

Thomas Adès, Oliver Knussen and many others. Ms. Ray has been featured in the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber Orchestra, the German ensemble Compañia and the Blue Rider Ensemble of Toronto, with which she made the first Canadian recording of Schoenberg's *Pierrot Lunaire*.

The **Southern California Resource for Electro-Acoustic Music (SCREAM)** was started by Barry Schrader in 1986 and began as a loose consortium of colleges and universities in the Los Angeles area that offer programs in electro-acoustic music. The purpose of SCREAM is to present annual concerts of new electro-acoustic music. Over the years, the membership and the nature of the consortium changed, but at one time or another, it included California Institute of the Arts, California State University Dominguez Hills, California State University Long Beach, Los Angeles Harbor College, Pomona College, and the University of California Los Angeles. There was also a yearly series of radio presentations over KPFK-FM under the direction of Jeannie Pool during the 1990s. After many reorganizations, SCREAM became a curated series under Schrader's direction in 2003, presenting yearly programs at REDCAT. SCREAM is funded by an ongoing grant from California Institute of the Arts, which makes these concerts possible.

UPCOMING PERFORMANCES

January 28 – February 1: Teatro de Ciertos Habitantes *Monsters and Prodigies: The History of the Castrati*

SCREAM 08: VIC RAY ELECTRIC

December 10, 2008
8:30pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts

CALARTS



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Wednesday, December 10, 2008 | 8:30pm

PROGRAM

<i>Bad Times Coming</i> (1996)	Shaun Naidoo
from <i>Voices and Piano</i> (1998–2007) Hanna Schygulla Billie Holiday Bonnie Barnett	Peter Ablinger
<i>Foret Mecanique</i> (2006) Los Angeles première	Daniel Wohl
<i>The Body of Your Dreams</i> (2002) –INTERMISSION–	Jacob ter Veldhuis
<i>Young American Inventions</i> (2007) Los Angeles première	Steven L. Ricks
<i>awhirl</i> (2008) World première Winner of the SCREAM International Competition for works for piano and electronics	Rand Steiger
<i>Due (Cinta)mani</i> (2002)	Eric Chasalow
<i>Credo</i> (2007)	Shaun Naidoo

Made possible through a generous grant from The Netherland-America Foundation, with support from Abby Sher and The Consulate General of the Netherlands.

PROGRAM NOTES

***Bad Times Coming* (1996)** Shaun Naidoo
Bad Times Coming uses the factory presets on a Roland JV-1080 synthesizer module as the basis for the electronic part. The mainly percussive sounds were selected for their referential quality, evoking resonances of B-movie scores, cabaret, and rock music. These sounds, in combination with a frequently adversarial piano part, explore in the first two parts the juxtaposition of violence and dark humor. The humor disappears in the final section, and although the piano seems to win the game the victory is quiet, dark, and enigmatic. *Bad Times Coming* was written for Vicki Ray and premiered during the 1997 PianoSpheres season. *Bad Times Coming* is dedicated to the memory of maverick South African rock star James Phillips.

–Shaun Naidoo

one day after 9-11 and released on DVD, CD and SACD by Chandos. At the Holland Festival 2005, the première of *...NOW...* for stereophonic orchestra, with live triggered videos by Jaap Drupsteen, performed by the Royal Concertgebouw Orchestra, received standing ovations.

With hundreds of performances and broadcasts worldwide each year, JacobTV is one of the most-performed European composers. Several portrait concerts have taken place in Brussels, Cologne, and Amsterdam. In May 2007 a three-day JacobTV Festival took place at the Whitney Museum of American Art in New York. At the same time a box-set trilogy was released containing 12 hours of audio and video, on bastamusic.com.

