



Saturday, November 20, 2010
7:30 pm. Walter Hall

gamUT ensemble

Norbert Palej, director
Constantine Caravassilis, assistant conductor
Adam Scime, composer-in-residence

Olivier Messiaen (1908-1992) Feuilletts Inédits [Unpublished Pages] for Onde Martenot and Piano

György Kurtag (b. 1926)

Eszká-Emlékszaj [S. K. - Remembrance Noise]

1. A damaszkuszi út / Road to Damasacus
2. Kant - emlékszaj / Kant - Remembrance Noise
3. Két sor a 'Tekercs'-bl (első-utolsó) / Two lines from 'Tapes'
4. Kavafisz-haiku
5. Hogy ki ne jöjjünk a gyakorlatból / So that we never get out of practice
6. A puszta létige szomorúsága / The sadness of the bare copula
7. Les Adieux

Marta Herman, soprano

Kazimierz Serocki (1922-1981)

Swinging Music

György Kurtag

A Kis Csáva [The Little Predicament]:
Mov. IV: "Nachtstück" [Night-Music]

Hans Werner Henze (b. 1926)

Ein Kleines Potpourri

Brief Intermission

Luciano Berio (1925-2003)

Opus Number Zoo
Anastasia Tchernikova, conductor

Alfred Schnittke (1934-1998)

Three Madrigals
1. Sur une étoile (Alexandra Smither, soprano)
2. Entfernung (Eliza Johnson, soprano)
3. Reflection (Sara Schabas, soprano)
Constantine Caravassilis, conductor

Henryk Mikołaj Górecki (b. 1933)

Good Night
Mov. III
Alexandra Smither, soprano

gamUT ensemble

Flute Tristan Durie	Horn Ben Coleman	Violin Paolo Griffin	Voice Eliza Johnson Marta Herman Sara Schabas Alexandra Smither
Oboe Tze Yeung Ho	Trombone Elburz Sorkhabi	Viola Alexander McLeod	
Clarinet Michael Dassios	Percussion Jonathan Smith	Double Bass Adam Scime	
Bassoon Sheba Thibideau	Guitar Alexei Orechin	Keyboard Rosano Coutinho Saman Shahi Anastasia Tchernikova Lynn Wei Jialiang Zhu	
EWI (Electric Wind Instrument) Bruno Degazio	Harp Alaina Seabourne		

NOTE ON MESSIAEN'S *FEUILLETS INÉDITS*

Olivier Messiaen - *Feuillets Inédits (Unpublished Pages)* - for Ondes Martenot and Piano. (12:00)

These four movements were assembled from manuscript notes by Messiaen's widow, Yvonne Loriod, and published in 2001, some nine years after the composer's death. The movements are entitled:

1. Presque lent et berceur
2. Lent (Merle Noir)
3. Bien Modéré (Fauvettes des Jardins, Fauvette à tête noir)
4. Lent

You will no doubt recognize in these pieces several of Messiaen's well-known techniques - impressionistic parallel chords built on his "modes of limited transposition"; static ostinati; erratic melodic and rhythmic contours derived from birdsong; additive rhythms. All of these are used in the service of his unique style that might be described as a sort of "extended liturgical music", based ultimately in the composer's experience of the mystical aspects of the Catholic faith.

These pieces also colourfully employ a variety of registrations for the Ondes Martenot, which I attempt to reproduce tonight with the combination of synthesizer and Electronic Wind Instrument (EWI). The Ondes Martenot is an early monophonic (i.e. capable of producing only one note at a time) electronic instrument (first practical design, 1928). It is characterized both by its sound-producing circuitry and by its performance controls. The circuitry allows for the combination of up to seven different waveforms and their modification by such idiosyncratic electro-mechanical devices as a spring reverb and a loudspeaker embedded in a metal gong. The performance controls include a keyboard as well as a ribbon, which can be used for pitch glissandi and vibrato.

As a wind player, I was intrigued by the possibility of adapting these pieces to the EWI, which is by nature also monophonic. I have simulated the seven waveforms of the tone generator using the Yamaha VL1 synthesizer, and also included simulations of the spring reverb and the gong-embedded loudspeaker. The performance controls of the Ondes are reproduced via the corresponding capabilities of the EWI, such as embouchure-based pitch control (for vibrato) and careful control of articulation to simulate the glissando. I have also taken the liberty of occasionally using other timbres characteristic of the VL1, but not possible on the Ondes, such as multi-phonics in the "bird music" sections of movement 3.

- Bruno Degazio