une expérience musicale tout à fait neuve. »

On pourra classer ce type de forme dans un certain idéal contemporain de l'« œuvre ouverte » (il la situe quant à lui dans la lignée de Charles Ives), on pourra y voir une version moderne du travail contrapuntique. Mais ce qui lui rend certainement le plus juste, c'est encore une fois le disque : réécouter, dans un ordre différent, la géographie de sa mosaïque, c'est ce que permet son « écriture d'une

« I switch on. »

Il a dit plusieurs fois que la musique est toujours déjà là — « *music [...] is already in existence* » —, que le compositeur est un interprète dégagé des contraintes du temps — « *I think [...] of the composer as a performer released from time* ». Et dès lors, il parle de la musique — de sa musique — comme d'une forme de *révélation*, plutôt que de communication. *Révélation* : un mot qu'il me plaît d'écouter, au-delà de ses connotations mystiques, dans sa résonance *photographique*. Car l'œuvre de Roger Reynolds, j'y reviens sans tarder, appartient pleinement à une certaine « époque de la reproduction mécanisée ». Lorsqu'il parle de l'impact des haut-parleurs, de ces « *environnements sonores imaginaires* » que l'enregistrement et le disque ont rendu possibles, lorsqu'il a recours à cette image des « *cathedrals in one's living room* », je ne peux m'empêcher de songer à ces lignes de Benjamin :

« La reproduction mécanisée assure à l'original l'ubiquité dont il est naturellement privé. Avant tout, elle lui permet de venir s'offrir à la perception soit sous forme de photographie, soit sous forme de disque. La

I ask that you consider what sort of awareness of the subject duo [it could be any other “subject,” from “solo” to “quintet”] you might have had, had you heard these transformations in their proper order and spacing [rather than the reversed order he used in the listening example]. For me, the subconscious dawning and gradual clarification of this element in the piece [the unpredictable timing and order of our encounters with related tiles] is a quite novel musical experience. »

This type of structure could well be classified with a certain contemporary ideal of “open form” (he claims it could stem from Charles Ives), one could see it as a modern version of counterpoint. But certainly, what does it best justice, is the record: the possibility of listening again and again, in different orders, to the geography of his mosaic, this possibility is allowed by the record's “finely undulated writing.” As if each “first time” were already a quotation, a remark that would add to an already existing tile.

*

From his archipelago, he began to isolate two islands — *Summer Island* and *Autumn Island*:

time.” And he speaks of music — of *his* music — as a form of *révélation*, rather than communication. *Revélation*: I like to listen to this word with its *photographic* echoes (in French, the *révélateur* is the developer of the film). For Reynolds' work fully belongs to the “era of mechanical reproduction.” When he speaks of the impact of loudspeakers, of these “*imaginary sonic environments*” that recordings have made possible, when he speaks of “*cathedrals in one's living room*,” I cannot help thinking of these lines from Walter Benjamin:

*La reproduction mécanisée assure à l'original l'ubiquité dont il est naturellement privé. Avant tout, elle lui permet de venir s'offrir à la perception soit sous forme de photographie, soit sous forme de disque. La cathédrale quitte son emplacement pour entrer dans le studio d'un amateur; le chœur exécuté en plein air ou dans une salle d'audition, retentit dans une chambre.*⁶

Listen, listen again to his tiles, his mosaics. Rewrite them, quote them: recordings allow for that.

“I switch off.”

⁶ “L'œuvre d'art à l'époque de sa reproduction mécanisée,” in Walter Benjamin, *Écrits français*, Paris, Gallimard, 1991, p. 142.

fine ondulation ». Comme si chaque « première fois » était déjà une citation, une re-marque qui viendrait s'ajouter à une tuile qui vous est déjà arrivée.

*

De son archipel, il a commencé à extraire deux îles — *Summer Island* et *Autumn Island* :

« Après avoir terminé Archipelago, je voulais composer des œuvres plus brèves qui poursuivraient l'idée d'écrire pour des instruments accompagnés par leurs propres timbres traités par ordinateur — une sorte d'extrapolation en miroir, où le champ des possibilités timbrales serait étendu au-delà des limites de la physique, c'est-à-dire au-delà de ce que les seuls instruments peuvent faire. Je voulais aussi raffiner et exercer plus avant les algorithmes informatiques d'abord utilisés dans Archipelago.

» Avec ces objectifs plus immédiats en tête, j'ai entrepris d'écrire une série intitulée Islands from Archipelago. Summer Island est destinée au hautbois, avec un traitement informatique qui était déjà présent dans la partie électronique d'Archipelago. La pièce a un caractère fantaisiste, sombre, voire parfois voluptueux : de longues lignes expressives juxtaposées à des sons multiphoniques, à des trilles en microintervalles et des attaques

cathédrale quitte son emplacement pour entrer dans le studio d'un amateur ; le chœur exécuté en plein air ou dans une salle d'audition, retentit dans une chambre. »⁵

Ecoutez, réécoutez ses tiles, ses mosaïques. Réécrivez-les, récitez-les : le disque y engage.

