

EDITION is a guided improvisation, exploring many of the sound possibilities of the instruments. He writes, "The music is based on the idea of *Ars Multiplacata*. No specific combination of instruments or voices have been called for. The form of this composition consists of an arrangement of various musical proportions. Sounds in motion, stationary sounds and non-sounds are presented in four contrasting registers. In this model only single moments and their relationships to one another, attractions and tensions are of importance."

MYSTERIUM CONIUNCTIONIS is dedicated to Marilyn Gist and David Kappy in celebration of their wedding. The first movement employs open horn throughout, the second uses stopped horn exclusively and the third is a transformation of elements from the first two.

SEA OF SOULS is a projected compositional computer-music "symphony" in four movements, named as a whole after the title of an exhibition of sculpture by my sister, Cherry Rahn, an exhibition which it is meant to accompany. Her work consists of "face fragments" to be hung on the walls, portraits and partly stylized likenesses of people in her home town of Geneva, New York, which convey to me a sense of great lyricism and intimacy with an almost disturbing intensity. I am trying to combine these qualities with a counterpoint of aesthetic independence. The first part of *Sea of Souls*, subtitled *Sea*, was premiered in 1993 at Meany Hall. In *Sea*, the Jungian connotations of her title are mixed with a more literal saltiness inspired by my love of sailing, the rhythms and state of mind induced by prolonged contact with the surface of the ocean, and heightened awareness of the winds and of the contours of the earth around and below the sea.

This is the second part, called *City*. In some ways, it continues the rhythms and feel of *Sea*, but in other ways is a contrast to it, as the oceanic contrasts with life in the city. The *Sea* and the *City* have rhythms of living that are not entirely dissimilar, but with dissimilar content, moving from nature to civilization, from a kind of oversoul view to the divisively particular granularity of highly differentiated individuals who, both glued together and slightly cracked in a dissonant environment by the dynamics of their association, the accidents of economics, and the play of power, sometimes manage to temper the harshness of this reality with more human kinds of relatedness and affection.

For both *Sea* and *City*, the sounds have been generated on a computer, using my Lisp Kernel software. Many different kinds of signal-processing and sound generation are used, typically in the form of many thousands of "notes" each with 20 to 40 parameters. To handle control information of this magnitude, I am using a graphics interface to the Lisp Kernel with which I can hand-draw figures that become sound. The Lisp software also generates graphics algorithmically, using an algorithm for the compression of video information called "iterative function systems," but running this algorithm in reverse—that is, directly specifying the coefficients of the affine transformations and probabilities comprising the iterative function system, and decompressing this device into a complex graphical figure. Both the hand-drawn and generated figures are then subjected to variations by a second layer of affine transformations. These various figures are then expanded again and re-transformed within Lisp as they turn into audio control information for digital sound synthesis.

[Notes by John Rahn]



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THE SCHOOL OF MUSIC

presents

# THE CONTEMPORARY GROUP

William O. Smith and  
Stuart Dempster, Co-Directors

8:00 PM  
February 14, 1994  
Meany Theater

CD  
CG7  
1994  
2-14

DAT 12,304

CASS 12,305

PROGRAM

12,306

DAT 102 BOLOS FOR FOUR TROMBONES (1962).....<sup>(5'20)</sup> Jan Bark / Folke Rabe  
(b. 1934 / b. 1935)

Jay Bulen, Scott Higbee, Chad Kirby, David Marriott, Jr.

