

J OJ I
YUASA

*Nine Levels of Ze-Ami
Eye on Genesis for UPIC
Terms of Temporal Detailing*

 NEUMA

JOJ I YUASA

The Nine Levels by Ze-Ami

for seventeen players and computer generated quadraphonic tape (1988)

Kent Nagano, Conductor
The Ensemble InterContemporain



Eye on Genesis for UPIC

for computer generated sound (1991)



Terms of Temporal Detailing

for bass flute — Homage to David Hockney — (1989)

John Fonville, Flutist

JOJI YUASA was born on 12 August 1929 in Koriyama, Japan and is a self-taught composer. His premedical studies were done at Keio University, but he began to study composition at the "Experimental Workshop" in Tokyo in 1952. From that time, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, music for theater, intermedia, electronic and computer music. His works, including film and television scores, have won several prizes, among which are: the Jury's Special Prize at the 1961 Berlin Film Festival, the Prix Italia (1966, '67), the San Marco Golden Lion Prize (1967), the Odaka Prize (1972, '88) and five Grand Prizes at Japan Arts Festivals.

Yuasa has received a number of fellowships at home and abroad, among them the Japan Society Fellowship (1968-69), Composer-in-Residence at the Center for Music Experiment at UCSD (1976), Berlin Artist Program of the DAAD (1976-77), the New South Wales Conservatorium of Music in Sydney (1980), the University of Toronto (1981) and IRCAM (1987). He has also won numerous commissions for orchestral works: from the Koussevitzky Music Foundation, the Saarländ Radio Symphony, the NHK Symphony, the Helsinki Philharmonic, the Japan Philharmonic, and also from the Canada Council, Suntory Music Foundation, IRCAM and the National Endowment for the Arts.

He has served as an international juror for the Queen Elizabeth Competition for Orchestra (1983), the ISCM World Music Days (1972 Graz, '84 Toronto/Montréal, '91 Zurich), the K. Serocki Competition for Chamber Orchestra (1989), ICMC (1993) and the Irino Prize Competition. As a guest composer and lecturer, Yuasa contributed to the Festival of the Arts of This Century in Hawaii (1970), New Music Concerts in Toronto (1980), the Asian Composers League in Hong Kong (1981), a concert tour for the Contemporary Music Network by the British Arts Council (1981), the Asia Pacific Festival in New Zealand (1984), the International Composers Workshop in Amsterdam (1984, '92), the Darmstadt Summer Courses for New Music (1988), Lerchenborg Music Tage (1986, '88), the Pacific Music Festival in Sapporo (1990) and the ISCM World Music Days in Mexico (1992).

His music has been widely performed internationally at such festivals as the ISCM World Music Days (1971, '74, '78, '79, '81, '83, '84, '91, '93), Warsaw Autumn (1969, '76, '78, '81, '84, '86) and Horizons '84 in New York. From 1981 to 1994, Yuasa was actively engaged in music research and education at the University of California, San Diego. Presently he lives in Tokyo.

Nine Levels by Ze-Ami

for seventeen players and computer generated quadrasonic tape (1988)

Nine Levels by Ze-Ami was commissioned by IRCAM and composed for computer generated quadrasonic tape and an ensemble of seventeen players. The work is based on Ze-Ami's* contemplative aphorisms, *Nine Levels (Kyu-i)*, written late in his life, about the Noh master. It describes nine different levels of attainment from the *style of crude and leaden* ascending to the highest, *the supreme flower* (in connection with the enlightenment, which is called *Satori* in Zen philosophy). The actual ordering of the movements, however, does not follow Ze-Ami's text, in which the levels are presented from the highest down to the lowest. The order of the nine levels in this composition is set up not only in consideration of the whole musical structure but also in response to Ze-Ami's ideas. In his notes in *Nine Levels*, Ze-Ami profoundly posits that an initiate learning Noh must begin with *the style of inceptive beauty*, which is ranked at the bottom of the middle three levels. Once he reaches the highest level, however, he must descend to the lower ones. It is only then that their significance can be interpreted. As Ze-Ami often quotes words and phrases from the analects of Confucius, Lao-tze, and from the catechism of the Zen sect, the text is extraordinarily metaphorical and metaphysical. With this text, I have, in short, tried to represent a sort of contemporary rendition of the essential spirit in Noh to which I attribute to my own cultural identity. It is for me closely related to an archeological attitude towards the genesis of music as the most basic commonality for everyone on earth.