« I switch off. »

After completing Archipelago, I wanted to compose some smaller works which carried forward the idea of writing for individual instruments accompanied by their own computer processed timbres, a kind of mirrored extrapolation, where a field of timbral potential was played out beyond the limits of physics, that is, beyond what instruments themselves can do. Also, I had wanted to refine and further exercise the computer algorithms first used in Archipelago.

With these more immediate goals in mind, I undertook to write a series called Islands from Archipelago. Summer Island is for oboe with computer processed oboe sounds which first appeared as elements in the tape part of Archipelago. It has a fanciful, mournful, and sometimes even voluptuous character: long expressive lines in juxtaposition with multiphonics, microtonal trills and virtuosic tonguing. The virtuosic aspect of Summer Island was carried over in 1986 when I was asked by a consortium of marimba players to expand and deepen the repertoire for the then developing resource of 4-mallet keyboard techniques. Autumn Island follows up on the algorithmic tendencies of Archipelago. Three contrasting thematic elements are spun into a 13-minute solo work by means of the SPLITZ algorithm which fragments and redistributes in time the elements of subject themes. With rare, figurative exceptions, almost every detail of the whole piece is derived by recombining literal fragments from its three thematic cells.

"I switch on."

Many of the techniques he uses are linked to these supports de mémoire that recording and computers are. As for his particular, digital devices

⁵ « L'œuvre d'art à l'époque de sa reproduction mécanisée », in Walter Benjamin, *Ecrits français*, Paris, Gallimard, 1991, p. 142.

virtuoses. Cet aspect virtuose, je l'ai poursuivi en 1986, lorsqu'un ensemble de marimbas m'a demandé d'étendre et d'approfondir le répertoire pour cette technique des quatre baguettes qui connaissait alors un grand développement. Autumn Island fait suite aux tendances algorithmiques d'Archipelago. Ce sont trois éléments contrastés qui sont projetés dans une œuvre soliste d'une durée de treize minutes, à l'aide de l'algorithme SPLITZ, qui fragmente et redistribue dans le temps les éléments des thèmes-sujets. A quelques exceptions figuratives près, chaque détail de la pièce est dérivé de la combinaison de fragments qui appartiennent littéralement aux trois cellules thématiques.

« Bien que je n'aie pas encore achevé la série des Islands, mon travail compositionnel continue à devoir beaucoup à divers aspects d'Archipelago, qui aura été pour moi une sorte de laboratoire où tester toutes sortes de prémisses. »

*

J'ai avancé à reculons. La dernière œuvre de ce disque — *Fantasy for Pianist* — est donc aussi la plus ancienne :

« En 1963-1964, je vivais à Paris, et ma femme, Karen, avait une bourse Fulbright pour étudier la flûte. Je venais de quitter l'Université du Michigan, et j'avais décidé de ne pas poursuivre mes études musicales ; je voulais plutôt frayer mon propre chemin, construire un

« I switch on. »

Nombre de techniques que Roger Reynolds utilise sont liées à ces supports de mémoire que sont l'enregistrement et l'informatique. Ces *devices*, ces « algorithmes », je ne pourrai pas les détailler ici. Je laisse simplement résonner les noms qu'il leur donne, dans sa langue :

SPIRLZ, SPLITZ, CUTUP, SOUND FLOW PATH (SFP)...

De ces algorithmes qu'il appelle « éditoriaux » (sa définition du compositeur comme éditeur vaut la peine d'être citée :

« La technologie digitale a transformé les procédures d'archivage des sons et des images, si bien que, de fait, on copie des nombres à partir d'une liste, plutôt que de découper une section au sein d'un continuum physique (une longueur de bande ou de film). Il y a un présupposé qui veut que le travail éditorial — aux prises avec un continuum

Although I have not yet completed the Islands series, much that I do compositionally continues to be indebted to aspects of Archipelago which formed for me a kind of laboratory in which various premises were first put to test.

*

I proceeded backwards. The last work on this record — *Fantasy for Pianist* — is also the earliest:

In 1963-1964, I was living in Paris while my wife, Karen, had a Fulbright grant to study flute. Having just left the University of Michigan, I had decided not to pursue an advanced degree in music, but rather to proceed on my own with the aim of building a varied repertoire of substantive works. As I had first been trained as a pianist, it was natural to begin this period with a large-scale composition for piano. Fantasy for Pianist, contrary to the sometimes improvisatory impression it leaves, is almost totally serial, drawing on strategies for pitch and temporal design which I had borrowed from my teacher, the Spanish expatriate Roberto Gerhard, who was then living in Cambridge.

The pitch series was asymmetrically partitioned and became the source of the proportions of the whole as well as the phrase

or “algorithms,” I will not be able to explain them here in detail. I simply let the names he gives them reverberate:⁷

SPIRLZ, SPLITZ, CUTUP, SOUND FLOW PATH (SFP)...

