

# ECU NewMusic Camerata

March 17, 2012, 3:00 pm

A.J. Fletcher Recital Hall

Urban Funk (2011)

Britton Theurer, trumpet

Britton Theurer  
(b. 1951)

Signs, Games and Messages (1989-97) (selections) Gyorgy Kurtag  
(b. 1926)

Aria (1996)

Ara Gregorian, violin

Kenji Bunch  
(b. 1973)

Music for Hi-Hat and Computer (1998)

Chris Nappi, percussion

Cort Lippe  
(b. 1938)

Sequenza VI (1967)

Luciano Berio  
(1925-2003)

Melissa Reardon, viola

Serenade for Twelve Instruments (2002)

Michael H. Weinstein  
(b. 1960)

III. Allegro

Wind Ensemble Chamber Players  
Scott Carter, Director

## Notes on this afternoon's music

*Urban Funk* is a tribute to my Motor City roots and the time I spent as a student playing with an R&B/Funk band. Although angular and atonal, it has several recurring motives and a steady pulse peppered with syncopations and loud; pregnant rests to keep the listener alert. Throughout the introduction, main theme, development, recap, and coda, the trumpet doubles as drummer and "horn" section. Rests highlight the urgency of increasingly wide leaps that seem to pit high and low registers against each other. This is a stylized, slow motion battle that reaches a peak of fragmented motivic and rhythmic intensity before the main theme returns punctuated by longer rests that now serve to defuse the accumulated momentum. This short piece invites bolder listeners to entertain the possibility of an imagined or real desire to dance.

—BT

*Music for Hi-hat and Computer* (1998) was commissioned by the American percussionist J. Landy Cosgrove, and premiered in Denmark in March of 1998. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York using the software Max, which was developed by Miller Puckette, whose technical support helped make this piece possible.

The computer tracks parameters of the hi-hat, such as pitch, amplitude, continuous pitch change, rests, articulation, timbre, tempi, etc., and uses this information to continuously control and influence all the electronic sounds via compositional and digital synthesis algorithms. Time-stretching, granular sampling, FFT-based cross-synthesis, and analysis/resynthesis using an oscillator bank, as well as more standard signal processing such as harmonizing, phasing, spatialization, etc., are employed.

The intent is to create a certain degree of interactivity between the performer and the computer in which the performer influences the computer output based on aspects of the musical expressivity of his/her interpretation of the score. Much like chamber music playing, in which individual expressivity has a fundamental influence on the entire ensemble; the feedback loop between the performer and the computer should have a positive influence on the final musical result.

Some of the sounds in the electronic part come directly from the composed hi-hat part, and are transformed by the computer in real time during the piece. Sound material from other than the hi-hat part is also manipulated. Thus, in certain cases, the musical and sound materials for the instrumental and electronic parts are one and the same, while at other times the parts

differ. This instrument/machine relationship moves constantly on a continuum between the poles of an extended solo and a duo. Musically, the computer part is sometimes not separate from the hi-hat part, but serves rather to amplify the hi-hat in multiple dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent musical voice. *Music for Hi-hat and Computer* is recorded on the ICMA/ICMC 2000 CD, Berlin, by J. L. Cosgrove; and by Diego Espinosa and the Electronic Hammer on the EMF label.

—CL

*Sequenza VI* for viola, written for a modern soloist in the widest and most responsible sense of the term, is a piece of great virtuosity (a very indirect homage to Paganini's *Capricci*) where the same basic harmonic sequence is continuously repeated, developed and transformed. It is a formal study on repetition, on the relationship between often repeated modules and modules appearing only once.

In later years *Sequenza VI* has also become a mould for other works such as *Chemins II* (for viola and nine instruments) and *Chemins III* (for viola and orchestra), both of which, while keeping intact the solo part, further expand the relevant harmonic characters and articulations of the original piece. *Sequenza VI* may thus be regarded as the central element of a triple-faced idea.

*Sequenza VI* was written in 1967 for Walter Trampler.

—LB

*The Serenade for 12 Instruments* was commissioned by "The Frank L. Battisti 70th Birthday Project," a consortium of twenty groups brought together by Dr. Frederick Harr of the Massachusetts Institute of Technology in celebration of Frank's many contributions to the field of music and especially to the development of the wind ensemble and its ever expanding repertoire. The piece was completed in February 2002, and was premiered in October, 2002.

The work is traditional in structure with a fast-slow-fast sequence of three movements; The third movement, heard this afternoon, is a Rondo-based form. Most of the melodic and harmonic material is derived from four different 12-note rows which are treated in tonally "referential" manner. The piece owes its existence to my life-long love of Dvorak's *Op. 44 Serenade in D minor* which I first performed as a student at the Pre-College Division of the Juilliard School. For many years I had wanted to compose a companion work to this masterpiece, having been fascinated by the orchestration possibilities of this unique ensemble. My own work is also centered on D, treats the instruments in the best "Bohemian" fashion, and in its last few measures gives a direct reference to its famous antecedent. —MW

# Wind Ensemble Chamber Players

Scott Carter, Director

## OBOE

Margret Amy  
Danielle Wilson

## CLARINET

Wesley Rhodes  
Laura Turkal

## BASSOON

Christina Rekeibe  
Elizabeth Bennett

## CONTRABASSOON

Jenna Franks

## HORN

Gabriella Gunther  
Alex Williams  
Peyton Chadwick

## CELLO

C.J. Collins

## CONTRABASS

Chris Buddo

**CD-11918**  
**insert**