The sounds in the tape section are totally composed of various computer generated transformations of a voice reading text both in English and Japanese, but also of various strata of filtered, curved and layered white noise and of integrated cross-synthesis between them. The spatial movement and distribution of sounds are carefully disseminated by a quadrasonic sound system. This portion of the work was realized on a Vax 11/780 using the Chant program and others after four months' exploration at IRCAM. It may be inadequate to discuss the instrumental part of this music separately from that which is computer generated. Nonetheless, I would like to mention that, here, I have referred much more to timbral aspects and gestural movements than to structural concerns in the instrumental part, expanding out from my own tradition.

I would like to express my heartfelt gratitude to Marc Battier for his enthusiastic and patient programming and actual computer manipulation, to Alain Jacquino for the final mixing of the computer generated sound, and to Ian Marshall, Professor Yasunari Takahashi, and the staff at IRCAM. *Nine Levels by Ze-*

Ami was premiered on 11 April 1988 at the Centre Georges Pompidou in Paris by the Ensemble InterContemporain with Kent Nagano, conductor.

—Joji Yuasa

**Ze-Ami (1363-1443) is known as a writer, composer and an actor who wrote numerous plays as well as essays, and was responsible for establishing the Noh theater in the fifteenth century.*

The Nine Levels by Ze-Ami

(translated by Yasunari Takahashi for Joji Yuasa, 30 November 1985)

The style of inceptive beauty,

Striving to follow the true way,
Lured not by the accepted complacent way,
Conscious of immaturity,
Yet ever strenuous after beauty.

The style broad and minute,

Grasping the spirit
Of the cloud on the mountains,
Of the moon on the sea,
Recounting all the minutiae perceivable
Of the vast panorama
Of nature.

The style strong and crude,

A tiger, three days old,
Would already be eager to eat an ox:
Commendable energy,
But coarse would be the actual eating.

The authentic flower,

Like crimson leaves

The style crude and leaden,

Like the flying squirrel
Which, Confucius said, despite its five skills
Of climbing, swimming, digging, flying, and running,
Cannot transcend what it is,
Coarse without being strong,
Farthest from delicacy,
Simply leaden.

The profound flower,

Like a solitary peak
Remaining un-white
In the midst of thousand of snow-capped mountains
Is Mount Fuji high? Is it not rather deep?
Height is measurable,
Depth is not.

The style strong and delicate,

Hard and powerful
Like the shadow of the metal hammer moving,
Cold and delicate
Like the glimmer of the sacred sword.

Of countless hills
Revealed in utter clearness
Under the light of the sun
Setting in the shimmering mist.

The tranquil flower,

Like the snow
Piled up inside a silver bowl,
White on pure, pure on clear,
Lights interpenetrating gently.

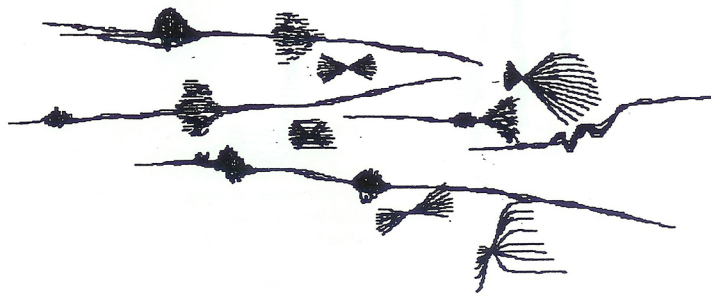
The supreme flower,

Like the sun
Burning bright in the dead of the night
In the country of Silla,
Blossoming ineffable,
Beyond reason
Beyond consciousness.