With their literal resonances: *split, spiral, whirl, cut, flow, wander...*

He calls these algorithms “*editorial*,” and his implications about the composer as an editor are worth quoting:

Digital technology has transformed the means of storing sounds and images so that, in effect, one copies numbers from a list rather than cuts a section from a physical continuity (from a length of tape or film). There is a conventional predisposition to think of the editor — working on a singular continuity — as confined to subdivision, removal, and reordering. But because replication of digitally stored music, even a very large number of times, in no way degrades the original (numerical) representation, editorial procedure can now be extended to replication, even of overlapping segments of a recorded line. We might redefine editing, then, from ‘a concentration and refinement of viewpoint’ to ‘the proliferation and recasting of materials, done in a certain way.’ Under the

⁷ See *A Searcher's Path* or the *Contemporary Music Review* for a more thorough and yet very accessible discussion of these techniques.

répertoire varié d'œuvres substantielles. Comme j'avais d'abord travaillé le piano, il me semblait naturel d'inaugurer cette période par une vaste composition pour cet instrument. Fantasy for Pianist, malgré l'impression d'improvisation qui s'en dégage parfois, est une pièce entièrement sérielle ; elle met en œuvre, quant aux hauteurs et aux durées, des stratégies que j'avais empruntées à mon professeur d'origine espagnole, Roberto Gerhard, qui vivait alors à Cambridge.

» La série des hauteurs était divisée de manière asymétrique ; elle aura été la source des proportions globales, des dimensions des différentes phrases, et même de la conception rythmique des quatre mouvements. Les textures musicales sont nées de mes réactions à diverses reproductions photographiques de la géométrie complexe que forment branches et rameaux sur un fond enneigé. »

*

Voici. Les œuvres attendent, elles sont déjà là. Recorded.

singulier — reste confiné aux opérations de subdivision, déplacement et agencement des parties. Mais puisque les répliques, aussi nombreuses soient-elles, d'une musique archivée de manière digitale ne dégradent aucunement la représentation (numérique) de l'original, le travail éditorial peut désormais être étendu à la réPLICATION, y compris à celle des segments tuilés d'une ligne mélodique enregistrée. Nous pourrions redéfinir le travail éditorial : non plus "la concentration et le raffinement d'un point de vue", mais "la prolifération et la redistribution des matériaux, opérée d'une certaine façon". Avec cette nouvelle définition, un produit édité devient souvent plus long que sa source, et il peut revêtir une structure nouvelle, dont les visées sont indépendantes. »),

de ces algorithmes, donc, on écoutera simplement ici les résonances littérales : *split, spiral, whirl, cut, flow, path...*

*

Voilà. Qu'ai-je fait ? Ai-je écrit « "on" » his works, « "on" » his texts ? Les ai-je cités ? Edités ? Ai-je réussi à aller quelque part « au-delà ou en-deçà du langage », quelque part au voisinage de la musique ?

PETER SZENDY

lengths and even the rhythmic design of its four movements. The musical textures grew out of responses I felt to several photographs of the complex geometries of branches and twigs against a background of snow.

*

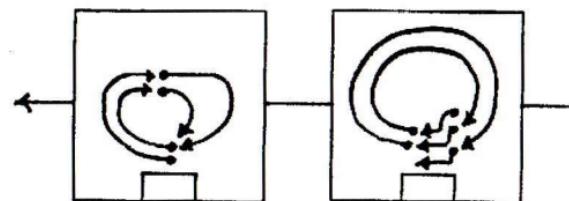
The works are waiting, they are already here.
Recorded.

new definition, an edited product may often become longer than its source, and may take on new structure that is independently purposeful.

*

There you are. What have I done? Have I been writing " 'on' his works," " 'on' his texts"? Have I quoted them? Edited them? Have I been able to go somewhere "beyond or beneath language," somewhere in the neighborhood of the music?

PETER SZENDY

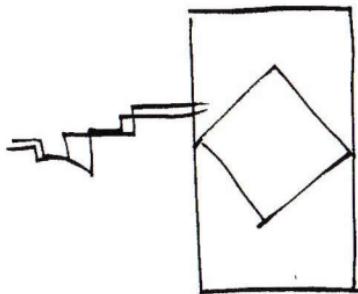


waiting for

Roger Reynolds

[excerpted from *Résonance*, No. 4, 1993]
by RISTO NIEMINEN

translated into English by Anne Giannini



Roger Reynolds likes to have things both ways. He is a composer, and yet scientific training lends a particular aspect to his art. He is American, and since the United States lies halfway between Europe and Asia, he is able to benefit from both sources. He is a musician, and yet has not forgotten that dance is the complement of music, or that language — particularly the language of poets — is above all a series of meaningful sounds.

