



Saturday, April 25, 2015, 8pm
Hertz Hall

eco ensemble
David Milnes, *conductor*

PROGRAM

Philippe Leroux (b. 1959) De la texture (2006)

Tod Brody *flute*
Peter Josheff *clarinet*
Hrabba Atladottir *violin*
Ellen Ruth Rose *viola*
Leighton Fong *cello*
Travis Andrews *guitar*
Ann Yi *piano*
Daniel Kennedy *percussion*

Edmund Campion (b. 1957) Auditory Fiction II (2014)
West Coast première

Loren Mach *percussion I*
Daniel Kennedy *percussion II*

INTERMISSION

Franck Bedrossian (b. 1971) Epigram I (2009) & Epigram II (2013)
Performed without interruption.
United States première

Stacey Pelinka *flute*
Peter Josheff *clarinet I*
Annie Phillips *clarinet II*
Alex Camphouse *horn*
Hrabba Atladottir *violin I*
Dan Flanagan *violin II*
Ellen Ruth Rose *viola*
Leighton Fong *cello*
Ann Yi *piano*
Loren Mach *percussion*
Dan Levitan *harp*
Donatienne Michel-Dansac *soprano*

Special thanks to the Center for New Music and Audio Technologies (CNMAT).

eco ensemble

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Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Philippe Leroux (b. 1959)
De la texture (2006)

For more than 20 years, Philippe Leroux has opened ears worldwide with music that radiates energy, revealing the inner life of individual sonorities against a musical background that is always buoyant and in flux. Already central to France's contemporary music scene, Leroux writes spontaneously playful, yet carefully constructed scores that are winning him ever greater recognition from ensembles in the United States.

Born in Boulogne, Leroux took up the piano and the guitar before entering the Paris Conservatoire to study composition with Ivo Malec and electro-acoustic music with Guy Reibel and Pierre Schaeffer; his other teachers have included Olivier Messiaen, Franco Donatoni, Betsy Jolas, and Iannis Xenakis. Leroux's thoughts on harmony and tone color have been linked to the experiments in "spectral music" carried out by Murail and Grisey, who sought to derive musical material from the internal structure of sounds. His music also distinguishes itself through its attention to pulse, rhythm, and momentum. According to Dominique Druhen, an expert on Leroux's work, the composer is preoccupied with "movement—its birth, its death, and the conservation of that energy which enables its continuation."

Pondering such abstract concerns suggests a certain philosophical—almost mystical—depth below the sparkling surface of his scores. Indeed, the composer's commentary on the creative process often resembles prose poetry as much as musical analysis: "Sound actions (*élans*, races, downfalls, surges, pulsations...)...are then set in motion by processes of transformation which are more or less continuous (compression/dilation, acceleration/deceleration, shifting of a pitch or timbre, dephrasing/rephrasing, accumulation/filtering, substitution, emerging/submerging, mimicry...) And whose limits (beginnings and ends of the processes, cadences, stages, changes of harmonic mode, mirror axes, di-

verse articulations...) define the different surroundings of the journey (from where one is leaving/to where one is going)."

Even without delving into the technical components of Leroux's style, one can appreciate the emphasis on motion in the titles of some of his best known works: the chamber piece *Fleuve* ("River," 1988), the quintet *Continuo(ns)* ("Continuo/Let's Continue," 1994) and the Violin Concerto (*d'*)*ALLER* ("(on)GOING," 1995). Underlying these evocative titles are myriad ways of creating and dispelling momentum. In (*d'*)*ALLER*, for example, rapid scales and arpeggios seem to shrink and expand as notes are added or removed, forming a shimmering backdrop for the contest between soloist and ensemble. This concerto is the central panel in Leroux's triptych *Continuo(ns)-(d')ALLER-Plus Loin* (1999–2000), whose title collectively spell out what might be considered an artistic credo: "Let us go further."

Much of Leroux's recent music involves the gradual transformation of sound sources. Sometimes these transformations are concrete, as in the chamber work *AAA* (1996), which takes a quotation from Baroque composer Jean-Philippe Rameau's *La Poule* ("The Hen") as the springboard for a voluble chatter of variations. Typically, however, Leroux's sound modulations are more abstract; for example, the 1998 trio *De l'épaisseur* ("On Density") explores the title concept by creating a "tangle of lines" that change over time, presenting different intensities of tone color, register, texture, and dynamics. Even more strikingly, in *M* (1997, for two pianos, percussion, and electronics), the composer analyzed the attack and decay of selected piano sonorities to generate electronic sounds intimately related to their acoustic roots, creating a remarkable fluidity between electronic and non-electronic timbres.

