

Clapp Recital Hall

Music
for
Flute & Computer
Presented by
Kara DeRaad
&
Tamara Chadima
and
The Electronic Music Studio

Sunday, February 4th, 2001

8:00 P.M.

Clapp Recital Hall



Program

- Slope-Cluster-Spiral.....John Ritz
Tamara Chadima, Flute
- Synergy.....Pablo E. Furman
Tamara Chadima, Flutes
- A River from the Walls.....Linda Antas
Kara DeRaad, Flute
- Well of Fancy Dry.....Matt Malsky
Tamara Chadima, Flute
- Solfeggietto.....Michael S. Cash
Tamara Chadima, piccolo & Kara DeRaad, Flute

Performers

Kara DeRaad is currently pursuing an M.A. degree at The University of Iowa, where she is a student of Dr. Tadeu Coelho and serves as teaching assistant in the flute studio. Ms. DeRaad was the winner of the 2000 University of Iowa School of Music Concerto Competition. She was a semi-finalist in the 2000 National Flute Association Young Artist Competition and won second prize in the 1997 National Flute Association Orchestral Audition and Masterclass Competition. She completed her Bachelor of Music degree at the University of Michigan. Her principal teachers include Tadeu Coelho, Jeffrey Zook, Leone Buyse, and Claudia Anderson.

Tamara Chadima is currently a graduate student at the University of Iowa where she studies with Dr. Tadeu Coelho. She graduated Magna Cum Laude with a Bachelor of Music degree from San Jose State University, CA where she was a student of Isabelle Chapuis Starr. Ms. Chadima has been playing the flute for fourteen years and was originally taught by her mother, Joanne Chadima. She received first prize for the 1998 Mu Phi Epsilon Scholarship Competition at San Jose State University and was awarded as the Outstanding Graduating Senior in the Music Department at SJSU. She also won the SJSU Concerto Competition and was a soloist with the SJSU Chamber Orchestra.

Notes from the Composers

Synergy, for flutes and tape

The work is scored for amplified Alto, C, and Bass flutes (one player) and tape. The change in flutes is used as a means to extend the tessitura of the instrumental part. The score calls for various sound emitting techniques and melodic ornamentation through microtonal appoggiaturas, as well as timbre modification by means of amplification and sound processing. The resulting combination of instrument and tape is that of a quite free invention in two voices.

Slope-Cluster-Spiral is written for flute and live electronics. The electronic sounds are generated in real time using a Kyma system. The pitch, amplitude, and duration of the sounding flute control variables that generate the electronic sounds. Much of the rhythm is improvised, allowing the performer to both control and react to the electronics, in a conversational manner.

Well of Fancy Dry

Perhaps it's only human nature, but I'm often motivated by what I can't seemingly have. That's the case with this piece. I wanted counterpoint in the instrumental writing despite the fact that this work is for solo flute. The time honored method for producing this illusion of multiple melodic lines is through registral juxtapositions, and I've followed that practice in the extreme here-particularly in the opening movement. The electronics make literal that feature of the composition.

Second, I wanted the combination of flute and electronics to defy accepted notions of space. Just as your depth perception relies on having two eyes, it's commonly accepted that binaural hearing allows you to place sounds in space. My presumption here is that having two ears only confuses matters, and makes locating the flute's spatial placement that much more of a challenge.

In performance, the sound of the flute always activates the electronics (pay no attention to the woman behind the curtain, she's just babysitting the equipment.) In the first movement, the flute's sound is divided into three registers (high, middle, & low), percussive sounds, and soft sounds. Each of these is processed separately. The contrapuntal lines are algorithmically generated in the next two movements. In the second, the flute plays against recordings of itself. The computer listens for hints of phrases to record and later reassembles these fragments into new lines. The final movement uses a synthesized resonant model of a tubular bell to construct a gamelan-like accompaniment.