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Ensemble InterContemporain performers for The Nine Levels by Ze-Ami:

flute
flute
oboe
clarinet
bass clarinet
French horn
trumpet
trombone
percussion
percussion
keyboards
keyboards
violin
violin
viola
cello
contrabass

Sophie Cherrier
Emmanuelle Ophèle
Didier Pateau
André Trouttet
Guy Arnaud
Jacques Deleplanque
Jean-Jacques Gaudon
Benny Sluchin
Vincent Bauer
Daniel Ciampolini
Ichiro Nodaira
Raphaël Rochet
Jacques Ghestem
Maryvonne Le Dizès
Garth Knox
Chrichan Larson
Frédéric Stochl

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Eye on Genesis for UPIC

for computer generated sound (1991)

This work for computer was composed in May and June 1991 for Les Ateliers UPIC in Paris. UPIC was designed especially for musical composition according to the principles of Iannis Xenakis. With the aid of a special electronic pen, musical input data in the form of line drawings can be entered directly into the computer from a rectangular computer mat 80 x 72 centimeters in size. The composer is able to choose pitch, amplitude, tone color and individual sound envelopes from hundreds of possibilities, including several types of wave forms as well as digitized vocal and instrumental sounds.

In *Eye on Genesis for UPIC*, I deliberately tried to transcend the traditional concept of music and instruments and freely created a personal cosmology which I call "free sonic movement." As I was compos-

ing, I allowed my imagination to wonder to an age prior to civilization when an unhampered, pure music existed apart from today's cultural limitations. I hope my title reflects this period of freedom in sound and movement — a musical genesis that touched the fundamental roots of man.

Eye on Genesis for UPIC was premiered on 21 August 1991 at the 3rd Koriyama International Techno-Music Biennale in Japan.

—Joji Yuasa

[translation by Judith Ann Herd]

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Terms of Temporal Detailing

for bass flute — Homage to David Hockney — (1989)

This piece was commissioned by the National Endowment for the Arts and composed at the request of Sebastian Winston who premiered it in at the University of California, San Diego on 3 June 1989. The composition focuses on two characteristics: one timbral and the other structural. In the case of the bass flute, both the timbre and a range close to that of the male voice are the features which interest me particularly. In many places the performer must simultaneously play and sing so that it causes harmonized constants (such as octaves) to beat as dissonant. Formally, the piece was inspired by photo-collages of the English painter David Hockney in which several images of a scene taken from the same angle in close succession are amalgamated. Those features which are repeated come to the fore, and the viewer has a sense of motion. Art critics have called Hockney's technique "detailing." As a principle of variation, I wanted to adapt the concept to a musical structure so that a proliferated space-time continuum is produced. In other words, a structure in which the accumulated details are gradually transformed, undermining time and entering into a new phase, attracts me. As for the extended techniques such as tongue-stops, multiphonics, pizzicati, etc., the piece owes much to Pierre-Yves Artaud, with Gérard Geay, for the treatise *Flûtes au présent*, as well as to Sebastian Winston.

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Kent Nagano has established a reputation as gifted interpreter of both operatic and symphonic repertoire since his appointment as Music Director of the Opéra National de Lyon in 1989 and Music Director of the Hallé Orchestra in 1991. He is also a popular guest conductor with many of the world's leading orchestras. Among the many interesting projects he has undertaken, the more unusual have been: the world premiere of John Adams' *The Death of Klinghoffer* in Brussels, Lyon and Vienna; his debut at the Metropolitan Opera of New York conducting Poulenc's *Dialogues des Carmélites* and the four act version of Britten's *Billy Budd* with Hallé Orchestra and Thomas Hampson in the title role. The performances in Manchester were recorded live for Erato.

Since 1990 Nagano has been Associate Principal Guest Conductor of the London Symphony Orchestra. Last season they appeared together in Paris and Vienna, and in July he gave the premiere of Leonard Bernstein's *Whitehouse Cantata* with the LSO in Barbican. Nagano still maintains his association with the Berkely Symphony Orchestra in California, where he is also Music Director.

Nagano regularly tours with both the Hallé Orchestra and Opéra national de Lyon. In June 1996 he and the Hallé made a very successful tour to Japan. In September 1997 he will make a return visit with the Opéra National de Lyon to conduct performances of *Carmen* as well as giving concerts with the orchestra. Nagano will take the Hallé Orchestra to the Salzburg Festival for a production of St. Francis d'Assise in the summer of 1998.

Kent Nagano has an exclusive recording contract with Erato and his many recordings for them include Cantaloube's *Chants d'Auvergne* with Dawn Upshaw, *Rodrigue et Chimène* by Debussy, *les Conte d'Hoffmann* with Robert Alagna and José van Dam, *La Bohème* with Dame Tiri te Kanawa, and Berlioz's *La Damnation de Faust* with Susan Graham, Thomas Moser and José van Dam.

