
PAUL LANSKY—**Notjustmoreidlechatter**

Born in 1944, he studied at the High School of Music and Art, Queens College and Princeton University, where he is currently Professor of Music. He was a member of the Dorian Wind Quintet (French Horn), the editorial board and staff of **Perspectives of New Music**, and has been a visiting composer at the California Institute of the Arts, the Aspen Music Festival, and the New South Wales Conservatorium of Music in Sydney, Australia. His works have been recorded on CRI, Nonesuch, Columbia-Odyssey, Centaur and Wergo records.

For the past twenty years, Paul Lansky's main compositional interest has been to use the computer as a musical mirror on various forms of reality. His **Six Fantasies on a Poem by Thomas Campion** (CRI SD-456), for example, looks at the sounds of poetry reading from six different perspectives. His piece **as it grew dark...** (Wergo 2031-50) attempts a similar task in a dramatic context. Among other targets have been the sounds of casual conversation, blues harmonica, folk songs, rock and roll guitar, shopping malls etc. His basic contention is that despite the awesome power of the computer to invent sound there is nothing that is ultimately as interesting as the sounds of the world around us, and to this end he has used the computer as a way to musically photograph this reality and recolor it in his own way.

Notjustmoreidlechatter is the third in a series of chatter pieces (**Idle Chatter**, Wergo CD, 2010-50, **Just more Idle chatter** Centaur DC, CRC 2076). In all three pieces thousands of unintelligible synthesized word segments are thrown (with relatively careful aim) into a stew in which they seem at first to form a complicated mess but really add up to relatively simple and straight forward texture. Each of the chatter pieces has a different focus, and in **Notjustmore-idlechatter** there is a move to make the words almost intelligible in the middle of the piece. The chattering comes stage-front, threatening to become real, but

then the illusion is lost and we abandon hope of ever making any sense out of any of it. All that is left is G minor, which is not a bad consolation.

The piece was synthesized in 1988 using the computer music facilities at Princeton University.

JEAN-CLAUDE RISSET—L'Autre face
MARIA TEGZES—Soprano

Born in Le Puy, France in 1938, Jean-Claude Risset studied both music and piano with Robert Tremaille and Huguette Goullon; composition with Suzanne Demarquez and Andre Jolivet, and science, at the **Ecole Normale Supérieure** where in 1967 he received his **Doctorat es-Sciences**. Risset later set up computer sound systems at Orsay (1971), Marseille-Luminy (1974), and IRCAM, where Pierre Boulez asked him to head the computer department (1975-79). He is now a Professor at the University of **Aix Marseille** and continues his work at Luminy and L.M.A.-C.N.R.S.

Some of Risset's recent works include: **Adventure de lignes**, for electronic instruments ensemble and tape (1981); **Passages**, for flute and tape (1982); **L'Autre Face** (1983); **Profils**, for six instruments and tape (1983); **contours**, for tape (1983); **Filtres**, for two pianos (1984); **Sud**, for tape (1985); **Seule**, for soprano solo (1985) **Derives**, for chorus and tape (1985/87); **Voilements**, for saxophone and tape (1987); **Phases**, for orchestra (1988); **Attracteurs étranges**, for clarinet and tape (1988); **Eight sketches: duo for one pianist**, for piano and computer (1989); **Electron Positron** (1989).

Risset has been awarded the **Prix des Acousticiens de Langue Française** (1966) and the **Medaille du C.N.R.S.** (1972); his musical works have similarly been

recognized at the Dartmouth College International Electronic Music Competition (1970), the International Competition of Electroacoustic Music, Bourges (1980), with the **Grand prix de la promotion de la musique symphonique (SACEM)** in 1981, and the silver medal from the **Centre National de la Recherche Scientifique** (1988).

The composer has provided the following statement on **L'Autre face**: "In this piece, the soprano dialogues with a tape generated by computer. The form of the piece was influenced by a poem, "**L'Autre face**," by Roger Kowalski (in **Le Silenciaire**, Editions Guy Chambelland, Paris) - even though I discovered the poem when the tape was nearly completed; the text elements and their relationships struck me as related to those on which I was working. "The poem is sung in a lyrical and expressionist style, calling for non-conventional singing techniques: high pitches, inhaled sounds, voices split into multiphonics, vocal harmonics. In counterpoint with the voice, the tape exposes motives and textures synthesized or processed with the MUSIC V program. I used only a few instrumental tones processed by computer: most of the tape sounds are synthetic, for instance sustained tones are "animated" by proper beats, trills undergoing gradual changes, pseudo-drums scanning time. I also resorted to the computer to generate serial developments and harmonic clouds emanating from specified chords. Quasi-vocal syntheses—uttered by no one's voice—are virtual counterparts of the soprano live on stage. At the end, the soprano's part is entangled with sinuous melodic lines traveling in space and dwindling in the treble. The tape was realized in Marseille, at the **Laboratoire de Mecanique et d'Acoustique du CNRS et Faculte des Sciences de Luminy**, with the program MUSIC V. The piece is dedicated to soprano Irene Jarsky, whose vocal invention enriched the vocal part." **J.C.R.**