Daniel Wohl (1980) is a composer of electronic and acoustic music based in Brooklyn. Born and raised in Paris, France, he began by playing four-hand improvisations at the piano and performing with various bands. Today, his music is geared towards exploring musical processes and textures, while also integrating the use of found sounds and electronics in many pieces. Influenced by contemporary art and imagery, as well as experimental rock and electronica, his compositions have been played around the country by ensembles and performers such as the American Symphony Orchestra, the Da Capo Chamber Players, St. Luke's Chamber Ensemble, the University of Michigan Philharmonic, and performers such as Tara Helen O'Connor and Vicki Ray. Awards, commissions and grants have come from ASCAP; the Look and Listen Festival, New York; Austin Peay State University; New York Youth Symphony First Music; Society for New Music; the Definiens Project C3 competition; Meet the Composer; and the Brooklyn Arts Council for his work with the Transit ensemble.

Most recently, he was a featured composer in both Da Capo's Sonic Youth at Symphony Space concert, and St Luke's Chamber Ensemble 2nd Helpings series at the Chelsea Art Museum and DIA, Beacon. This year he has been granted a 2008 ASCAP Morton Gould Award for his orchestra piece *Helium*, an ASCAP Plus award, and a New York Youth Symphony commission, which will be premièreed at Carnegie's Weill Recital Hall in 2009. He will also be one of the featured composers at the MATA Interval Series in March 2009.

Daniel Wohl completed his Master's Degree at the University of Michigan School of Music, studying with Bright Sheng and William Bolcom, and at Bard College with Joan Tower. He has also studied with Julia Wolfe, David Lang, and Michael Gordon at the Bang on a Can Summer Institute. Daniel teaches music composition and theory at Sarah Lawrence College, New York.

ABOUT THE PERFORMER

Pianist **Vicki Ray** performs internationally as a soloist and collaborative artist. She is a member of the award-winning California E.A.R. Unit and Xtet. As a founding member of PianoSpheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire, her playing has been hailed by the *Los Angeles Times* for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." A long-time champion of new music, Ms. Ray has worked with György Ligeti, John Adams, Pierre Boulez, Elliott Carter, Steve Reich, Esa-Pekka Salonen,

next solo CD release is due out by the end of 2009 and will feature recordings by Fear No Music of Oregon, Flexible Music of New York, and BYU faculty pianist Scott Holden. Additional information, including sound clips, are available at: www.stevericks.com.

Rand Steiger's compositions have been commissioned and performed by many leading ensembles including the American Composers Orchestra, Ensemble Intercontemporain, and the Los Angeles Philharmonic, where he held the position of Composer Fellow. He has engaged in computer music research throughout his career, including collaboration on works with real-time signal processing with Olivier Pasquet at IRCAM, and Miller Puckette at UCSD. Steiger is also active as a conductor, and has led many premières, including works by Andriessen, Babbitt, Boulez, Ferneyhough, Riley, and Rzewski, and performed as conductor on several recordings including operas by Hilda Paredes and Anthony Davis, and works by Carter, Reynolds, Stockhausen, and Xenakis. A faculty member at CalArts from 1982 through 1987, he is currently Professor and Chair of the Music Department at U.C. San Diego.

Dutch avant pop composer JacobTV (aka **Jacob ter Veldhuis**, 1951) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. During the eighties he made a name for himself with melodious compositions, straight from the heart and with great effect. JacobTV is preoccupied with American media and world events and draws raw material from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design. In his so-called boombox works, he makes superb use of electronics, incorporating soundbites from political speeches, commercials, interviews, talk shows, TVangelists, and what-have-you—"urban songs" with a colorful mix of high and low culture.

Long queues at the box office for the four-day JacobTV Festival in Rotterdam in 2001 attested to the growing popularity of this composer, both in the Netherlands and abroad. His works were recently performed by such orchestras as The Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Russian State Academy Orchestra and the Düsseldorf Symfoniker, by ensembles like the Nederlands Kamerkoor, Aurelia Saxophone Quartet, Prism Quartet, New Century Quartet, Ruysdael Quartet, Electric Kompany and by soloists such as Branford Marsalis, James Galway, Arno Bornkamp, Claude Delangle, Margaret Lancaster, Andrew Russo, Kathy Supové, Kevin Gallagher and Evelyn Glennie. His boombox works, based on speech melody, have become world famous. Several choreographers have worked with his music: Hans van Manen, Nanine Linning, Dominique Dumais, Annabelle Lopez Ochoa and many others.