Leroux's works have been commissioned by the French Ministry of Culture, the Orchestre Philharmonique de Radio France, IRCAM, Ensemble Intercontemporain, Festival Musica, Les Percussions de Strasbourg, Norway's

BIT 20, and the Belgian group Ictus. His music has been heard around the world at the Tempo, Music Today, Agora, Roma-Europa, Nuove Synchronie, Bath, and numerous other festivals, as well as in performance by New York's New Music Ensemble and the BBC Symphony Orchestra. In 1994, he received SACEM's Hervé Dugardin prize, and two years later, he won their second prize for (*d'*)ALLER. He has since received SACEM's "prix de compositeurs," the André Caplet prize of the Académie des Beaux-Arts de l'Institut de France, the Paul and Mica Salabert prize for *Apocalypsis*, and the Arthur Honegger prize from the Fondation de France. Leroux's *Continuo(ns)* was the subject of a book published by L'Harmattan, and the composer himself has written many articles on contemporary music. From 1993 to 1995 he was Resident at the Académie de France in Rome, and from 2001 to 2006 he taught composition and computer music at IRCAM. In 2005–2006, he was also Professor of Composition at McGill University in Montreal as part of the Fondation Langlois, and from 2007 to 2009 he was Composer in Residence at the Arsenal de Metz and with the Orchestre National de Lorraine.

Describing *De la texture*, Leroux explains that the work and its title spring from Baroque ideas of texture and the composite rhythms of superimposed lines or voices: "By playing and listening to Jean-Philippe Rameau and François Couperin, I became aware that the connotations of decorative order that generally suggest the notion of ornamentation don't represent at all the immense rhythmic richness and polyrhythmic activity of this music. The superimposition of ornamental figurations (in different fingers of both hands playing the harpsichord, for example) generate complex rhythmic encounters that possess a definite musical function.

"In addition, my music has always involved the decomposition of rhythmic figures in a superposition of different meters. In this piece, I have thus attempted to combine ornamentation, figures, and polyrhythmic strata.

To achieve this, I've constructed textures based upon the superimpositions of layers, recalling rhythmic formulas of the French military drum (even though I'm not particularly militaristic myself). There are flams, *coups anglais*.... I've used around 30 formulas just as I did in my piece *De la vitesse* for six percussionists [2001].

"In a way, *De la texture* is the tale of a Big Bang. There is an explosion. A material that consists of a multitude of sonic particles, of grains and rhythmic micro-cells is about to spread, moved by an energy that makes it consume the space of the concert hall, until it forms a spatial figure modeled after the square of the autumn constellation Pegasus. The three spaces that are the space of writing (canons/delays, resonance/reverberation), the acoustical space (concert hall), and the space of interpretation (the positions of the musicians in the hall) come together to form only one space."

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San Francisco Contemporary Music Players

Edmund Campion (b. 1957)

Auditory Fiction II (2014)

Edmund Campion spent his formative years at Columbia University and IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. At IRCAM, he composed *Losing Touch* for vibraphone and electronics (1995). He was eventually commissioned by IRCAM for the full-scale ballet *Playback*, the meta-compositional environment for piano and computer *Nat-Sel*, and a work for improvising saxophone and interactive computer system, *Corail*. In 2012, as the Composer in Residence with the Santa Rosa Symphony, and to celebrate the opening of the Green Music Center, he composed *The Last Internal Combustion Engine*, a full-scale Concerto Grosso with electronics and the Kronos Quartet. Joshua Kosman of the *San Francisco*

Chronicle called the piece “a vivid and richly imagined concerto.” In 2014, the American Composers Orchestra released a CD of his work *Practice*, for orchestra and electronics.