Maria Tegzes, coloratura soprano, performs frequently throughout New England and gave the U.S. premiere of **L'Autre face** in Boston in 1989. She has performed with many new music groups including the Harvard Group for New Music, Boston Musica Viva, and the Griffin Ensemble. In her experiences with new

music, Maria has also premiered works by Vivian Fine and Alexander von Zemlinsky as well as performed Milton Babbitt's **Philomel**. She is presently a teacher of voice at Holy Cross College.

CHARLES DODGE—Profile

Charles Dodge is a composer of a wide variety of music who is known primarily for his pioneering work in computer music. Much of his computer music since the early 1970's has incorporated the sound of the live, recorded, and synthesized human voice articulating texts by such contemporary writers as Samuel Beckett, and Virginia Woolf.

Charles Dodge has won numerous prestigious awards for his work including: a citation from the American Academy of Arts and Letters, Woodrow Wilson and Guggenheim Fellowships; and commissions from the Fromm Foundation and the Koussevitzky Foundation. Major performances of his work include the New York Philharmonic's Horizons 1984 Festival, the Venice Biennale, and the Stockholm Festival of Electronic Music. His works are recorded on Nonesuch, CRI, Crystal, 1750 Arch, Fylkingen, Folkways, and Wergo.

His is the coauthor of **Computer Music: Synthesis, Composition, and Performance**. He is a Professor of Music at Brooklyn College of the City University of New York, where he also directs the Center for Computer Music.

Profile is an algorithmic composition, that is, the computer score for the piece was generated with a computer program. The score was then realized in sound by means of computer sound synthesis. The compositional algorithm was inspired by a talk about his work by Benoit Mandelbrot, the originator of fractal geometry. The algorithm used to generate **Profiles** used 1/f noise to generate a three voice framework of self-similar musical lines. (The composer discussed

some details of the composition in an article published in the Fall, 1988 issue of the **Computer Music Journal**.)

Beating between closely tuned frequency components forms the basis for much of the computer generated sound design of **Profile**. The use of this technique was influenced by the design of some sounds created by Jean-Claude Risset for use in his computer music classic, **Inharmonique**. **Profile** was created at the Computer Music Center at the City University of New York in the fall of 1984, and is dedicated to both Risset and Mandelbrot.

RICHARD BOULANGER—from Temporal Silence **E. MICHAEL RICHARDS—Clarinet**

Richard Boulanger received his Ph.D. in computer music from the University of California, San Diego. He has studied with Hugo Norden, Malcolm Peyton, Alan Blank, Jack Jarrett, Bernard Rands, and Roger Reynolds.

Active as a composer and performer of instrumental, electroacoustic, and computer generated music, his compositions have been performed and broadcast in Europe, Australia, Canada, and throughout the U.S. In 1986 Boulanger's **Three Chapters from the book of Dreams** was awarded first prize in the NEWCOMP International Computer Music Competition. In 1990, Boulanger was awarded a Fulbright Scholarship to teach Computer Music at the Academy of Music in Krakow, Poland. Since 1985 he has been on the faculty of the Berklee College of Music in Boston.

from Temporal Silence is a two movement composition for processed acoustic clarinet and computer controlled digital synthesizers.

In the first movement the clarinetist exchanges musical motives with his synthetic counterpart in tight synchronization. These thematic materials are developed through the juxtaposition and alternation of imitative contrapuntal passages and lyric episodes. At times the players seem to be interacting, however, at other times the two voices are quite independent.

The second movement immerses the listener into a world of sound and color; a world in which the subtle nuances of the very breath of the player take on formative significance. Here the two parts are fused. Over an F# pedal, a simple pandiatonic chorale is placed against fragments from a sixty tone, equally tempered scale in both the synthetic and clarinet parts.

The two movements represent both the external and internal faces of the creative process. It is from out of the temporal silence of the second movement that the first movement stems. **from Temporal Silence** is dedicated to E. Michael Richards.

Mr. Richards studied clarinet at the New England Conservatory and the Yale School of Music. He earned his Ph.D. in theoretical/experimental studies at the University of California, San Diego, where he continued his clarinet studies with William Powell and is currently an Assistant Professor of Music at Hamilton College in Clinton, New York. Recently, Mr. Richards has lectured on new clarinet techniques at the 1986 ASUC National Conference at Northwestern University. He has also spoken on new Japanese music at the 1987 College Music Society national conference and the 1988 symposium of the International Musicological Society. As a recitalist of new music, E. Michael Richards has premiered over 100 works in concerts throughout the U.S., Japan, Australia, and Western Europe.