103 SONATA (1972).....<sup>(6'55)</sup> Edison Denisov (b. 1929)  
*Lento*  
*Allegro*

Joel Barbosa, *clarinet*

105 NEXUS FOR STRING QUARTET (1986).....<sup>(15'10)</sup> Richard Karpen (b. 1957)  
*SCHOLARSHIP STRING QUARTET*  
Kui He and Xiao-po Fei, *violins*  
Donna Fogle, *viola*, Zoltan Stefan, *cello*

104 SEQUENZA I FOR FLUTE SOLO (1958).....<sup>(5'06)</sup> Luciano Berio (b. 1925)  
Pamela Ryker

INTERMISSION

106 MAI (1975).....<sup>(5'58)</sup> Ryo Noda (b. 1948)  
Boyd Phelps, *alto saxophone*

107 EDITION (1969).....<sup>(6'03)</sup> Werner Heider (b. 1930)  
Andrea Mogil, *flute*; Taina Karr, *oboe*; Joel Barbosa, *clarinet*;  
Lorraine Fader, *horn*; Jason Schilling, *bassoon*

108 MYSTERIUM CONTIUNCTIONIS (1991).....<sup>(10'33)</sup> William O. Smith (b. 1926)  
David Kappy, *horn*

109 SEA OF SOULS, PART 2: CITY (1994).....<sup>35'</sup> John Rahn (b. 1944)

CASS 12,306 A

(12,306 B is taped direct version)  
(line-out from original master tape)

I first heard BOLOS when these two Swedish composers brought a tape of the piece to the San Francisco Tape Music Center in the early sixties. The composers told me how they had each played two parts overdubbing into the total of four for the first radio performance. A few years later I heard BOLOS played live by the Kulturkvartetten (Jan Bark, Folke Rabe, Runo Ericksson and Jørgen Johansson.) The work had a profound influence not only on me but also on Robert Erickson, the composer of *Ricercare d 5 for Trombones*, which I commissioned. They have been active in new music circles for years, even touring with their theater company in Houston at the New Music America festival in 1986.

[Notes by Stuart Dempster]

The SONATA for solo clarinet by the Soviet composer Edison Denisov is in two movements. The first is a particularly good example of Denisov's melodic style: the tempo is slow, and the figures develop within a very limited range using a great many micro-intervals to create a kind of nostalgic chant effect. As in all Denisov's writing, an appearance of melodic freedom is achieved by means of complex rhythmic patterning. The second movement, which makes a great demand on the performer, is organized around the repetition of a pivot note A<sup>b</sup> acting as the center point of a constellation of figures based on highly disjunct intervals.

NEXUS, a single movement work for string quartet, was composed in 1986. The work is in the form of a series of episodes that are characterized mostly as fast and demanding on the virtuosity of the players. These episodes are connected by transitional music in order to create a thread of continuous dramatic unfolding from beginning to end.

[Notes by Richard Karpen]

With his *Sequenza*, Berio wished to compose a series of pieces, each of which would allow a soloist to extend the boundaries of his musical isolation as far as possible. Three of these 'Sequenzas' ('SEQUENZA I FOR FLUTE SOLO,' 'II for harp solo' [which was carried further in the work for harp and orchestra, *Chemins*], and 'IV for piano solo') treat in the main the problem of a polyphony which is based on the multiplicity of action. That which here appears paradoxical (the flute after all can only produce one note at a time) makes 'SEQUENZA I' a remarkable composition from this point of view. Although it employs a great number of variations in the mode of tone production on the flute, and also includes the action of playing and performing in the notation of the structures, in the musical working out of the source of sound, in the rhetoric of a pastoral metaphysic, it is the most traditional of the three pieces connected with breathing. It is also the oldest of the 'Sequenzas.'

Ryo Noda, a concert saxophonist and composer, has been a soloist throughout Europe, Japan, and the United States. His works for wind instruments are noted for their successful blend of Japanese and Western art forms. Many of his compositions have achieved a permanent position in the standard repertoire of concert saxophonists. MAI combines elements of Kabuki music, shakuhachi (Japanese flute) playing, and contemporary saxophone technique to create a dramatic musical work rich in exotic imagery.

Werner Heider studied piano, composition and conducting in Nuremberg and Munich. He is the director of the Colloquium Musicale, the Kammermusik + Jazz, and the Ars Nova ensembles.

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