

inauthentica has been featured on an innova CD release of Mark Applebaum's recent compositions. inauthentica's recording of Schönberg's *Pierrot lunaire* has recently been released on MSR Classics label.

Further CD recordings of Mark Menzies include "Process and Passion", a Pogus label release of chamber music by Roger Reynolds, as well as the world premiere recording of *...above earth's shadow* by Michael Finnissy to be released shortly. As a conductor, Mark Menzies is featured on inauthentica recordings for the innova label, featuring music from Stanford University, as well as a world premiere recording of Anne LeBaron's dance opera, *Pope Joan*.

Mark Menzies is currently viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies.

### Thanks to

Michael Fischer Violins for the loan of 33 tuned violins for *the difference between one and two*

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## GÉRARD GRISEY: LES ESPACES ACOUSTIQUES

THE CALARTS NEW CENTURY PLAYERS AND THE  
CALARTS ORCHESTRA CONDUCTED BY MARK MENZIES

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APRIL 30, 2010 | 8:30 PM

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California Institute of the Arts

# GÉRARD GRISEY: LES ESPACES ACOUSTIQUES

## THE CALARTS NEW CENTURY PLAYERS AND THE CALARTS ORCHESTRA CONDUCTED BY MARK MENZIES

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FRIDAY, APRIL 30, 2010

### PROGRAM

#### **Les Espaces acoustiques (1974–85)**

U.S. première of complete work

#### **Prologue (1976)** for solo viola

Andrew McIntosh, viola

#### **Périodes (1974)** for 7 musicians

#### **Partiels (1975)** for 18 musicians

– *intermission* –

#### **Interlude: *the difference between one and two* (2008–10)**

**Andrew McIntosh**

#### **Modulations (1976–77)** for 33 musicians

#### **Transitoires (1980–81)** for full orchestra

#### **Epilogue (1985)** for 4 solo horns and full orchestra

Andrew McIntosh, viola

Anna Robinson, Danielle Ondarza, Rachel Childers, Jody Hurt, horns

This performance was made possible by funding from The French-American Fund for Contemporary Music, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, CulturesFrance and the Florence Gould Foundation.

#### **The CalArts Orchestra and the CalArts New Century Players\***

Sarah Hodges, Molly McLaughlin, Rachel Rudich\*, Gerardo Pacheco-Flores, flutes

Allan Vogel\*, Kathryn Pisaro, oboe; Paul Sherman, Bom An, oboe/English horn

Charles du Preez, Ryan Glass, clarinets in Bb; John Choi, clarinet in A; William Powell\*, clarinets in A/Bb;

Alex Sramek, bass and contrabass clarinet

Violinist, violist, and composer **Andrew McIntosh** focuses primarily on performing and expanding the repertoire of compelling and experimental music. McIntosh is a member of the Formalist Quartet, which is also dedicated to adventurous and relevant repertoire and regularly performs around the country. He holds degrees in violin and composition from the University of Nevada, Reno and the California Institute of the Arts. As a chamber musician he has played in festivals, concerts, art spaces, and recordings around the US and Europe with the Formalist Quartet, Tholl/McIntosh duo, Quatuor Bozzini, Rohan de Saram, Felici Trio, and many others in venues such as the Dartington Festival (England), the Other Minds Festival (San Francisco), Unruly Music (Milwaukee), Complice (Berlin), and MOSA concerts (New York). As a solo artist he has appeared in venues such as Stanford University, the wulf., and Maybeck Studios as well as with the Santa Cecilia Orchestra, Reno Philharmonic, inauthentica, and the Ruby Mountain Symphony. He has worked directly with composers Sir Peter Maxwell Davies, Helmut Lachenmann, Nicholas Deyoe, Wadada Leo Smith, Jürg Frey, Tom Johnson, Anne LeBaron, Art Jarvinen, Wolfgang von Schweinitz, and Marc Sabat. A composer himself, McIntosh strives to write vibrant and compelling pieces while bringing a spirit of experimentalism to the music, usually through working with just intonation and frequency ratios. For more information please visit Plainsound Music Edition at [www.plainsound.org](http://www.plainsound.org). Current projects include an upcoming trip to Iceland with the Formalist Quartet to perform Grisey's *Vortex Temporum* at the Reykjavik Arts Festival and a series of duo concerts with Andrew Tholl at the Little William Theater Festival of New Music presenting short violin duos commissioned by Machine Project from over 100 composers. A native of rural Northern Nevada, McIntosh is currently based in Los Angeles where he is principal viola of the Santa Cecilia Orchestra and enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities.