Early in his career, JacobTV strove to liberate new music from its isolation by employing a direct—at times provocative—idiom that spurns "the dissonant", which in TV's view reflects a completely devalued means of musical expression. Standing up to what he called the "washed-out avant garde", made him a controversial figure in certain circles. "I pepper my music with sugar," he says. His "coming-out" as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, premiered

from *Voices and Piano* (1998–2007)

Peter Ablinger

I like to think about *Voices and Piano* as my song cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices; the relation of the two is more a competition or comparison. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse-gridded photograph. The piano part is the musical analysis of the voice.

—Peter Ablinger

***Foret Mecanique* (2006) Los Angeles première**

Daniel Wohl

Foret Mecanique was written in 2006 and was my first attempt at mixing acoustic instruments with electronics. The piece is built around a guitar sample taken from Brazilian folk singer/composer Tom Zé, and is a blend of organic sounds (the piano, bells and shakers) and electronic noises. The guitar sample itself returns throughout the piece in various guises, sometimes in its original, more natural form, but often in a kind of high-pitched twisted version of itself. The title of this piece evokes the difficult relationship between the natural world and our own mechanized environment.

—Daniel Wohl

***The Body of Your Dreams* (2002)**

Jacob ter Veldhuis

The Body of Your Dreams is based on spoken-word samples from an American television commercial about the AB Tronic Pro: a kind of belt that produces 3000 muscle contractions in just ten minutes. Pitch and rhythm of each and every piano tone in the piece is determined by one-liners from the commercial. The piece was commissioned by Deutschlandfunk and composed December 2002 for Kees Wieringa.

—Jacob ter Veldhuis

***Young American Inventions* (2007) Los Angeles première**

Steven L. Ricks

Young American Inventions attempts to channel the energy of teen angst, youth, rock, and also bears the mark of such American composers as Henry Cowell, Milton Babbitt, and Steve Reich. Electronic sounds are (ideally) embedded within the piano, which I hope gives the effect of the piano being possessed by forces typically unnatural to it. The piece draws on diverse influences—those mentioned above, and also jazz, gospel, and other musics. Those young Americans come up with all sorts of things! The title is the result of merging the titles of two works I like, but which weren't necessarily influential (at least musically) on the piece: *American Invention* by Steve Martland, and *Young Americans* by David Bowie.

The piece was commissioned by pianist Scott Holden, to whom it is dedicated. Scott premiered the piece at several venues during a concert tour in Michigan, in Spring 2007.

—Steven L. Ricks

***awhirl* (2008) World première**

Rand Steiger

Winner of the SCREAM International Competition for works for piano and electronics
A few years ago I wrote a quartet entitled *Dreamscape* that had embedded in it solos for

each of the four performers. At the time I thought it would be an interesting challenge to extract material from these solos and build new solo compositions around them, and after hearing Vicki Ray play the piano part in *Dreamscape*, I realized that the time had come to embark on this project. *awhirl* imagines the pianist as acrobat, leaping between registers and spinning through long arpeggios, while the sound of the piano is then amplified and spatialized to extend the pianist's kinetic energy throughout the concert hall. I'm very grateful to Vicki Ray for inspiring this piece, and to SCREAM for selecting it.

—Rand Steiger

Due (Cinta)mani (2002)

Eric Chasalow

Due (Cinta)mani is a piece for piano soloist (due mani) combined with electronic sounds that modulate and transform piano timbres, the attack and decay characteristics, and the shapes of entire gestures or even whole phrases. There is a great economy in the piano writing, and yet the combined result is a kind of tapestry of colors and shapes. Its narrative form evolves nonlinearly, with “cross-cutting” of the sort used in film-editing. This allows for multiple narrative streams to unfold simultaneously, enriching one another—the present idea, a second layer of commentary, and a third with the resonance of memory, all in “narrative counterpoint”.