Roger Reynolds, who lives in San Diego, has returned to Paris again. In 1982, Pierre Boulez invited him to come to Ircam, where he composed *Archipelago* for 32 musicians and electronics. For some years now, he has been thinking of a second project for Ircam. It was to be based upon some early texts of Samuel Beckett's. This new piece, *Between the Shingle and the Dune* [now retitled *Odyssey*], is to be performed for the first time at the Georges Pompidou Center on June 17.

A Music in Good Form

Roger Reynolds is a composer trained as a musician and also as a scientist. He studied the piano seriously at first, but after secondary schooling, his family urged him to specialize as an engineer. After a brief and unhappy experience in the armaments industry, he quickly went back to his first true passion: music. Still, the detour was not a loss; it helped him to define a number of personal creative aims. For Reynolds, making music is above all a journey into the unknown, a search for sounds unheard and forms unknown. This conviction led him to electroacoustic music and the potential for broadening the traditional world of instruments.

"An architect has to anticipate and define his targets in advance; if he does not, his building may collapse," he often says. And in fact form does seem to be Reynolds' major concern. The conception of each new piece requires thinking through its overall form. It is only then that the musical material is chosen. The third concern, which connects the first two, involves defining the methods by which the different materials will be shaped so as to become an integral part of the whole, so that the microcosm leads to the macrocosm.

Roger Reynolds shares Beckett's idea of form. According to the author of *Molloy*, if a form is to be artistically pertinent, it must involve a measure of chaos. "To find a form that accommodates the mess, that is the task of the artist now," notes the writer. Rejecting preestablished forms, or rather forms based on simple proportionality, Reynolds has looked for new models in the theories of chaos. This is why, in *Odyssey*, he was inspired by the Hénon attractor and its suggestion of new geometric proportions.

For twenty years, Reynolds has been basing his musical forms on logarithmic, often aperiodic proportions. *Archipelago* introduced a new technique as well: the whole material of the piece was presented in fifteen themes developed simultaneously with differing instrumentation (solos, duos, trios, quintets...). After hearing a performance of *Archipelago* in Canada, John Cage told the composer, "This should keep you busy for the rest of your life." Reynolds' recent work bears out Cage's remark. Within a few years, working along these lines, he has composed *Visions* for string quartet, written for the Arditti Quartet, three symphonies (*Myths*, for Suntory Hall in Tokyo, *The Stages of Life*, for the Los Angeles Philharmonic Orchestra, and *Vertigo*, for the San Francisco Symphony Orchestra), *Dreaming*, first performed in Carnegie Hall, three concertos respectively for flute, cello and violin, as well as the string orchestra work *Whispers Out of Time*, for which he was awarded the 1989 Pulitzer Prize.

Towards Other Horizons

For Roger Reynolds, a musician's activity cannot be restricted to writing new works in the silence of one's studio. Indeed, he is active in organizing festivals such as ONCE, in Ann

Arbor, which he helped to initiate. Also thanks to him the Center for Music Experiment and Related Research was initiated at the University of California, San Diego, where he teaches composition. In a recent lecture in the United States,* Reynolds analysed the changes in the relationship between the musician and his audience, and society at large. He found that the specialization and diversification of audiences have deeply influenced the role of the composer. The coexistence of parallel cultural phenomena (world music, Baroque, rap, opera, contemporary music, etc.) puts the composer in a novel context governed by the laws of commerce. In responding to this evolution, Reynolds has several times turned to artists who work in different domains. He has collaborated extensively with Tadashi Suzuki, the Japanese stage director (recently for a multilingual production based on Chekhov's *Ivanov*) and also with choreographer Lucinda Childs. "It's always enriching to interact with someone coming from a field other than one's own. I noticed that, in working with Tadashi Suzuki, I have written a different sort of music from that in my earlier works. He told me that he had a parallel sensation. Because they bring one up against unfamiliar criteria, such collaborations force the artist to reconceive himself."

Another sphere: literature. A large portion of Roger Reynolds' work evidences his interest in Jorge Luis Borges, Wallace Stevens, Milan Kundera, John Ashbery and Samuel Beckett. Beginning in 1975, Reynolds composed the first five parts of a cycle called *VoiceSpace*. Each one explores language (spoken, sung, whispered...) in a multidimensional space where the text, spatialized by electronic means, moves around, surrounding the listener with an expressive ballet of sounds. In *Odyssey*, fragments of Beckett's text (recited in French or English) are interspersed with instrumental music. And thanks to spatialization and computer processing techniques, the listener can follow bilingual versions of the same text at the same time.

Without denying his identity as an American, Roger Reynolds has always remained open to other cultures. He relates without barriers to Beckett, the European. He has spent seven years

* "Music at Risk in a Preoccupied World" was the first annual Stanley M. Friedberg Lecture at The Peabody Institute at The Johns Hopkins University, 2 October 1993.

abroad and has worked, among other places, at the famous studio of the WDR in Cologne. He has also been influenced by Japan, which he has visited repeatedly.