DANIEL WARNER—Delay in Glass

Daniel Warner (b. 1954) holds a Ph.D. in composition from Princeton University, where his principal teachers were Milton Babbitt and Paul Lansky. He has received awards and fellowships from the American Academy and Institute of Arts and Letters, the New Jersey State Council on the Arts, and the MacDowell Colony. Since 1984 Warner has been an Associate Editor of **Perspectives of New Music**. He is also currently Chair of the Music program at Hampshire College in Amherst, Massachusetts. His compositions include instrumental works as well as computer-synthesized compositions.

Delay in Glass was written and synthesized during the fall of 1987 on a VAX 750 computer with the CMUSIC language for sound synthesis. The composition, in four movements, utilizes CMUSIC's capability to generate unique sounds, such as the string-like sounds in the third movement. The piece opens with the reconstructed sound of wind chimes and thus also makes use of the programs ability to process concrete sounds. The texture becomes increasingly complex and contrapuntal as the piece progresses. Although the relative speed at which the music proceeds increases, the larger concept of time is the primary underpinning of the music. The timbral landscape of the composition is portrayed as a place where the sounds have a sense of existing as natural acoustic phenomena. The title is taken from a text in Marcel Duchamp's **Green Box**.

KAIJA SAARIAHO—Petals ANSSI KARTTUNEN—Cello

The Finnish composer Kaija Saariaho (b. 1952) has been living and working in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there

in 1983. In 1982 she attended courses in computer music at IRCAM in Paris and since that time the computer has been a fundamental element of her composing technique.

The principle works of Kaija Saariaho are **Verblendungen** (orchestra and tape, 1982-84), **Lichtbogen** (chamber ensemble and electronics), 1985-84), **Jardin Secret I** (tape, 1984), **lo** (ensemble, tape and electronics, 1986-87), and **Nymphaea** (string quartet and electronics, 1987).

In 1986, she was awarded the **Kranichsteiner Preis** at the New Music Summer Courses in Darmstadt, and in 1988 the **Prix Italia** was given for her work **Stilleben**. In 1989 she received the **Golden Nica** prize for **lo** and **Stilleben** in the context of **Ars Electronica Festival** in Austria. Saariaho's music is available on Neuma, Finlandia, Wergo, BIS, and Jaselp record labels. Her publisher is Edition Wilhelm Hansen in Copenhagen.

"**Petals** (1988) for solo cello was written abruptly in a few days, but evidently after a long unconscious preparation. The material stems directly from **Nymphaea** for string quartet and electronics. The name of the piece is derived from this relationship. The opposite elements here are fragile, coloristic passages which give birth to more energetic events with clear rhythmic and melodic character. These more sharply focused figures pass through different transformations, and finally merge back to less dynamic but not less intensive filiguration. In bringing together these very opposite modes of expressions I aimed to force the interpreter to stretch his sensibility. **Petals** was inspired by the playing of Anssi Karttunen and is dedicated to him." **K.S.**

Anssi Karttunen (b. 1969) studied at the Sibelius Academy, Helsinki, with Erkki Rautio and later privately in London with William Pleeth and Jaqueline du Pre, as well as in Holland with Tibor de Machula. Karttunen won the Young Concert Artist Competition in Tunbridge Wells. As a soloist, he has performed throughout Europe, as well as the U.S. and South America.

NEUMA: Electro Acoustic Music 1

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| 1 | PAUL LANSKY: Notjustmoreidlechatter _____ | 7:55 |
| 2 | JEAN-CLAUDE RISSET: L'Autre face _____
Maria Tegzes, Soprano | 11:24 |
| 3 | CHARLES DODGE: Profile _____
RICHARD BOULANGER: from Temporal Silence
E. Michael Richards, Clarinet | 6:57 |
| 4 | MOVEMENT I. _____ | 5:21 |
| 5 | MOVEMENT II. _____
DANIEL WARNER: Delay in Glass | 8:12 |
| 6 | MOVEMENT I. _____ | 2:34 |
| 7 | MOVEMENT II. _____ | 2:52 |
| 8 | MOVEMENT III. _____ | 1:19 |
| 9 | MOVEMENT IV. _____ | 3:48 |
| 10 | KAIJA SAARIAHO: Petals _____
Anssi Karttunen, Cello | 10:39 |
| | Total Playing Time _____ | 59:01 |

COVER: Alan Norton, IBM Research
NOTES: Brian Ross
SUPERVISING ENGINEER: Harry Norris

Digital Mastering:
Northeastern Digital Recording,
Shrewsbury, MA
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