

presents

THE MODERN
MUSIC ENSEMBLE
(INVERTED SPACE)

7:30 PM

November 6, 2014

Floyd and Delores Jones Playhouse

Lobby performance

COMPOSITION 1960, #7 / LAMONTE YOUNG (b. 1935)

PROGRAM

VIOLIN PHASE (1967) STEVE REICH (b. 1936)

Luke Fitzpatrick / Jason Moody / Allion Salvador / Corentin Pokorny

SEPTET (1985)ALVIN LUCIER (b. 1931)

Mona Sangesland, *alto flute* / Alexander Tu, *clarinet*
Jamael Smith, *bassoon* / Luke Fitzpatrick, *violin*
Alessandra Barrett, *viola* / Melissa Kersch, *cello*
Tyler Cigich, *bass* / Marcin Pączkowski, *electronics*

INTERMISSION

AC/DC (1996)MICHAEL GORDON (b. 1956)

Daria Binkowski, *flute* / Ivan Arteaga, *clarinet* / Luke Fitzpatrick, *violin*
Sonja Myklebust, *cello* / Brooks Tran, *piano*

CRITICAL BAND (1988)JAMES TENNEY (1934 - 2006)

Allion Salvador, *violin* / Gwen Franz, *viola* / Alessandra Barrett, *viola*
Melissa Kersch, *cello* / Tyler Cigich, *bass*
Alexander Hoelzen, *alto flute* / Daria Binkowski, *bass flute*
Alexander Tu, *clarinet* / Kevin Baldwin, *saxophone*
Jamael Smith, *bassoon* / Trevor Cosby, *horn* / David Sloan, *trumpet*
Elizabeth McDaniel, *trombone* / Julio Cruz, *tuba*
Kaley Lane Eaton, *voice* / Jacob Sundstrom, *electric guitar*
Marcin Pączkowski, *electronics*

STEVE REICH's *VIOLIN PHASE* (1967) was written following his early tape pieces *It's Gonna Rain* and *Come Out* as well as *Piano Phase*, his first instrumental piece dealing with phasing. The concept of phasing involves one musical or spoken line, either instrumental or electronic in origin, slowly accelerating tempo against the same line that maintains tempo. The result is a sonic instability that resolves when the accelerating line snaps back in place, but now ahead, of the non-accelerating line. In *VIOLIN PHASE*, played tonight with four violins, the initial motive begins with one violin before adding the violin that will phase. The third and fourth violins are then added following two separate phase cycles where the violins become 4 and 8 eighth notes apart, respectively. Between these phase moments, various countermelodies are introduced and superimposed over the resulting patterns caused by the violins now set apart. Variants of these countermelodies are eventually phased themselves, allowing for an extensive and exhausting use of very minimal musical material.

-Luke Fitzpatrick

ALVIN LUCIER, long time professor at Wesleyan University, is a pioneer in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics through electronic processes. Lucier's seminal work, *"Music for Solo Performer"* (1965), amplifies alpha brain waves through EEG which triggers percussion instruments. His more recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space and create "beats" between the dissonance. In *SEPTET* for Three Winds, Four Strings and Pure Wave Oscillator a single oscillator tone, tuned to Middle C, sounds continuously throughout the performance; the players minutely vary the pitches of their tones to produce beats of different speeds.

-Sonja Myklebust

MICHAEL GORDON was born in Florida and grew up in Nicaragua and an Eastern European community in a jungle on the outskirts of Managua. His music is an eclectic mix of his experiences with underground rock bands in New York City and his formal training in composition at Yale with Martin Bresnick. He is a founding member of the Bang on a Can Festival and Ensemble.

-Daria Binkowski

“*AC/DC* is based on a simple, almost pop, chord progression that somehow found its way into 11/8, the basic time signature that runs throughout the whole piece. I layered oddly phrased melodies on top, with the cello playing a pizzicato bass groove.

AC/DC was commissioned by the Alternate Currents ensemble, which made me think about electricity. I’m not a scientist or engineer, so I was free to imagine that alternating currents were something like two different speeds or rhythms going on simultaneously.”

-MICHAEL GORDON

The concept of choice, microtonal expansion and drone are all central elements to JAMES TENNEY’S *CRITICAL BAND* (1988). Written for any 16 or more sustaining instruments, *CRITICAL BAND* begins like most pieces: with tuning. By establishing a drone of a 440 Hz A that is enhanced by a tape delay system, Tenney begins to slowly add note choices that expand above and below the central pitch of 440 Hz. As the piece progresses, the close microtonal relationships expand to larger intervals that allow the piece to be eventually perceived beyond the critical bandwidth frequency range of the opening.

-Luke Fitzpatrick

Inverted Space would like to thank the University of Washington School of Music and the Center for Digital Arts and Experimental Media (DXArts) for their support for this concert. Special thanks to Marcin Pączkowski for his fantastic technical expertise.