"Having left the United States after my studies at the university," he explains, "I found myself separated from the various American musical currents. Understanding this, I particularly valued American nourishment: I knew Cage and Nancarrow personally, I sought out Varèse and Partch and listened to a lot of Ives, Ruggles and other American composers. But I was also a student of Roberto Gerhard, a Spanish expatriate who had studied composition with Schoenberg in Vienna after World War I." Roger Reynolds owes his artistic freedom in part to the multiplicity of his cultural experience.

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Institut de Recherche et de Coordination Acoustique/Musique

Institute for Research and Coordination Acoustics/Music

(I R C A M)

Pierre Boulez created the Institute for Research and Coordination Acoustics/Music in 1969, at the request of President Georges Pompidou. It was built below street level, under Place Saint-Merri and inaugurated in 1977. Its constitution is flexible (structured as an association within the Georges Pompidou Center), its technological potential is new and benefits from musical and scientific talents from all over the world. Laurent Bayle has been its director since 1992. *Research, creation, training and communication* are the four pillars of Ircam's activity.

Creation: the main aim at Ircam is to develop general tools and methods which can foster the composer's invention and help to design new musical forms. Ircam promotes the production of new works which makes use of them. About thirty composers come to work here every year.

So as to make its activities fully meaningful and allow the general public to hear these works, Ircam organizes concerts in Paris and tours abroad with its main partner, the Ensemble Intercontemporain (an ensemble of 31 soloists with Pierre Boulez as its president, and David Robertson as its conductor).

Research: Ircam carries out multidisciplinary research on computer science and acoustics as applied to music. Some specific fields are: instrumental acoustics, music psychology, auditorium acoustics, sound synthesis, real time digital signal processing, and development of musical control and representation software. Many exchanges are organized with major universities and research institutions. Ircam also cooperates with partners from the private sector to produce the results of its research.

Training and communication: musicological and scientific doctoral courses are organized with the cooperation of several institutions. A 12-month curriculum of computer music is proposed to composers (high level classes in theory and practice).

Ircam organizes a Summer School for musicians, as well as short courses outside of Paris. There are also symposia, conferences, workshops and practice sessions for a broader public. The Institute also publishes *Les cahiers de l'Ircam*, *Résonance*, and a compact disc series, *Composers of Today*. Joining the Users' Group enables external users to have a direct access to Ircam's software.

*Director, Laurent Bayle • Artistic Director, Risto Nieminen • Scientific Director, Hugues Vinet
• Education Director, Jean-Baptiste Barrière • Marketing Director, Vincent Puig • Users' Group,
Andrew Gerzso • Production, Alain Jacquinot • Communication, Magali Noël • Press, Valérie
Samuel (Opus 64).*

• • •

Ensemble Intercontemporain

The Ensemble Intercontemporain was founded by Pierre Boulez (as its President) in 1976. It was conceived as a permanent ensemble of professional musicians capable of giving polished performances of twentieth-century repertoire including works newly commissioned by Ircam (the music research facility of the Georges Pompidou Center in Paris). The Ensemble comprises 31 soloists, and has had three Music Directors over the years: Michael Tabachnik, Peter Eötvös, and David Robertson.

The Ensemble Intercontemporain repertoire includes twentieth-century classics by Schoenberg, Berg, Webern, Hindemith, Stravinsky and Ravel, and works by important figures of our time including Berio, Boulez, Carter, Ligeti, Lutoslawski, Stockhausen and Messiaen. The Ensemble also gives numerous premieres each season by emerging younger composers. The Ensemble has performed in major cities in the U.S., Europe, Scandinavia, Australia, New Zealand, Japan, and at leading festivals including Edinburgh, Bath, Darmstadt, Avignon, Donaueschingen, Warsaw Autumn, Wien Modern and Salzburg. It has also made numerous recordings as further exercise of its mission to perform, participate in research about, and also teach the music of our time.

• • •

Scott Dunn

Scott Dunn's musical studies began at age six, and by twelve, he was making concerto appearances. As a pianist he counts John Simms, Brooks Smith and Joseph Kalichstein among his teachers. He has presented solo recitals in Luxembourg, the Czech Republic, Romania, Austria and Germany. Dunn is an active soloist in American venues as well, and these include Lincoln Center, Bing Auditorium and the Japan America Theater in Los Angeles, and the Aspen Festival. His repertoire includes not only the Classical and Romantic traditions but performances from memory of such American masterworks as Ives' *Concord Sonata* and also Carter's *Sonata*, performances which have won him high critical acclaim.

Peter Eötvös

Peter Eötvös was born in 1944 in Székelyudvarhely (formerly in Hungary, today Romania) and studied at the Academy of Music in Budapest and in Cologne at the Musikhochschule. In 1966, having already conducted numerous works for theater, film and television, he began collaborating with Karlheinz Stockhausen and his Ensemble. From 1979 to 1991, he was the musical director of the Ensemble Intercontemporain and, from 1985 to 1988, the principal guest conductor of the BBC Symphony Orchestra. Known as one of the outstanding interpreters of twentieth-century music, he has also worked at La Scala, Covent Garden, the Lille Opera, and the Opéra Comique in Paris. His compositions are regularly programmed on international festivals.

