

## UPCOMING PERFORMANCES AT REDCAT

### October 28:

Alfred Brendel: *On Character in Music*

### October 31:

Mark Danielewski: *The Fifty Year Sword*

### November 2:

Wayne Horvitz Gravitas Quartet

### November 5:

SCREAM Festival: Noisefold

### November 6 – 7:

Studio: Fall 2010

### November 10 – 14:

Ralph Lemon/Cross Performance: *How Can You Stay in the House All Day and Not Go Anywhere*

### November 17 – 21:

Wunderbaum: *Venlo*

### December 1 – 12:

The Wooster Group: *Vieux Carré*

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# CHAMP VITAL CALIFORNIA E.A.R. UNIT

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OCTOBER 22, 2010 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts



# CHAMP VITAL CALIFORNIA E.A.R. UNIT

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Friday, Oct. 22, 2010 | 8:30pm

## PROGRAM

***Belgo II***

**Amy Knoles**

***Jugg(ular)ling***

**Vicki Ray**

***Spill Out/Fish Tank***

**Linda Bouchard**

**intermission**

***Champ Vital (Life Field)***

**David Rosenboom**

***exPAT***

**Eric KM Clark**

**The California E.A.R. Unit**

Eric KM Clark, violin

Vicki Ray, piano

Amy Knoles, percussion

to contemporary American music, such as the *L.A. Weekly's* “Best Classical Ensemble” in 1999 and 2003. In 1999 the E.A.R. Unit was a recipient of the prestigious *Letter of Distinction* from the American Music Center.

The ensemble has toured and performed throughout the world, and has been featured in documentaries for the BBC, Japanese Television, National Public Radio, the Canadian Broadcasting Corporation, Danish National Radio, and WGBH’s “Art of the States”.

Between 1987–2004 the E.A.R. Unit was ensemble-in-residence at the Los Angeles County Museum of Art. They are currently in residence at the Roy and Edna Disney/CalArts Theater (REDCAT) in the Walt Disney Concert Hall complex.

The Unit has worked closely with many composers including Elliott Carter, Steve Reich, Morton Feldman, John Luther Adams, Fred Frith, Tod Machover, Julia Wolfe, Louis Andriessen, John Cage, Mauricio Kagel, Michael Gordon, Charles Wuorinen, Morton Subotnick, and Alison Knowles, among many others.

The E.A.R. Unit has recorded for numerous labels, including Nonesuch, New Albion, New World, Tzadik, Cold Blue, O.O. Discs, Bridge, Crystal, and Cambria. Recent CDs include *GO* (Echo-graph)—which features some of today’s greatest living composers; *SETTINGS*—music by Pulitzer-Prize winning composer Mel Powell, and *Indigenous Music*—chamber music by Stephen “Lucky” Mosko. The group is proud to announce the recent release of Morton Feldman’s *for Christian Wolff* on Bridge Records. Upcoming releases include John Luther Adams’ *The Light Within* on Cold Blue, and David Rosenboom’s *Champ Vital* (Life Field) on Tzadik.

*These performances are funded in part by grants from The Aaron Copland Fund for Music, LA County Arts Commission, BMI Foundation, Ann and Gordon Getty Foundation, the Los Angeles Department of Cultural Affairs, and the Amphion Foundation. Support for the California E.A.R. Unit has been provided by Chora, a project of the Metabolic Studio, a direct charitable activity of the Annenberg Foundation under the direction of Artist and Foundation Director Lauren Bon. Chora aims to support the intangibles that precede creativity.*

**David Rosenboom** is a composer, performer, conductor, interdisciplinary artist, author and educator, known as a pioneer in American experimental music. He has explored ideas in his work about the spontaneous evolution of musical forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms and extended musical interface with the human nervous system since the 1960s. Rosenboom holds the Richard Seaver Distinguished Chair in Music in The Herb Alpert School of Music at California Institute of the Arts where he has been Dean of the School of Music and Conductor of the New Century Players since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, was Professor of Music, Head of the Music Department and Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois, where he was later awarded the prestigious George A. Miller Professorship and has held positions in the Center for Creative and Performing Arts at the State University of New York in Buffalo, York University in Toronto, where he was Professor of Music and Interdisciplinary Studies, Bard College, Simon Fraser University, San Francisco Art Institute, California College of Arts and Crafts, Center for Advanced Musical Studies at Chosen Vale, and Ionian University in Greece. His work has been presented in many venues around the world, widely published, and recorded on a variety of labels.

Two of his most recent projects include music for *Rain Coloring Forest*, a dance theater work made in collaboration with Indonesian choreographer-artist, Sardono W. Kusumo, lighting designer, Jennifer Tipton and animation designer, Maureen Selwood; and *AH!*, a new approach to opera as emergent interactive process with poet, Martine Bellen, and including collaborative composition with *A Counterpoint of Tolerance Composers*, an international group of composer-performers, and a theatrical and new media team from The Herb Alpert School of Music at Calarts and CalArts' Center for New Performance, see: <http://www.ah-opera.org/>.

**Kim Turos** is an artist and landscape architect known for sculpture and site-specific installations. She held a Project Space residency at the Headlands Center for the Arts, Sausalito, California, in 2001, and earned an Andy Warhol Foundation for the Visual Arts grant the same year.