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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 20th-century repertoire. The Ensemble comprises 31 soloists, and has had four Artistic Directors over the years: Pierre Boulez, Michael Tabachnik, Péter Eötvös, and David Robertson.

The EIC repertoire covers 1500 pieces of this century, of which 300 world premieres, and includes classics by Schoenberg, Berg, Webern, Hindemith, Stravinsky and Ravel, and works by important figures of our time including Berio, Boulez, Carter, Ligeti, Lutoslawski and Stockhausen. The ensemble regularly commissions new works and gives numerous premiers each season by emerging young composers, some of them using IRCAM technology (the music research facility of the Centre Georges Pompidou in Paris). The EIC has performed in major cities in the U.S., Europe, Japan, Australia and South America, and at leading festivals including Edinburgh, Salzburg, Bath, Darmstadt, Avignon, Donaueschingen and Warsaw Autumn. 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.

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John Fonville, Flutist, is active as a researcher, composer, teacher and performer at UC San Diego, where he is a member of the faculty. A particular interest in microtonality has led him to design and produce, with instrument makers Eva Kingma and Bickford Brannen, the first family of quarter-tone flutes and to write extensively on this subject as well, e.g., in *Perspectives of New Music* [Vol. 29, No. 2, Summer 1991], "Ben Johnston's Extended Just Intonation: A Guide for Interpreters," and, in *PITCH #5*, "Microtonal Fingerings for Flute: A Comprehensive List." A book entitled *Extended Just Intonation: Scalar and Harmonic Resources* is in progress. As a performer, Fonville has championed demanding contemporary repertoire including works of Felder, Feldman, Fernyhough, Martirano, Reynolds, Xenakis and Yuasa (the *Darmstädter Echo* wrote, "it was the natural sound of a solo flute, fantastically played by John Fonville, that dominated and gave structure [to *Transfigured Wind III*] while guiding the listener like Ariadne's thread through a labyrinth of many levels of colorful sound mixtures"). He is represented on CRI, Advance, Neuma, Einstein, TRR, Lumina, and New World recordings and is a member of the SONOR ensemble in residence at UCSD, the Tone Road Ramblers, and the Eolus Quintet.

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IRCAM

Institute for Research and Coordination Acoustics/Music

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 Jacquinet • Communication, Magali Noël • Press, Valérie Samuel (Opus 64).

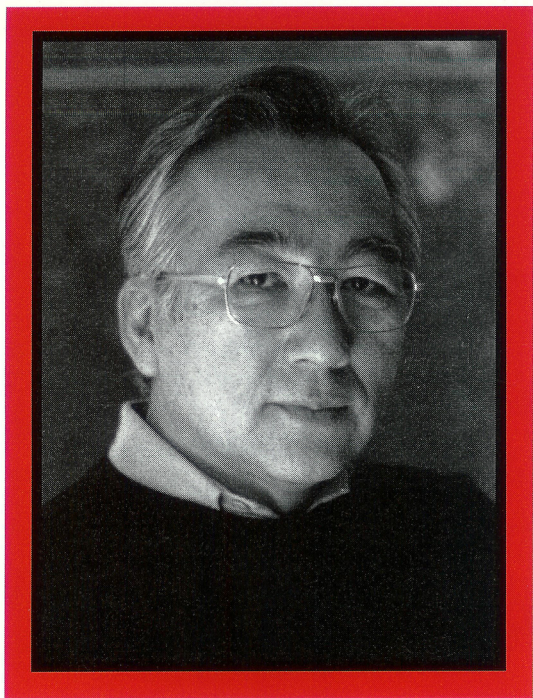
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Produced by Shirish Korde
Marc Battier • Engineer
Cover Art & Design by Karen Reynolds
Layout by Susan Calkins

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Joji Yuasa

J O J I YUASA

featuring

Kent Nagano, Conductor

The Ensemble InterContemporain

John Fonville, Flutist

Nine Levels of Ze-Ami

35:39

for seventeen players and

computer generated quadraphonic tape (1988)

Eye on Genesis for UPIC

15:55

for computer generated sound (1991)

Terms of Temporal Detailing

10:22

for bass flute

Homage to David Hockney (1989)

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Acton, MA 01720 U.S.A.