Anne Giannini

Anne Giannini was born in Rome in 1931. She was brought up on the East Coast of the United States. She then studied philosophy in Paris. Ms. Giannini works professionally as a freelance conference interpreter and studies music at the same time. She is active in a group of adult amateur musicians.

Marie Kobayashi

Born in Japan, Marie Kobayashi graduated from the National University of Fine Arts and Music in Tokyo. She relocated to Paris in 1982 and studied at the Paris Conservatory with Régine Crespin, Michel Roux and William Christie. Since 1985, Marie Kobayashi has been regularly engaged in the performance of twentieth-century music by the Philharmonic Orchestra of Radio France and the French National Orchestra. She has sung the role of Kunstgewerblerin in Berg's *Lulu* at the Théâtre du Châtelet with the National Orchestra of France directed by Jeffrey Tate (1991), and also appeared in *Così fan tutte* as Dorabella under the direction of Pierre-Michel Durand (1992). Marie Kobayashi has commercially recorded the *Madrigaux* of Arrigo, the Vivaldi *Motets*, Mozart's *Requiem*, the *Chants Folkloriques* of Bartók, Berio, Britten, Copland, Mamiya, Stravinsky, Tomasi, Villa-Lobos, and the *Mélodies* of Manuel Rosenthal.

Philip Larson

Bass-baritone Philip Larson has distinguished himself as a major figure in the performance of demanding contemporary repertoire: *The Palace and Voicespace* by Reynolds (Nicholas Kenyon writes in *The New Yorker*, "The precision of Mr. Larson's realization of the elaborate, detailed notation was beyond praise..."), *Ais* by Xenakis ("...he sustained the tragedy of a soul taking flight for Hades." - *Musical America*), as well as his work in the music theater duo [THE] with Edwin Harkins suggest his range, as do [THE]'s collaborations with Braxton, Cage and Takemitsu. Larson has recorded on CRI, Nonesuch, Neuma and Lovely Music, and is presently Associate Professor of Music at the University of California, San Diego.

Jacqueline Leclair

Jacqueline Leclair obtained her degree from the Eastman School of Music at the University of Rochester, New York, where she studied with Richard Killmer, performed on Eastman Wind Ensemble recording projects (CBS Masterworks, Deutsche Grammophon), and was English horn soloist on a Wind Ensemble tour with Wynton Marsalis. Ms. Leclair also studied oboe with Steve Taylor and Ronald Roseman. In 1991, she won the position of Co-principal Oboe of the Orquesta Sinfónica del Principado de Asturias, Spain, and until July 1993 she appeared as soloist and participated in numerous tours and recordings with this group. Currently, Ms. Leclair freelances in New York, is a member of the Xenakis USA Ensemble, the Bang on a Can Orchestra, oboist for the Carter Winds, and continues to specialize in the performance of contemporary music.

Roger Reynolds

Roger Reynolds was trained in both music and science. His aesthetic outlook was jointly shaped by the American experimental tradition and, through his teachers, by the Second Viennese School. His active career — in Europe, South America, Asia and the Nordic countries as well as the United States — centers on composing, but also includes writing, lecturing, organizing musical events and teaching. The scope of his work ranges from purely instrumental and vocal music to computers, video, dance and theatrical compositions. Reynolds has been

honored by the prestigious Pulitzer Prize and the National Endowment for the Arts, the British Arts Council, Radio France, the Suntory and Koussevitzky foundations and the National Institute of Arts and Letters. His works are published exclusively by C.F. Peters, New York, and recorded on compact discs from New World, Wergo, Neuma, Lovely and Gramavision, among others.

David Robertson

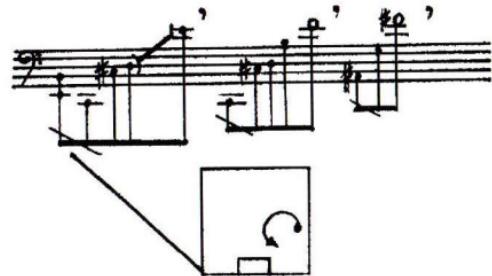
David Robertson was born in 1958 in Santa Monica, California. He presently divides his time between Frankfurt and Paris. After having studied the French horn and viola, he concentrated on orchestral conducting, studying at the Royal Academy of Music in London, then with Kirill Kondrashin in Holland and Rafael Kubelik in Lucerne. His career is diversified, moving between opera (the Edinburgh Festival, the Rossini Festival in Pesaro, the Welsh National Opera, the Bologne Opera, the Metropolitan Opera, etc.), and regular engagements with the well-known European orchestras. At the request of Pierre Boulez, Robertson became musical director of the Ensemble Intercontemporain in 1992. He dedicates four months a year to the Ensemble working towards diversifying its activities, and is also involved in the development of the pedagogical program of the Cité de la musique, La Villette.

