

Corwin Series Concert

States of Change

October 15, 2021 | 7:30 pm | Lotte Lehmann Concert Hall

program

Pl@y (2008)

Federico Schumacher

6-Channel Acousmatic Work

Reverie (2020)

Leah Reid

8-Channel Acousmatic Work

Le Aurores Pourpres (2019)

Stéphane Roy

Stereophonic Acousmatic Work

Coalescence (2021)

João Pedro Oliveira

Stereophonic Visual Music Work
World Premiere

Signes Émergents (2002-03)

Mario Mary

8-Channel Acousmatic Work

*Presented by the University of California, Santa Barbara Division of Humanities and Fine Arts
in the College of Letters and Science and the UC Santa Barbara Department of Music.*

UC SANTA BARBARA

Program Notes

Pl@y | Federico Schumacher

We love to play. In reality we are big children who have not managed to transform ourselves into “real” adults and we continue to play, now with things a little more serious, like music. But in this game of music, as in games and as in life, it happens more often than we would like to encounter unforeseen situations, different from what we expected. Sometimes we lose.

This music is dedicated, with great friendship, to Anette Van de Gorne.

Reverie | Leah Reid

Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes’ gears and chimes. In the work, the music boxes’ sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

Les Aurores Pourpres | Stéphane Roy

This work conjures up a dreamy vision. Two spaces, two contrasting climates. First, at the edge of dawn, a calm and serene horizon, cold and blue. Suddenly this space becomes enclosed, the cold light growing purplish to the point of becoming incandescent. The place fills with wild, excited creatures whose acoustic traces are contrapuntal to the clash between tectonic materials in motion.

Here again, the acousmatic writing proceeds from an esthetics marked by contrasting morphological signatures whose mutations are unpredictable and bring to mind colours, textures, and shapes. The work starts with long, stable, diaphanous stretches of sounds, akin to laments. These are brutally perturbed by cracklings, granulates, and “acoustic arcs” generated by saturation that rips the sound screen apart.

The materials in *Les aurores pourpres* come from sound synthesis and treated acoustic source recordings. To achieve this result, I had to go back to old sound banks from the early 1990s I had collected in the course of a year of creation and programming at Stanford University (California, USA).

To form the materials of the work, I used an infrared motion sensor that allowed me to control, through the gestures of one hand, up to five audio parameters simultaneously in additive synthesis and modelling synthesis applications. I used the same controller to treat my materials old and new, notably in the software Cecilia. Using this infrared sensor allowed me to imprint a gestural signature, lively and organic, to the morphology and outlook of the sounds, and to let the expressive qualities of the material come through.

[English translation: François Couture, x-19]

Coalescence | João Pedro Oliveira

Coalescence is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.

Signes émergents (Emerging signs) 2003 | Mario Mary

Commissioned and Realized at the GRM

First Prize Bourges 2003 (France); Public Prize CIMESP 2003 (Brazil); First Prize Pierre Schaeffer 2003 (Italy)

The title comes from a reflection on contemporary music and from a possible redefinition of the contemporary term. “I think that at this time, when certain twentieth-century music techniques are commonplace, the music that has the most right to be called “contemporary” is the one that gives

Program Notes (continued)

indications of going beyond the twentieth-century. Put another way, today's true contemporary music is the one that produces the emerging signs of the aesthetic trends of the new century ... "

The *Signes émergents* macroform is organized into two parts of 9 and 6 minutes respectively. The first (Haulie) is a music with implacable articulations that organize the musical discourse and give a tenacious character to the work. Orchestrating sounds and actions was a resource used to reinforce each musical intention. Unlike orchestration in instrumental music, electroacoustic orchestration allows (in addition) to work in a detailed way the spatial location of each integral element of the sound. The different planes and internal panoramic movements are essential aspects to enrich the internal life of the sound. In this way, work on sound material, acoustic space and musical discourse are always closely related.

The second part (Bouge, bouge!) is a study on certain possibilities of spatialization for an eight-track device. Implicitly, there is a tribute to the spinning atmospheres of Fellini's films, where the characters parade one after another, as if the camera (the viewer) was in a moving quay.

