

**Elektroakustische Musik aus New York City, Freitag, 14.10.2016, 21 Uhr Glockenhaus**

**42. Festival NEUE MUSIK LÜNEBURG**

vom 9. bis 15. Oktober 2016

Freitag, 14.10.2016, 21 Uhr Glockenhaus

Nachtkonzert

Zusammenstellung von **Hubert Howe**, Emeritus Professor of Music, Aaron Copland School of Music  
Queens College of the City University of New York

**Moderation: Dirk Schattner**

# Elektroakustische Musik aus New York City

Joel Gressel **Under the Radar** (8:33)

*Under the Radar alternately develops two melodic strands – a 12-note motif that spirals upwards, and a three-part 34-note melody that repeats several notes. The piece originally began with the 12-note material that now enters after 30 seconds. The piece moves from presenting strands sequentially towards ever greater overlapping. The final 30 seconds of the piece, the complex endpoint of all this evolution, was “copied” and placed at the beginning. There it seems to ask a question, to which it provides an answer at the end. The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds. Under the Radar was composed in the spring of 2015 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.*

Jacob Elkin **Dreamscape III. Dawn** (9:32)

Dawn is the final movement of an imaginary dream soundscape. The piece combines environmental sounds, music, and speech to artificially create a shifting atmosphere. “Dawn” represents the gradual rebirth of the mind into consciousness. In the first section, natural life is clearly presented. In the second section, the chaos of modern existence is foreshadowed. Time becomes increasingly unstable as lucidity returns. Dreamscape is composed of audio within creative common license and in the public domain.

Elizabeth Hoffman **Allamuchy** (9:37)

*Using a few natural sounds, comb filters, and other digital signal processing techniques, Allamuchy (2001) explores moving through, and being surrounded by various densities of substance. Broad motions and energies coexist with a counterpoint of purely musical elements. The latter suggests internal perspectives which are part of a non-temporal but narrative-like set of impressions. These ultimately dissipate, allowing a return to ordinary time. This piece emanated from my interest in finding ways to integrate sampled*

Margaret Schedel      **Oppositional Surge** (4:39)

*Oppositional Surge: An opposition surge occurs when a rough surface or particulate cloud becomes brighter when illuminated from behind the observer; in astronomy this can be seen as a abrupt and noticeable increase in the intensity of a celestial body as its phase angle of observation approaches zero. The fixed media work Oppositional Surge explores sudden changes in intensity as acoustic masses shift, unfold and dissolve. Oppositional Surge was commissioned by Dale Parsons for the Kutztown University Planetarium.*

Judy Klein      **Railcar** (9:08)

*Railcar was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was premiered in 2008 at the 38th Festival Synthèse, Bourges, France. At one end of the railcar was a glass bin, filled with paper clips. I added the few I had brought with me, in memory of the lives of so many.*

Fred Szymanski      **Sinking Air** (8:04)

*Sinking Air is inspired by the sudden downdrafts in rainstorms that are sometimes called microbursts and involve three stages: Downburst, outburst, and cushion. These three stages are reflected in the non-linear behavior of the sound phenomena of the piece. To create the piece, I treated certain sounds interactively, using a micro-compositional approach to the sound field. The texture was built from particle format synthesis routines. An instrument was built that could be used to extend the mechanical-energetic conditions of the sound from recordings of acoustic strings being bowed, scraped, hit, and rubbed. The piece has been diffused for eight channels. Sinking Air received the first prize in the electroacoustic music category at the Monaco International Electroacoustic Composition Competition (CICEM) and was premiered at the Monaco Electroacoustique in May 2015.*

Angelo Bello      **GENDYN Etude 4.1** (2:36)

*GENDYN Etude 4.1 (2015) was computed by the New GENDYN Program, developed by Peter Hoffmann, who suggested that “the New GENDYN Program, in addition to being a customized tool for the analysis of a single musical piece, [is] a generic ‘stochastic composition instrument’, much in the sense of interactive computer composition.” For this exemplary etude, executed in 2015, I implement the GENDYN’s capacity to generate separate yet interdependent entities in time, linked by their dependency on initial conditions as determined á priori and applied to the algorithm.*

Hubert Howe      **Inharmonic Fantasy No. 4** (video, 9')