Steven Schick

Steven Schick performs internationally as a solo percussionist and as a member of the Bang on a Can All-Stars. His recent appearances include performances at the BBC Proms in London, on Lincoln Center's Great Performers Series and at the Adelaide Festival (Australia), in addition to other concerts in the United States, Europe, Hong Kong, Mexico, Canada, Israel, Australia, and New Zealand. He has recorded for SONY Classical, Wergo, and CRI among others and recently released a compact disc of percussion solos with Newport Classics. Steven Schick is Professor of Music at the University of California, San Diego and visiting lecturer in percussion at the Manhattan School of Music in New York City and at the Rotterdam Conservatory.

Christopher Thiéry

Christopher Thiéry was born in 1927 in England, of an Irish mother and a French father. He attended the French Lycée of London from kindergarten to the baccalauréat. In 1975 he wrote a doctoral thesis on “True Bilingualism among Professional Conference Interpreters.” He was Head of Interpretation at the Paris University School for Interpreters and Translators (ESIT) from 1976 to 1992, and Head of Interpreting at the French Foreign Ministry from 1979 to 1993. He writes plays.



en attendant

Roger Reynolds

[*extrait de Résonance, No. 4, 1993*]
par RISTO NIEMINEN

Roger Reynolds aime les compléments. Compositeur, il doit à sa formation scientifique des orientations artistiques singulières. Américain, observant que les Etats-Unis se trouvent à mi-chemin entre l'Europe et l'Asie, il sait puiser à ces deux sources. Musicien, il n'a pas oublié que la danse est l'autre face de la musique et que la langue, celle des poètes tout particulièrement, est d'abord une suite de sons significative.

Délaissant quelque temps San Diego, en Californie, Roger Reynolds est de retour à Paris. On se souvient que Pierre Boulez l'avait invité à l'Ircam en 1982 : le compositeur y avait composé *Archipelago* pour trente-deux musiciens et électronique. Voilà plusieurs années que Roger Reynolds songeait à réaliser un second projet pour l'Ircam, fondé cette fois sur certains textes de jeunesse de Samuel Beckett. C'est la création de cette nouvelle pièce, *Entre le galet et la dune*, qui sera présentée le 17 juin au Centre Georges-Pompidou.

Une œuvre en forme

Roger Reynolds fait partie de ces compositeurs qui possèdent une double formation musicale et scientifique. Malgré de solides études de piano, il opte après ses années de lycée pour une spécialisation d'ingénieur, poussé par sa famille. Pourtant, après une courte et malheureuse expérience dans l'industrie de l'armement, il revient rapidement à la musique, sa passion première. Ce détour ne sera pourtant pas pure perte : il lui permettra de définir des objectifs créatifs personnels. Pour Roger Reynolds, faire de la musique, c'est d'abord marcher vers l'inconnu, c'est se lancer à la quête de sons inouïs et de formes inédites. Cette conviction l'a

Performers for Odyssey

Marie Kobayashi - mezzo-soprano

Philip Larson - bass-baritone

Ensemble Intercontemporain

Emmanuelle Ophèle - flute and piccolo

Didier Pateau - oboe

Alain Damiens - clarinet

Pascal Gallois - bassoon and contrabassoon

André Cazalet - French horn

Antoine Curé - trumpet

Jérôme Naulais - trombone

Gilles Dallard - bass trombone

Michel Cerutti, Vincent Bauer, Daniel Ciampolini - percussion

Dimitri Vassilakis - piano

Maryvonne Le Dizès - violin

Jeanne-Marie Conquer - violin

Jean-Guihen Queyras - cello

Frédéric Stochl - contrabass

• • •

Jan Vandenheede - Musical Assistant

Dominique Bruguière and Damien Rochette - Lighting

Christophe Gualde - Stage Manager, IRCAM Technical Team

Frank Rossi, Régis Mitonneau - Sound Engineers

David Robertson - Conductor

Performers for Archipelago Ensemble Intercontemporain

Sophie Cherrier, Lawrence Beauregard - flute, piccolo

Gérard Perreau - oboe

László Hadady - English horn

Alain Damiens, Michel Arrignon - clarinet

Michel Arrignon - Eb clarinet

Guy Arnaud - bass clarinet

Jean-Marie Lamothe - bassoon

Pascal Gallois - bassoon and contrabassoon

Jacques Deleplancque, Patrice Petit-Didier - French horn

Jean-Jacques Gaudon, Antoine Curé, Gérard Holstein - trumpet

Jérôme Naulais, Bruno Pongy - trombone

Gérard Buquet - tuba

Vincent Bauer, Daniel Ciampolini, Michel Cerutti - percussion

Pierre-Laurent Aimard - harpsichord

Alain Neveux - piano

Francis Pierre - harp

Maryvonne Le Dizès, Charles-André Linale, Thomas Tercieux - violin

Jean Sulem, Serge Souffrant - viola

Philippe Muller, Pierre Strauch - cello

Marc Marder, Jean-Pierre Robert - contrabass

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Thierry Lancino (with Denis Lorrain) - Musical Assistant