About the Artists

Federico Schumacher (Santiago, Chile, 1963)

Composer and researcher in Faculty of Arts, University of Chile

Studies at the Faculty of Arts of the University of Chile, France and Canada. Doctor in Music (Federal University of Minas Gerais, Brazil). As a composer he has dedicated himself to the composition of acousmatic works, for which he has received various awards and distinctions in Chile and abroad. As a researcher he has been interested in the history of electroacoustic music in Chile and in musical cognition related to the acousmatic musical experience. He has conducted and participated in research projects funded by the National Agency of Research and Development (ANID) Chile, and the National Music Fund of the Ministry of Culture and Arts.

Leah Reid

Dr. Leah Reid is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color.

In recent reviews, Reid's works have been described as "immersive," "haunting," and "shimmering." She has received numerous awards and honors, including the American Prize in Composition—Vocal Chamber Music Division for her pieces *Apple* and *Single Fish*, first prizes in the 8th KLANG! International Electroacoustic Composition Competition for her piece *Reverie*, the Tesselat Electronic Music Competition for *Sk(etch)*, The Franz Schubert Conservatory International Composer Competition for *Apple*, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition for *Reverie*, the Film Score Award for *Ring, Resonate, Resound* in Frame Dance Productions' Music Composition Competition, the International Alliance for Women in Music's Pauline Oliveros Award for her piece *Pressure*, and Honorable Mentions in Classic Pure Vienna International Music Competition and WOCMAT's 2018 NCTU International Phil Winsor Computer Music Competition. Her works are published with Ablaze Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores.

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, Sean Ferguson, Ana Sokolovic, and Brian Paul Harman. She has taught at Stanford University (Stanford, CA), University of the Pacific (Stockton, CA), and at Cogswell Polytechnical College (San Jose, CA). She is currently an Assistant Professor at the University of Virginia (Charlottesville, VA), where she teaches courses in music composition and technology.

About the Artists (continued)

Stéphane Roy

Stéphane Roy is a composer of acousmatic music. He employs a flexible approach, which, after a lengthy exploration of the sound material, allows him to extract expressive properties. These properties materialize in his recent works as tragic and sometimes unbounded writing, and as a sustained dramatic tension.

He is the author of several articles as well as a book on the analysis of electroacoustic music (*L'Harmattan*, Paris, 2003) which won the Prix Opus du Livre in 2005. In 2021 his last CD, *L'inaudible*, won the 2019-2020 Opus Prize in the Contemporary Music category. Stéphane Roy has also won prizes and mentions in national and international electroacoustic composition competitions. His works have been presented on several occasions in both Europe and the Americas.

He holds a doctorate in electroacoustic composition and a Ph.D. in musicology from the University of Montreal. He has taught at the University of Montreal, Queen's University (Ontario) and in music conservatories, both in Quebec and abroad. Stéphane Roy is an associate composer at the Canadian Music Center (CMC), and his works have been published under various labels, including empreintes DIGITALEs.

João Pedro Oliveira

João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Magisterium Prize, Giga-Hertz Award, 1st Prize in Metamorphoses competition, three times the 1st Prize in Music Nova Competition, 1st Prize in Monaco Electroacoustique. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Mario Mary

Mario MARY holds a PhD in "Aesthetics, Sciences and Technology of the Arts" (Paris 8 University, France). He is currently Professor of Electroacoustic Composition at the Academy Rainier III of Monaco and Artistic Director of Monaco Electroacoustique - International Encounters of Electroacoustic Music.

Between 1996 and 2010 he taught Computer Assisted Composition at Paris 8 University, where he created and directed the Concerts Series of Computer Music.

Mario Mary begins his musical studies in Argentine, where he's graduated as Composition Professor at the National University of La Plata. Simultaneously, he studied Orchestral Conducting and Computer Music. Since 1992 he has continued his studies in Paris, at GRM, National Conservatory of Music, IRCAM and Paris 8 University.

Teacher, researcher and composer, Mario MARY, won more than twenty prizes in competitions of instrumental, electroacoustic and mixed media music composition in France, Italy, Belgium, Finland, Portugal, Czech Republic, Poland, Brazil and Argentina. Gave a hundred lectures and courses in different countries in Europe and Latin America. His aesthetic concerns are oriented towards the search for music that generates signs emerging from the aesthetic tendencies of the new century. Since the 90s he has developed the techniques of Electroacoustic orchestration and Polyphony of space. His works are played in the most important international manifestations of contemporary music.

ipt.univ-paris8.fr/mmary