*Inharmonic partials are sounds that are not harmonically related to each other, as they are in most instrumental or vocal sounds, because they do not combine to create a sense of pitch. Inharmonic Fantasy No. 4 is another in the series of pieces I have written in order to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. In this work, the sounds are all compressed into the very small acoustic space of less than a perfect fifth. While each sound occupies only that small area, the tones within each passage sometimes are also compressed within a small space, or are spaced widely over the acoustic spectrum. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. The piece was written in 2014 and synthesized using csound. After the music was completed, Sylvia Pengilly created the video to the music.*

Hubert Howe      **Expansions** (7:17)

*Expansions is so named because each note in the basic framework is “expanded” by another group of notes. Textures are presented so that the expanded notes both fade into a complex envelope or are attacked individually. All notes are tempered pitches. The*

**Hubert Howe** recently retired from the Aaron Copland School of Music at Queens College of the City University of New York, where he had taught since 1967. In addition to composing, he is now Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle.

**Angelo Bello** has a multidisciplinary background in engineering, science and music, with a focus on algorithmic composition. He received his MS in Electrical Engineering from Drexel University, and a BS in Electrical Engineering from Penn State University, while also studying piano and electronic music composition. During a three year study and research residency at Les Ateliers UPIC, now the CIX, Centre Iannis Xenakis, he researched the UPIC system, while earning a Diplôme d'Étude Aprofondies (Diploma of Advanced Studies) from the University of Paris 8 under the direction of composer Horacio Vaggione. He is currently employed at the United Nations in New York as a broadcast systems engineer and media asset data analyst.

**Fred Szymanski** is a New York-based sound and image artist. His sound and image works have received awards and recognition from, among others, Musica Nova (Prague), the IMEB (Bourges), and the CICEM (Monaco). His work has been performed at many festivals, including the 2015 Monaco International Electroacoustic Festival, NYCEMF 2015 (New York), ICMC 2015 (Denton, Texas), SonicLIGHT (Amsterdam), Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), the 9th Biennale of the Moving Image (Geneva), Mutek (Montreal) (as part of RML's CineChamber), and Club Transmediale (Berlin). He has participated in the shows "What Sound Does a Color Make" at the Eyebeam Center (New York) and "Bit Streams" at the Whitney Museum of Art, and has exhibited at the Diapason Gallery for Sound (New York). His piece "Flume" was included in the third a-chronology, "An Anthology of Noise and Electronic Music," released by Sub Rosa (Belgium) and, under the name Laminar Project, Szymanski has released work with Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat.

**Jacob Elkin** is a freelance trombonist, composer and arranger in the NYC area. He completed his bachelor's degree in trombone performance at the University of Cincinnati College Conservatory of Music and his masters degree in performance at Queens College. Mr. Elkin's works have been performed by many NYC based chamber ensembles including Contemporaneous and Parthenia Viol Consort.

**Judy Klein** received degrees in music both in the United States and in Switzerland. She studied computer music with Charles Dodge and was a long-term affiliate of the Brooklyn College Center for Computer Music (BC-CCM), while it was under his direction. She taught computer music composition at New York University, and for many years, she was the consultant for electro-acoustic music at the New York Public Library for the Performing Arts, Lincoln Center. Her music has received honors and performances worldwide and can be heard on the ICMA, SEAMUS, Open Space and Cuneiform labels. She currently resides in New York, is a guest composer at the Columbia University Computer Music Center and serves as a contributing editor for The Open Space Magazine and for Perspectives of New Music.

**Margaret Anne Schedel** is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital arts, culture and technology. She ran SUNY's first Coursera Massive Open Online Course (MOOC), an introduction to computational arts. Schedel holds a certificate in Deep Listening and is a joint author of Cambridge Press's Electronic Music. She recently edited an issue of Organised Sound on the aesthetics of sonification and her two of her pieces are featured on the REACT recording by Parma Records. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra the percussion ensemble Ictus, and the reACT duo. Her research focuses on gesture in music, the sustainability of technology in art, and sonification of data. She sits on the boards of 60x60, the International Computer Music Association, is a regional editor for Organised Sound and an editor for Cogent Arts and Humanities. In her spare time she curates exhibitions focusing on the intersection of art, science, new media, and sound.