Renowned international ensembles have collaborated with Mr. Campion, including Les Percussions de Strasbourg, which commissioned and released *Wavelike and Diverse* on their 50th-anniversary CD set. Other premières include *Auditory Fiction* (2011), commissioned by Société Générale for Radio France; *Small Wonder (The Butterfly Effect)* (2012), commissioned by the Serge Koussevitzky Foundation for the San Francisco Contemporary Music Players; and *Auditory Fiction II*, written for the eco ensemble for the 2014 Venice Music Biennale. In 2012, Mr. Campion was awarded the Goddard Lieberson Fellowship, given by the American Academy of Arts and Letters to a “composer of exceptional gift.” Other prizes from a long list of accolades include the American Rome Prize and the Lili Boulanger Prize.

Mr. Campion is currently Professor of Music Composition at UC Berkeley and Director at the Center for New Music and Audio Technologies (CNMAT). A monograph CD of the works of Mr. Campion by the San Francisco Contemporary Music Players, with David Milnes, is available on Albany records.

Current projects include *Cluster X*, a co-commissioned piece written for the Ensemble Intercontemporain in collaboration with audiovisual artist Kurt Hentschläger. *Cluster X* will be premiered in Paris on October 9, 2015, and will tour to the United States for performances at Cal Performances on November 9, 2015, and in Chapel Hill, North Carolina, on November 10, 2015.

Composed for eco ensemble percussionists Dan Kennedy and Loren Mach, *Auditory Fiction II* was premiered at the Venice Biennale for Music in 2014. Each piece in the *Auditory Fiction* series features live musicians performing with the aid of computer-generated in-ear click-tracks. Inaudible to the audience, the special cueing sounds provide

auditory timing instructions to the performers via headphones. With the click-tracks in place, the musicians are enabled to perform any independent tempo relationship: accelerate, decelerate, change phase, and at any rate. The techniques involved depend on recent software tools designed and developed at CNMAT by John MacCallum, Matt Wright, Mr. Campion, and others.

Mr. Campion explains the ideas behind the *Auditory Fiction* series:

“In 1970, Steve Reich created *Drumming (Part I)*, a piece for four percussionists who use a West African-inspired performance practice, in which the musicians play at slightly different and dynamically shifting tempi. This difficult-to-master technique creates fascinating and ever-changing patterns derived from simple base rhythms. *Auditory Fiction* formalizes this approach, and allows independent and dynamically flexible tempi to be designed and executed by human performers. Computers and digital sound have been capable of calculating and performing in this manner for decades; but the story is evolving, now that these special affordances are shaped into tools for music composition and live performance. Yet even as the software opens up new vistas in music timing, it also provokes new questions and creates new difficulties in performance practice and aesthetics.

“Alternate models of music time that move beyond the single master-clock paradigm certainly exist. But the problem for the Western-trained composer is how to write down the results, how to compose with it, and how to transmit the performance instructions. *Auditory Fiction* combines aural support (in-ear clicks) with new scoring methods that together enable fine-grain control over multiple and simultaneous streams of time.

“In *Auditory Fiction*, the musicians become capable of performing feats of temporal magic—acts that defy perceptual logic and sometimes cause the listener to hear things that are not actually present. All the while, the performers must remain tethered to the digital clockwork as they act out the instructions and

on schedule. This tension between the human and the technological, the musical and the nonmusical, is what creates the *Auditory Fiction*. In tonight's performance, the two percussionists play only two amplified wooden drums. This is my small homage to Steve Reich and a reminder that new ways of doing things should start simply. Outside of amplifying the instruments, there is no other electronic or digital processing in the piece. An attentive listener might hear something unreal, fictitious, or even suspicious. For me, the unseen technological force drives the musical outcome into the realm of fiction. The musicians are actors who deliver a message relating as much to computation and perception of time as to what it means to be and remain human in a hyper-technological era."

To learn more, visit edmundcampion.com and cnmat.berkeley.edu.

Franck Bedrossian (b. 1971)
***Epigram I* (2009) & *Epigram II* (2013)**

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 *l'itineraire*, *2e2m*, *Ictus*, 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.

About *Epigram I* and *Epigram II*, he writes:

"In following the path of Emily Dickinson's work, the reader is always on his or her own, because Dickinson has never presented her poems within cycles or chapters that can guide us through or direct our progression in a clear and explicit way. And if, among all of her poetry, the resonances do exist, they are often secret and mysterious.

"I was reminded of this unique experience in developing the musical form of *Epigram I* and *Epigram II*, and thought that its temporal progression should return this peculiar feeling.

