

Saturday, February 22, 2014, 8pm  
Hertz Hall

**eco ensemble**  
David Milnes, *conductor*

PROGRAM

Franck Bedrossian (b. 1971)    IT (2004; rev. 2007)

<i>flute, piccolo, alto flute</i>	Stacey Pelinka
<i>bass clarinet</i>	Bill Kalinkos
<i>alto saxophone</i>	David Wegehaupt
<i>violin</i>	Hrabba Atladottir
<i>cello</i>	Leighton Fong
<i>piano</i>	Ann Yi

Pierre Jodlowski (b. 1971)    Limite Circulaire (2008)

<i>flute, alto flute, bass flute</i>	Tod Brody
<i>electronics</i>	Greg T. Kuhn and Jeff Lubow

INTERMISSION

György Ligeti (1923–2006) Chamber Concerto (1969–1970)

Corrente  
Calmo, sostenuto  
Movimento preciso e meccanico  
Presto

<i>flute, piccolo</i>	Stacey Pelinka
<i>oboe, oboe d'amore, cor anglais</i>	Kyle Bruckmann
<i>clarinet 1</i>	Peter Josheff
<i>bass clarinet, clarinet 2</i>	Bill Kalinkos
<i>horn</i>	Alicia Telford
<i>tenor trombone</i>	Brendan Lai-Tong
<i>harpichord, Hammond organ</i>	Ann Yi
<i>piano, celesta</i>	Karen Rosenak
<i>violin 1</i>	Jennifer Curtis
<i>violin 2</i>	Dan Flanagan
<i>viola</i>	Ellen Ruth Rose
<i>cello</i>	Leighton Fong
<i>double bass</i>	Richard Worn

## ECO ENSEMBLE

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*Cal Performances' 2013–2014 season is sponsored by Wells Fargo.*

**Franck Bedrossian (b. 1971)**  
**IT (2004; rev. 2007)**

Throughout his career, Franck Bedrossian has embraced a sonic phenomenon categorized by saturation, or an excess accumulation of matter, energy, movement, and timbre. His compositional training at the Paris Conservatoire with Gérard Grisey and Marco Stroppa—and later with Philippe Leroux, Brian Ferneyhough, Tristan Murail, and Philippe Manoury at IRCAM—have helped him explore potential uses of electronics toward the creation of saturated sounds and to transition between them. Bedrossian's works have been performed in Europe and more recently in the United States by a number of prestigious new music ensembles, including Ensemble l'itinéraire, Ensemble 2e2m, Ictus, the Ensemble Intercontemporain, the Orchestre National de Lyon, and the San Francisco Contemporary Music Players. Many prominent festivals have seen performances of his works, and he has been the recipient of numerous awards, such as the Hervé-Dugardin prize at SACEM and the Prix Pierre Cardin from the Institut de France. Bedrossian was a Rome Prize Fellow at the Villa Medici from 2006 to 2008. In September 2008, he joined the music department at UC Berkeley, where he has since served as Assistant Professor of Composition.

Bedrossian's *IT* forcefully engages audiences into a spectacular array of orchestral colors formed from imaginative extended techniques and virtuosic gestures. Certain recurring figures—frenetic saxophone and clarinet runs, dense syncopated piano chords, and cello solos—carry free-jazz associations, as their combinations and mutations erupt with cinematic effect. *IT*'s form is derived from tensions between these elements and the ways in which they are accumulated. In an interview at the Music Biennale in Venice (also featuring composer Raphaël Cendo), Bedrossian expressed his interest in the dramatic potential of the tension between precision in a musical score and the uncertainty of sonic material itself. This dramatic tension is exuberantly portrayed throughout this piece, as its riotous orchestral colors burst into frenetic motion. *IT* was written for the musicians of the Ensemble 2e2m, to which it is dedicated.

**Pierre Jodlowski (b. 1971)**  
**Limite Circulaire (2008)**

Pierre Jodlowski centers his work as a composer, performer, and media artist at the crossroads of multiple contemporary artistic fields: dance, dramaturgy, visual arts, film, and electronic music. He has written music for films, created installations, composed operas, and radiophonic pieces, and has enjoyed performances and commissions from many prominent contemporary music ensembles in France and abroad. Jodlowski's works have a strong presence in the contemporary sound-art scene and have been the recipient of such awards as the Prix Claude Arrieu (2002) and the Prix Hervé Dugardin (2012) from SACEM. Jodlowski currently co-directs the electronic-music studio éOle in Blagnac, a suburb of Toulouse, France. He has held this position since 1998.

*Limite Circulaire* explores an imaginative array of sonic possibilities from a concert flute and its bass and alto siblings. As part of a collaboration with the flutist Cedric Jullion, *Limite Circulaire* began as a studio research project which produced 1,050 sounds from the three instruments in question. This database was culled from a variety of extended techniques (e.g., key-slapping and multiphonics) and a wide range of pitches and timbres. These sound objects become the building blocks of *Limite Circulaire* and are piled up through a clear process of accumulation. The electronics work only to mediate repetition, *Limite Circulaire*'s insistent mode of forward motion, blurring the perceptual limits between detail and larger structure.