Residing in the United States since 1991, **Mark Menzies** has established an important, world-wide reputation as a new music violist and violinist. He has been described in a *Los Angeles Times* review, as an “extraordinary musician” and a “riveting violinist.” His career as a viola and violin virtuoso, chamber musician and conductor and advocate of contemporary music has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall.

Mark Menzies is renowned for performing and more recently conducting some of the most complex scores so far written and he has been personally recommended by composers such as Brian Ferneyhough, Roger Reynolds, Michael Finnissy, Vinko Globokar, Philippe Manoury, Jim Gardner, Elliott Carter, Liza Lim, Christian Wolff, Richard Barrett and Sofia Gubaidulina for performances he has given of their music. An early success was performing at the Lutoslawski Festival in London (1989) and subsequent highlights have included appearances at the Ojai Festival 2000, at the June in Buffalo 1996/9 and 2000 festivals, the Mirror of the New Festival in Hawai'i 1997, as featured guest soloist in the 09/03 International Festival (of new music) in Auckland, New Zealand, 2003, and the Dartington Festival in Great Britain, 2007 and 2008.

Mark Menzies has a considerable reputation as a chamber music performer. He is the director of a new collective ensemble based in Los Angeles, called inauthentica; with members drawn from the Southern California area, including young musicians and recent graduates from CalArts,

*Now, to the Andrew McIntosh composition—an interlude of lightness among an awesomely epic exponential growth of sound that is the Les Espaces.*

*Andrew writes:*

**the difference between one and two** is an exploration of the unusual consonances and melodies that can be found in the higher partials of the harmonic series. There are four basic sections to the piece with the open strings of the violins tuned as follows: partials 24–48 of A, undertone partials 22–42 of A, undertone partials 32–64 of E, and partials 32–64 of E. All of the open strings are thus within the span of one octave (partials 1 and 2 of the E above middle C) and most of the music is derived by stretching out or highlighting various parts within the chords. All this sounds very conceptual and academic, but really I wrote the piece because I wanted to hear lots of violins playing microtonal open strings together and to create an almost romantic sense of line by alternating extremely dense chords with their very beautiful individual parts. One could think of the piece as similar to looking at a mineral specimen through a microscope: when the magnification is very strong you can only see a few parts of the specimen in focus at one time (only a few violins are playing), when the magnification is weaker you can see the whole specimen but not as clearly (many of the violins are playing). Many thanks to Eric km Clark for providing the initial spark for this work with his “simplified violin”.

## ABOUT THE ARTISTS

**Gérard Grisey** was born in Belfort on June 17, 1946. He studied at the Trossingen Conservatory in Germany from 1963 to 1965 before entering the Conservatoire National Supérieur de Musique in Paris. Here he won prizes for piano accompaniment, harmony, counterpoint, fugue and composition (Olivier Messiaen’s class from 1968 to 1972). During this period, he also attended Henri Dutilleux’s classes at the Ecole Normale de Musique (1968), as well as summer schools at the Accademia Chigiana in Siena (1969), and in Darmstadt with Ligeti, Stockhausen and Xenakis in 1972. He was granted a scholarship by the Villa Medici in Rome from 1972 to 1974, and in 1973 founded a group called L’Itinéraire with Tristan Murail, Roger Tessier and Michael Levinas, later to be joined by Hugues Dufourt. *Dérives*, *Périodes* and *Partiels* were among the first pieces of spectral music.

In 1974–75, he studied acoustics with Emile Leipp at the Paris VI University, and in 1980 became a trainee at the IRCAM. In the same year he went to Berlin as a guest of the D.A.A.D., and afterwards left for Berkeley, where he was appointed professor of theory and composition at the University of California (1982–1986). After returning to Europe, he taught composition at the Conservatoire National Supérieur de Musique in Paris since 1987, and holds numerous composition seminars in France (Centre Acanthes, Lyon, Paris) and abroad (Darmstadt, Freiburg, Milan, Reggio Emilia, Oslo, Helsinki, Malmö, Göteborg, Los Angeles, Stanford, London, Moscow, Madrid, etc.)