"So I chose poems whose succession is not the consequence of an organizing will, but rather an ensemble of poetic associations, where the themes of loneliness and search for identity are constantly reappearing. In this way, the whole puzzle formed by the isolated poems should never give an impression of uniformity. To achieve this sensation, most of the texts were not chosen *a priori*, but more often during the composition and depending on the poetic atmosphere created by the flow of the music itself. Then, transitions, instrumental interludes, and silences appeared that suggest connections between the different poems. Eventually, I wanted to develop a musical form that could possibly embody the poetry of Emily Dickinson that is complex, dramatic, unpredictable, and ambiguous.

"*Epigram I* and *Epigram II* are the first two episodes of a cycle for instrumental ensemble and soprano voice currently being written. The set will feature six movements in total, for a duration of 40 minutes.

"*Epigram I* is dedicated to Donatienne Michel-Dansac, and *Epigram II* to Françoise and Jean-Philippe Billarant."

Franck Bedrossian

Epigram I

Texts by Emily Dickinson

288

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us—don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

1695

There is a solitude of space
A solitude of sea
A solitude of death, but these
Society shall be
Compared with that profounder site
That polar privacy
A soul admitted to itself—
Finite Infinity

255

To die—takes just a little while—
They say it doesn't hurt—
It's only fainter—by degrees—
And then—it's out of sight—

A darker Ribbon—for a Day—
A Cape upon the Hat—
And then the pretty sunshine comes—
And helps us to forget

The absent—mystic—creature—
That but for love of us—
Had gone to sleep—that soundest time—
Without the weariness—

290

Of Bronze—and Blaze—
The North—Tonight—
So adequate—it forms—
So preconcerted to itself—
So distant—to alarms—
And Unconcern so sovereign
To Universe, or me
Infects my simple spirit

With Taints of Majesty—
Till I take vaster attitudes—
And strut upon my stem—
Disdaining Men, and Oxygen,
For Arrogance of them—

My splendors, are Menagerie—
But their competeless Show
Will entertain the centuries
When I, am long ago,
An Island in dishonored Grass—
Whom none but Beetles—know.

297

It's like the Light—
A fashionless Delight—
It's like the Bee—
A dateless—Melody—

It's like the Woods—
Private—Like the Breeze—
Phraseless—yet it stirs
The proudest Trees—

It's like the Morning—
Best—when it's done—
And the Everlasting Clocks—
Chime—Noon!

Bedrossian

Epigram II

Texts by Emily Dickinson

470

I am alive—I guess—
The Branches on my Hand
Are full of Morning Glory—
And at my finger's end—

The Carmine—tingles warm—
And if I hold a Glass
Across my Mouth—it blurs it—
Physicians—proof of Breath—

I am alive—because
I am not in a Room—
The Parlor—Commonly—it is—
So Visitors may come—

And lean—and view it sidewise—
And add "How cold—it grew"—

And lean—and view it sidewise—
 And add “How cold—it grew”—
 And “Was it conscious—when it stepped
 In Immortality?”

I am alive—because
 I do not own a House—
 Entitled to myself—precise—
 And fitting no one else—

And marked my Girlhood’s name—
 So Visitors may know
 Which Door is mine—and not mistake—
 And try another Key—

How good—to be alive!
 How infinite—to be
 Alive—two-fold—The Birth I had—
 And this—besides, in—Thee!

388

Take your Heaven further on—
 This—to Heaven divine Has gone—
 Had You earlier blundered in
 Possibly, e’en You had seen
 An Eternity—put on—
 Now—to ring a Door beyond
 Is the utmost of Your Hand—
 To the Skies—apologize—
 Nearer to Your Courtesies
 Than this Sufferer polite—
 Dressed to meet You—
 See—in White!

871

The Sun and Moon must make their haste—
 The Stars express around
 For in the Zones of Paradise
 The Lord alone is burned—

His Eye, it is the East and West—
 The North and South when He
 Do concentrate His Countenance
 Like Glow Worms, flee away—

Oh Poor and Far—
 Oh Hindred Eye
 That hunted for the Day—
 The Lord a Candle entertains
 Entirely for Thee—

Texts from *The Complete Poems of Emily Dickinson* (Boston: Little, Brown & Co.)

THE 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.