Alexis Barsacq, Didier Mandin - Stage Managers

Jean-Louis Aïchhorn - Lighting

Daniel Raguin, Didier Arditi, Alain Jacquinot, Rémy Gavrel - Sound Managers

Peter Eötvös - Conductor

French and English readings of Beckett texts for *Odyssey*: **Anne Giannini** and **Christopher Thiéry**

Musical assistant for *Archipelago*: **Thierry Lancino**

Musical assistant for *Odyssey*: **Jan Vandenheede**

Booklet essay: **Peter Szendy**

Biographical portrait: **Risto Nieminen**

Facilities and facilitations in the realization of this compact disc set: Warren Studios, University of California, San Diego, and the UCSD Department of Music

Grant application and project management: Center for Research in Computing and the Arts (CRCA) at the University of California, San Diego

Compact disc project coordination with Ircam: **Risto Nieminen**

Violin source materials for *Odyssey*: **János Négyesy**

Source recordings for *Archipelago* and *Odyssey*: members of the Ensemble Intercontemporain

Translation into English of the *Résonance* article: **Anne Giannini**

Translations into French: **Philippe Lierdeman**

Translation assistance: **Miller Puckette**

Recording and editing of source materials for *Odyssey*: **John Stevens**

Technical assistance in tape restoration: **Ronald Quillan**

Technical assistance: **Tim Labor**

Guidance and support on computer processing of materials for *Archipelago*: **David Wessel**

Cover photograph: **Marc Lieberman**

Back cover photograph: **Albert Secully**

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Producer: **Shirish Korde**

Typesetting and layout: **Susan Calkins**

Compact disc cover and text preparation: **Karen Reynolds**

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In addition, gratitude is due to Pierre Boulez who provided invitations to work at Ircam on two large-scale, commissioned projects, to Madame Pierre Schlumberger who commissioned *Archipelago* for Ircam, to Randolph Rothschild who commissioned *Summer Island* for oboist James Ostryniec, to the National Endowment for the Arts for the consortium award to compose *Autumn Island* and for a grant in support of the production of this compact disc set, and also to the Chancellor's Associates of the University of California, San Diego for their generous support.

English and French texts by Samuel Beckett were used in *Odyssey* by permission from Georges Borchardt, Inc. Section IX of Beckett's *Texts for Nothing* (1950-2) is the source for III. **inquiry** (*Odyssey*).

"Waiting for Roger Reynolds" by Risto Nieminen is reprinted here by permission from *Résonance* (Ircam - Georges Pompidou Center).

Mr. Reynolds' works are presented on this compact disc set by arrangement with C.F. Peters Corporation of New York, publisher and copyright holder, and by arrangement with Ircam in Paris.

Graphic elements alternate from *Archipelago*, and then from *Odyssey*.

Instrumentation, commissions and premieres

ODYSSEY (1989-1993), an *opera in the mind*

For mezzo-soprano and bass-baritone soloists, sixteen instruments, and eight tracks of computer processed sound, with the voices of Christopher Thiéry and Anne Giannini. Commissioned by Ircam and premiered on 17 June 1993 at the Georges Pompidou Center in Paris (Ensemble Intercontemporain, conducted by David Robertson). Musical assistant: Jan Vandenneede.

SUMMER ISLAND (1984)

For oboe and computer generated tape. Commissioned by Randolph Rothschild for James Ostryniec who premiered it at the first Interlink Festival in Tokyo on 7 November 1984.

ARCHIPELAGO (1982-1983)

For 32 instruments and eight tracks of computer generated sound. Commissioned by Mrs. Pierre Schlumberger for Ircam and premiered on 15 February 1983 at the Georges Pompidou Center in Paris (Ensemble Intercontemporain, conducted by Peter Eötvös). Dedicated to the composer's daughter, Erika. Musical assistant: Thierry Lancino.

AUTUMN ISLAND (1986)

For solo marimba. Written under a consortium grant from the National Endowment for the Arts, and premiered by Gordon Stout on 7 November 1986 at the Kennedy Center in Washington, D.C.

FANTASY FOR PIANIST (1964)

Written for Yuji Takahashi, and premiered by John Tilbury on 26 September 1965 at the Warsaw Autumn Festival.

The recordings of the Ensemble Intercontemporain originated as archival documents made of live performances in concert. For both *Odyssey* and *Archipelago*, several live performances were edited together into the composite representations included here. Gratitude is extended to the Ensemble Intercontemporain and Ircam for their permission to allow these live performance representations of two logistically demanding compositions. Special credit also to Josef Kucera for the necessary editing and restoration.