Jodlowski's piece takes its title and inspiration from M. C. Escher's woodcuts *Circle Limit* (II, III, and IV, most notably) that use the geometric features of the hyperbolic plane to suggest a spherical infinity within the confines of a two-dimensional circle. In the composer's own words: "The music I have composed does not try to strictly reproduce the principle of Escher's paintings, but it shares the same type of perception, here transposed from the spatial domain to a temporal one. Pileups bring us to perceive the relation to time in a non-linear way because, in each section, some elements are repeated over and over; it is by their

stubborn presence that others [elements] are perceived.”

**György Ligeti (1923–2006)**  
**Chamber Concerto (1969–1970)**

György Sándor Ligeti was one of the most influential compositional forces in the second half of the 20th century. Born in Transylvania, he first studied composition at the Klausenburg conservatory with Ferenc Farkas before continuing his studies at the Franz Liszt Academy in Budapest. In 1956, political and artistic motivations brought him to Western Europe, with a unique style centered on the idea of gradually mutating textures formed through tightly composed polyphonic figurations. His time at West German Radio’s electronic-music studio in Cologne established him as a fellow pioneer of New Music with such composers as Stockhausen, Kagel, and Boulez.

Ligeti’s Chamber Concerto came at a pivotal moment in his compositional career. On the one hand, this piece can be thought of as a culmination of Ligeti’s work on “micropolyphony,” a texture-based compositional process he once described as “a tissue so dense, that the individual parts become inaudible and only the resulting intermingling harmonies are effective as form.” Certain elements of the Chamber Concerto, namely melodic prominence at key moments, points to a lyrical-minded process that the composer would fully embrace throughout the 1970s. On this change in compositional attitude, Ligeti said: “I no longer listen to rules on what is to be regarded as modern and what as old fashioned.”

The Chamber Concerto’s first movement begins with a dazzling example of micropolyphony, as simple motives move forward in close canonic proximity. While themselves full of movement, these motives working together suggest stasis, as if one were running in place. This texture is interrupted by a *tutti* arrival on one sustained pitch in octaves, opening up the movement to explore a broad chromatic line. In the second movement, micropolyphony still pervades, but this time more slowly, allowing chromic lines, in the *oboe d’amore*, for example, to emerge as melody. Movement three explores Ligeti’s fascination with mechanical objects—clocks, in particular—with gestures that are as playful as they are mathematical. As each member of the ensemble plays repetitive figures at different speeds, a sensation of multiple simultaneous tempi comes to the fore. The resulting sonic clockwork recalls his *Poème Symphonique* (1962), scored for 100 metronomes. In the final movement, Ligeti explores the concerto aspects of this piece, as it prominently features dialogue between soloists, instrument groups, and the ensemble as a whole. Microtonal passages are passed between the various timbres of the ensemble as melodic fragments, notably in the horn and violin, that serve as harbingers of Ligeti’s compositional future. With characteristic wit, the Chamber Concerto ends not with a declamation, but rather with a smirk, or perhaps a question mark.

*Notes by Alexander Stalarow, graduate student in musicology, UC Davis*

**T**HE ECO ENSEMBLE is a group of experienced, highly skilled Bay Area musicians dedicated to performing new music from established and emerging composers. Its mission is to enrich and serve the Bay Area's cultural life through the creation, performance, and dissemination of new music by composers from Berkeley and around the world.

*What does "eco" stand for?* Like other art forms, new music doesn't exist in a vacuum—it is part of the fabric that makes up our cultural landscape. The San Francisco Bay Area generally (and Berkeley in particular) plays an essential role in the eco ensemble's formation: our musicians, composers, media, and audience are all part of the region's vibrant cultural scene. We are both influenced by—and exert influence on—the artistic ecology within which we exist. The name "eco" acknowledges this ecology and locates our work as part of the Bay Area's abundant cultural community.

**David Milnes** serves as conductor of the eco ensemble, Berkeley's professional new music ensemble in residence, as well as Music Director of the UC Berkeley University Symphony Orchestra since 1996. In his early years, he studied piano, organ, clarinet, cello, and voice, and briefly entertained a career as a jazz pianist, appearing with Chuck Mangione, Gene Krupa, Billy Taylor, and John Pizzarelli. After receiving advanced degrees in conducting from SUNY Stony Brook and the Yale School of Music, and studying with Otto-

Werner Mueller, Herbert Blomstedt, Erich Leinsdorf, and Leonard Bernstein, he won the prestigious Exxon Assistant Conductor position with the San Francisco Symphony, where he also served as Music Director of the highly acclaimed San Francisco Symphony Youth Orchestra, which he led on its first European tour in 1986.

Mr. Milnes has conducted frequently in Russia and the Baltics, serving as Music Director of the Riga Independent Opera Company and as a principal guest conductor of the Latvian National Symphony. Recent engagements have included appearances at the MANCA Festival in Nice, France, with the Philharmonic Orchestra of Nice; in Mexico, at the Festival Internacional El Callejón del Ruido with the Guanajuato Symphony Orchestra; and in Russia, with the Novosibirsk Symphony Orchestra. He has collaborated in performances with Frederica von Stade, Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton, David Starobin, and Chanticleer, and has appeared at the Santa Fe, Tanglewood, Aspen, and Monadnock music festivals. A dedicated proponent of new music, from 2002 to 2009 Mr. Milnes was Music Director of the San Francisco Contemporary Music Players, with whom he commissioned and premiered many new works from around the world. He has made recordings of music by John Anthony Lennon, James Newton, Edmund Campion, Jorge Liderman and Pablo Ortiz.