The origin of the cintamani pattern, three flaming pearls placed over sea waves, is uncertain, but it most likely has an ancient Buddhist origin. The lines representing the waves might instead connote tiger stripes or clouds. Cintamani appear frequently in the decorative arts of China, India, Tibet, and the Ottoman Empire, most often in textiles, carpets and ceramics. I have chosen the word for my title because of its iconographic power and mystery—also because of a personal interest in Asian art and culture.

The piece is in two movements, each based on the same harmonic material: *Three Symbolic Gestures* and *Cloudbands*. *Due (Cinta)mani* was commissioned by Vicki Ray and is dedicated to her.

—Eric Chasalow

Credo (2007)

Shaun Naidoo

During the late 1980s my day job in Johannesburg consisted of a mixture of composing for cabaret, musical theater, and really bad feature films. Taking a break from these activities usually meant feeding my interest in combining “found” vocal material with electronica, often in collaboration with crazed Kalahari Surfer Warrick Sony. This moonlighting culminated most notably in the “found” opera *Season of Violence* (1990) which received an Honorable Mention at the 1990 Prix Ars Electronica in Linz, Austria. *Credo* marks a return to this usage.

The catalyst for *Credo* was an unexpected and unwanted visit from someone trying to sell me afterlife insurance in the form of religious dogma.

—Shaun Naidoo

ABOUT THE COMPOSERS

“Sounds are not sounds! They are here to distract the intellect and to soothe the senses. Not once is hearing ‘hearing’: hearing is that which creates me.” The composer **Peter Ablinger** (born in Schwanenstadt, Austria in 1959) is, as Christian Scheib once put it, a “mystic of enlightenment” whose “calls and litanies are aimed at cognition.” At the same time, the composer, who—after studying graphic arts—studied with Gösta Neuwirth and Roman Haubenstock-Ramati, and since 1982 lives in Berlin, is also a skeptic who understands the cultural rules and (destructive) habits enforced by tradition: “So let us play further and say: sounds are here to hear (—but not to be heard. That’s something else). And that hearing is here to be ceased (‘Das Hören ist da um aufzuhören’). More I can’t say.”

—Christian Baier, transl. by Bill Dietz

Eric Chasalow's music has been embraced by performers throughout the world. A member of the Brandeis University faculty since 1990, Chasalow directs the Brandeis Electro-Acoustic Music Studio. Since 1996 he has curated *The Video Archive of Electroacoustic Music*, an oral history project. A product of the Columbia-Princeton Electronic Music Center, Chasalow studied composition with Mario Davidovsky and flute with Harvey Sollberger. He has been honored by the Guggenheim Foundation, National Endowment for the Arts, the Fromm Foundation at Harvard, the New York Foundation for the Arts, Koussevitzky Foundation, and the American Academy of Arts and Letters. www.ericchasalow.com

Shaun Naidoo's music has been performed throughout the United States, Europe, Australia and South Africa, and has been released by Island Records, C.R.I., New World Records, Capstone Records, and Evander Music, among other labels. Upcoming performances include premières in 2009 by the New World Symphony Percussion Consort in Miami Beach, and by the German trio, Ecco. Born in South Africa in 1962 he is currently based in Los Angeles, and teaches at Chapman University. www.shaunnaidoo.com

Steven L. Ricks (b. 1969) is currently an Associate Professor of Music Composition and Theory at Brigham Young University where he directs the Electronic Music Studio. His works have been performed and recorded by many leading performers and ensembles, including the New York New Music Ensemble, the California E.A.R. Unit, the Talujon Percussion Quartet, violinist Curtis Macomber, and flutist Rachel Rudich. His piece *Amygdala* (2008) for clarinet, piano, and electronics was premièred by Jean Kopperud and Stephen Gosling at the 2008 TRANSIT New Music Festival in Leuven, Belgium, performed at the 2008 Festival of New American Music (FeNAM) in Sacramento, CA, and will be recorded by the Kopperud/Gosling duo for a forthcoming CD on Albany Records. His debut solo CD *Mild Violence*, released by Bridge Records in May 2008 (Bridge 9256), was hailed by *BBC Music Magazine* as “rewarding listening” and an “excellent recording” where it received a five-star rating (the magazine's highest). His