**Elizabeth Hoffman** composes in acoustic and computer-driven media. She also writes on facets of analysis and representation in electroacoustic and avant-garde musics, with articles in *The Computer Music Journal*, *Organized Sound*, and *Perspectives of New Music*. Compositional interests include a focus on timbre, texture, and spatialization. Her music appears on empreintes DIGITALes, NEUMA, Centaur, World-Edition, Capstone, Innova, and Everglade labels. Recent reviews cite her “visionary sound collages” (Chain DLK USA, Reviews). Recognition has come from the Bourges, Prix Ars, and Pierre Schaeffer competitions, the Seattle Arts Commission, ICMA, and the Jerome Foundation, and the MacDowell Colony. She collaborated on computer music projects over the past few years with instrumental and video artists including Jane Rigler, Anna Weisling, dancer Elena Demyanenko, Uilleann pipes player Ivan Goff, clarinetists Marianne Gythfeldt and Heather Roche, Andy Kozar, the FLUX Quartet, Jay Crone, and Patti Cudd. Elizabeth Hoffman is Professor in the NYU Music Department and co-directs Waverly Labs, department facilities for artistic research in computer music.

**Joel Gressel** (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

## Übersicht 2016

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## 40 Jahre NEUE MUSIK LÜNEBURG

Innovation und Kreativität bestimmen seit 40 Jahren die Aktivitäten des Fortbildungszentrums für Neue Musik (FBZNM)

Die Schnittstelle Mensch – Maschine war von Beginn an die Grundidee der Phantasieentwicklung des FBZNM. Live-Elektronik als Möglichkeit zur Erweiterung des Potentials von Stimme und Instrument unter Einbeziehung improvisatorischer Gestaltungspraktiken führt zu immer neuen Dimensionen der Klangentfaltung. Neue Klang- und Hörräume zu entwickeln, mit anderen kreativen Kunstformen im Sinne künstlerischer Multimediaprojekte zusammenzuwirken – dies ist die spannende Zukunftsperspektive. Die anregenden Erscheinungsformen dieses Bereichs Neuer Musikgestaltung erfahrbar zu machen ist eine Aufgabe.

## 38. Internationale Studienwoche für zeitgenössische Musik vom 1. bis 7. Mai 2016, Lüneburg

Die 38. Internationale Studienwoche für zeitgenössische Musik präsentiert in 7 Live-Konzerten und in 7 Nachtkonzerten elektroakustischer Musik internationaler Studios, Seminaren und Workshops Entwicklungstendenzen Neuer Musik, wobei die Klangerweiterungen von Stimme/ Instrument mit Hilfe elektronischer Medien im Vordergrund steht. Komponisten, Musikwissenschaftler, Musikpädagogen, Interpreten, Teilnehmer und Hörer gehen auf Entdeckungsreise in die faszinierende Klangwelt gegenwärtigen Musikschaffens. Der direkte Kontakt zu den Ausführenden, lässt das Hörerlebnis vertiefen, das Unerhörte erfassen, das Neue verstehen.

## 42. Festival NEUE MUSIK LÜNEBURG vom 9. bis 15.10.2016, Lüneburg

Das 42. Festival NEUE MUSIK LÜNEBURG präsentiert in Live-Konzerten und Nachtkonzerten für elektroakustische Musik Entwicklungstendenzen Neuer Musik. In den Live-Konzerten steht die Klangerweiterungen von Stimme/ Instrument mit Hilfe elektronischer Medien im Vordergrund.

## **Live-elektronische Musik, Live-Elektronik und Elektronische Musik**

Kompositum aus dem engl. Adjektiv live, lebend, lebendig, wirklich, aktuell, direkt, unmittelbar, Heute: Instrumentale oder vokale Klänge, die in Echtzeit elektronisch verarbeitet werden (Veränderung der Klangqualität und Transformationen im Raum).

15./16.1., 29./30.1., 12./13.2., 8./9.4., 29./30.4., 27./28.5., 3./4.6., 24./25.6., 8./9.7., 7./8.10., 25./26.11., 9./10.12.2016

Zeitplaner: Freitag 16.00 - 20.00 Uhr und Samstag 12.00 - 20.00 Uhr

Änderungen vorbehalten.

## **Impressum**

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