Gérard Grisey died in Paris on November 11, 1998. Among his works, most of which were commissioned by famous institutions and international instrumental groups, are *Dérives*, *Jour*, *contre-jour*, *Tempus ex machina*, *Les Chants de l’Amour*, *Talea*, *Le Temps et l’écume*, *Le Noir de l’Etoile*, *L’Icône paradoxale*, *Les Espaces acoustiques*, *Vortex Temporum* and *Quatre chants pour franchir le seuil*.

Julie Feves\*, bassoon; Archie Carey, bassoon/contrabassoon)  
Casey Anderson, alto saxophone; Casey Butler, alto/tenor saxophone  
Anna Robinson, Danielle Ondarza, Rachel Childers, Jody Hurt, horns  
Greg Zilboorg, Drake Peterson, Jonah Levy, Jonathan Starr, trumpets  
Matthew Barbier, Kevin Austin, Tony Rinaldi, trombones Chase Morgan, tuba  
Ryan Bancroft, harp Daniel Corral, accordion Emi Tamura, piano/Hammond organ, celeste  
Stuart Fox\*, electric guitar  
Domi LaRussa, Antonio Gennaro, Josh Mellinger, Anjilla Piazza, percussion  
Andrew Tholl, Mona Tian, Leonard Lee, Melinda Rice, Laura Geier, Yvonne Shay, Jessica Kackley,  
Eric km Clark, Bianca McClure, Luke Fitzpatrick, Lacy Rostyak, Albert Romero, first violins  
Nic Salas, Chrysanthe Tan, Zach Ewald, Jeff Gauthier, Tatenori Hamasaka, Youlee Cho, Artur  
Kirakosyan, Keenan Hately, Sara Schilling, Henry Webster, second violins  
Andrew McIntosh, Kristín Haraldsdóttir, Alessandra Barrett, Josh Heaphey, Georgi Dimitrov,  
Marlow Fisher, Heather Lockie, Cat Lamb, James Rees, Tony Chavez, Nancy Uscher, violas  
Derek Stein, Nat Swanson, Aniela Perry, Bryan Wilson, Erika Duke-Kirkpatrick\*, Chris Votek,  
Greg Byers, Ashley Walters, Leo Tolkin, cellos  
Carter Wallace, John Hester, Oliver Newell, James Klopfleisch, Barry Newton, David Young,  
contrabasses  
Mark Menzies, conductor

## ABOUT THE MUSIC

### Les Espaces acoustiques (1974–85)

### Gérard Grisey (1946–98)

*Six pieces linked without interruption, progressively broadening the acoustic spectrum, with a scheduled intermission between the 3rd and 4th pieces. This evening, we will perform an interlude composition as part of the intermission: Andrew McIntosh’s the difference between one and two (2010) for 33 violins.*

### Composer

Gérard Grisey writes (as he does throughout this program note in these quoted sections):

“We are musicians, and our model is sound and not literature, sound and not mathematics, sound and not theatre, or visual arts, quantum physics, geology, astrology, or acupuncture.”

“I never think of music in terms of declamation and rhetoric and language.”

### Musical shape

*Throughout Les Espaces acoustiques, there is a constant flow between states: vast cycles unfold constantly from rest (harmonic ~ periodic), into tension (“deharmonizing” ~ a-periodic), into relaxation (opposite movement), and back into rest again to start the process all over again... This is not just abstract— think of it like breathing, or walking.*

“Cut to pieces by the media, drowned in over-information, measured in this age of zapping and clips, this time, the time which Bataille called “sacred”, the time of Art, Love, and Creativeness, the instant when something unprecedented happens, can only be preserved by the artist if he completely resists this late 20<sup>th</sup>-century environment. Paradoxically, however, these are precisely the rhythms which feed and inspire him. This is the only world which calls forth his questions. And so, the response to this discontinued flood of information will be a music finding unity and continuity. Its wintry slowness will be the reversed echo of a stress-ridden world rushing towards its ends.”

## Time

“Think of whales, men and birds. When you hear the songs of whales, they are so spaced out that what sounds like a gigantic, drawn-out and endless moan is perhaps only one consonant to them. This means that is impossible to perceive their speech with our constant time. Similarly, when we hear a bird sing, our impression is that it sounds very high-pitched and agitated, for its constant time is much shorter than ours. It is difficult for us to perceive its subtle variations of timbre, while it may perceive us, perhaps, as we perceive the whales.