A River from the Walls

I have always been quite taken by rivers, visually as well as philosophically. A river is one manifestation of an eons-old cycle which includes water's existence as both an invisible body of water in the air and as a collection of molecules into a constantly-transforming entity with changing patterns of direction, speed, color, and depth. For one listener, this piece inspired a vision of water condensing on the walls, trickling down, forming pools, streams, and eventually a powerful river. I was struck by this image, both as it relates to various musical aspects of the piece and to the compositional process in general. *A River from the Walls* was realized using Common Music, a variety of signal processing techniques in Csound, and RT.

Solfeggietto is a title of a keyboard piece by C.P.E. Bach that I played when I was younger. The principle of this keyboard piece is to have a rapid, single line melody which both hands share. I have redone this with a flute and piccolo, giving them a melody with wide registral shifts that the two performers must share.

Composers

John Ritz was born in 1978 in Iowa. He studies composition with Lawrence Fritts at the University of Iowa. Composing since the age of 15, he has written many works drawing upon his experience in a variety of genres, including rock, jazz, classical, and improvised music.

Pablo E. Furman was born in Buenos Aires, Argentina, where he began university studies at the Universidad de Buenos Aires and the Conservatorio Julian Aguirre. He emigrated to the United States in 1976 and continued his education at the University of California at Los Angeles where he received, in 1987, a Ph.D. in composition. Upon graduation he took a position at the University of California, Berkeley where he taught courses in harmony and Latin American music. In 1989 he took a position at San Jose State University, California. He currently teaches composition, music theory, electro-acoustic music, music of Latin America, and coordinates the music composition program.

Furman's recent awards include a California Arts Council award in music composition (2000), a 1999 Koussevitzky Commission award, and a 1996 Simon Guggenheim Memorial Foundation

composition award in the competition from Latin America and the Caribbean. He is the recipient of two research fellowships from the California State University for 1993 and 1995, and a SJSU President's Special Recognition Award in 1996. He has been a guest composer at Stanford University's Center for Computer Research in Music and Acoustics, and guest composer in residence at the Djerassi Artist Foundation in Woodside, California.

His compositions have been performed by the Earplay ensemble, the New Music Works ensemble, and played at the conference of the Society for Electro-Acoustic Music in the U. S. (SEAMUS), the Centro Cultural Recoleta, Buenos Aires, Argentina, the International Computer Music Conference, the Mid-American New Music Festival at Bowling Green, Ohio, the Foro Internacional de Música Nueva (Mexico City), the Festival Internacional de Música Contemporánea (Guanajuato, Mexico), the 1993 Convention of the National Flute Association, and the Santa Cruz New Music Works series. Recordings include *Matices Coincidentes*, for quartet and electronics, SEAMUS CD (1999), *Concerto for Ensemble and Electronics*, Centaur-CDCM (2000). His work *Synergy*, for amplified flute and electronics is recorded on a CD produced by the Mexican Instituto Nacional de Bellas Artes, and Centaur Records CDCM vol. 26. Music for Alto Saxophone and Electronics is recorded in "The Electric Saxophone" CD by saxophonist John Sampen, Capstone Records CPS-8636.

Linda Antas is a doctoral student and graduate staff assistant at the Center for Advanced Research Technology in the Arts and Humanities at the University of Washington.

Matthew Malsky has composed concert works for soloist and mixed chamber ensembles, often with live and pre-recorded electronics, and soundtracks for film and video. His works have been performed throughout the United States, Europe, Asia and Australia by ensembles such as the Contemporary Chamber Players at the University of Chicago, the Minnesota Composers Forum, the Musik Factory (Norway), on the radio in Buffalo, St. Paul, and Toronto, and at numerous international contemporary music festivals. He received the doctorate in composition from the University of Chicago where he studied with Howard Sandroff, Ralph Shapey, and Shulamit Ran. He is an Assistant Professor of Music at Clark University (Worcester, MA USA) where he serves as Director of the Computer Music Studio/Multimedia Lab.

Michael Cash is a graduate student majoring in composition. He has a degree in music from the University of Iowa and has studied composition with Dr. D.M. Jenni, Dr. Marc Weber, Dr. Michael Eckert, and Dr. Lawrence Fritts. Michael is currently working as a Research Assistant for the Electronic Music Studios.