In consideration not only of the sound but, even more, of the perceived differences between the sounds, the degree of predictability or, better, *pre-audibility* will become the actual basic material for the composer. Therefore proceeding according to the degree of predictability means the direct composing of musical time, of perceived time, not of chronometric time.

Let us imagine a musical event A, followed by another event B. Between A and B there exists something that one can call the “density of presence”, a density that is not constant, but expanded or contracted under the influence of the event. If the difference between A and B is virtually zero, or in other words, if the sound B is completely foreseeable, then time seems to be moving at a certain speed. If, on the other hand, sound B is completely different, then time is moving at a different speed.

There must also be “time holes” which are similar to what aircraft passengers call air pockets. The measured time is not suspended, but the perception we have of it hides the linear aspect for a more or less extended moment. Thus an unexpected acoustic shock, for example, will let us glide very quickly through a certain period of time. The sounds perceived during the period of attenuation—the period of time we need to regain a relative balance—certainly do not have the same emotional, nor durational value any more. This shock, which is messing up the linear flow of time and leaving a violent trace in the memory, reduces our ability to understand the aftermath in the musical recital. Time has been contracted. On the other hand, a sequence of extremely foreseeable sound events will leave our perception a lot of space. The smallest event will gain importance. Now time has been expanded.”

*Performing Les Espaces acoustiques has certainly expanded our notions of what experiences can be contained in the aura of a single (if massive) composition. Perhaps the most startling revelation has been about the use of humor and theatrical moment as a part of the whole. So much of the music draws you into these spaces of what Grisey calls “cultural reaction”—in other words what the music says is left completely up to you, even though the material provided for*

*you to listen to is so convincingly presented, so convincingly beautiful, however you may interpret that. Then it breaks down—dies, as it were, and these breakdowns tend more and more, as the cycle unfolds, into what I call a black hole ... is it that humor is the only way out, as life asserts its balancing energy once again? Not a statement in itself, the theatrical ideas (which are not all completely specified in the score) are about solving a purely musical problem or conundrum—such as when the violist has to find a way to transition from being a soloist in the Prologue, to being a member of the ensemble in Periodes; or when the music is tending towards the ultimate black hole—silence, as at the conclusion of Partiels—and that was when Grisey realized, with an audience coughing and spluttering (acupuncture, anyone?!), there never is a true silence, which then led him to design the farce of the packing up of instruments and other noisy intrusions (melodramatic page-turning, clumsy mute changes et al.) as if to reflect the audience misbehavior and turn it into music.*

## Spectre

“Spectralism is not a system. It’s not a system like serial music or even tonal music. It’s an attitude. It considers sounds, not as dead objects that you can easily and arbitrarily permute in all directions, but as being like living objects with a birth, lifetime and death. This is not new. I think Varèse was thinking in that direction also. He was the grandfather of us all. The second statement of the spectral movement—especially at the beginning—was to try to find a better equation between concept and percept—between the concept of the score and the perception the audience might have of it. That was extremely important for us.”

*In Les Espaces acoustiques, the basic notion of the whole cycle was to utilize the “spectral” analysis of the low trombone E note. Apparently this idea occurred to Grisey while he was writing the first piece in the cycle to be composed, Periodes. In a certain sense, the analysis generated the material for what was to become an imposing collection of unified compositions. But not in the traditional sense of “motivic” connectiveness, or indeed of any other recognizable thematic, harmonic or rhythmic patterning.*

“I am no longer able to regard the tones as fixed and interchangeable objects. They appear to me rather as bundles of temporal forces. These forces—I am using this expression with due consideration, and I’m not using the word “form”—are infinitely flexible and fluid; they live like cells, they have a birth and a death, and above all they tend towards a constant transformation of their energy.

The immobile, fixed tone does not exist, just like the layers of rock in the mountains are not immobile. It is precisely the definition of the tone that it passes by. Neither an isolated moment nor even a sequence of isolated, concatenated moments can define it. Only the knowledge of the energy flowing through it in each instant could perhaps bring us closer to a better definition of the tone, and of the fabric of the interaction which determines all its parameters.

We could dream of an ecology of the tone as a new science available to musicians.”