Founded in 1981, the **California E.A.R. Unit** has earned an international reputation as one of America's finest contemporary chamber ensembles. Dedicated to the creation, performance, and promotion of the music of our time, the E.A.R. Unit has to date premiered over 500 works. Its concert presentations have included electroacoustic music, musical theater, dance, and chamber music. The ensemble has earned critical acclaim, garnering awards for its contributions

## ABOUT THE WORKS

### ***Belgo II***

(1998, original; 2010, trio version)

Dedicated to Arthur Jarvinen, "Fufo shit shit, fufo shit shit!"

When I first began to work on this piece for pianist Vicki Ray (who so generously commissioned it), I remembered an evening when Vicki and I were shopping in the Soho district of London on a day off during an E.A.R. Unit tour. We ended up at a favorite restaurant of mine named Belgo, a Belgian eatery with waiters wearing monks' clothing. The restaurant has very strange words imbedded into the walls that wrap around the room: *Tittwaddle*, *Calabrese*, *Cocklicrane*, *Coldee*, etc. After some investigation, I discovered that these were the names of the chefs who went into battle against the Chitterlings in François Rabelais' work *Gargantua and Pantagruel*. These words drive the piece. While composing the piece I listened to music of the late fifteenth century to put myself in a "Rabelaisian" state of mind. I drew from that music and used some of the compositional techniques that I learned from composers Louis Andriessen and Arthur Jarvinen. In fact, Art helped me immensely with this piece in particular and for that and for having counted myself as one of his friends I am forever grateful.

As far as what happened after our meal at Belgo, I'm very sorry, but you'll have to ask Vicki about that.

—Amy Knoles

### ***Jugg(ular)ling***

*Jugg(ular)ling* (2008) is an exploration of how many balls a person can keep in the air—both visually and aurally—and the still point behind the juggling that enables it all to happen. As each juggler adds a ball or pin on the video so do the musicians add an event in their cyclic material. Thanks to Tammy Ray for helping create the video and to Eric and Amy for their creative input on this new incarnation of the piece.

—Vicki Ray

### ***Spill Out/Fish Tank***

In *Spill Out* (2006/2010) the role of the electronic part is to serve as a resonant support for the harmonic material of the acoustic instruments. The visual artist Kim Turos shot the video images while traveling in the Pacific Northwest, Southern California and Tokyo. Falling, crashing, rushing, streaming, flowing, marking time horizontally against vertical movement, the water is used as a metaphor for time moving forward and the impact of human beings on the natural flow of wa-

**Amy Knoles**

**Vicki Ray**

**Linda Bouchard**

ter. In *Fish Tank* the electronic part is denser, loud and continuous. The movie of the “fish tank” is claustrophobic: taken in Japan from the street, looking into a restaurant through the window display of a large crowded fish tank.

—Linda Bouchard

### **Champ Vital (Life Field)**

**David Rosenboom**

*Introduction; Themes and Transformations* for Violin, Piano, and Percussion (1987)

The words *champ vital* and *life field* are meant to stimulate our imagining a global *morphogenic field* in which all living phenomena are manifested as individual singularities. As is also the case with gravitational and electromagnetic fields, it is meaningless to ascribe specific qualities to individual entities in the *champ vital*. Rather these qualities acquire meaning only as descriptions of dynamically evolving relationships among the entities. Furthermore, the *champ vital* can be imagined to have its own dynamically evolving forms, which emerge from the phenomena of couplings among individuals and to which we assign our own invented labels, like symbiosis, predation, parasitism, sexuality, bonding, territoriality, aggression and altruism. From this, a particular way of viewing history, evolution and the tensions underlying possible futures for life ensues.

My musical practice over several decades has emphasized the dynamical poetics of building musical environments for active, creative listening in which musical materials serve metaphorically to articulate the global forms that emerge naturally from poignant dramas underlying the interactions of individual entities. The qualities of these forms may be discovered, discerned and described by all who participate in the interactive musical presentation. The results of such a practice can seem diverse and eclectic in their stylistic natures. These perceived stylistic references, however, are not the result of initial intention, but rather comprise emerging, morphogenic relationships discovered through exploratory listening.

Sometimes this work is created through processes that change in every performance. Sometimes the results are captured in relatively fixed musical scores. The later is the case of *Champ Vital (Life Field)* in which the primary musical objects given compositional attention are melody shapes and the contours of other musical parameters. The evolutionary processes appear in the means by which these shapes are transformed, sometimes evolving towards predetermined ends, sometimes branching into surprising territories of musical texture and rhythm. In *Champ Vital (Life Field)* some of these surprises come from resonances among the interacting musical materials, which can lead naturally to images of harmony. These arise, though, only in the qualities of the emerging field. Two themes, a smooth and linear primary one and a more disjunctive and pointillist secondary one, contrast each other in their evolutionary trajectories. A set of rational (whole number) proportions is used in some materials, which may

contribute to particular harmonic resonances and rhythms becoming highlighted. (Of course, original computer algorithms are a regular part of the composer’s toolkit, though these are now as common as pen and paper. In this case they emphasize techniques for nonlinear transformation of melodic shapes.)

The outer scaffolding of *Champ Vital (Life Field)* consists of an introduction by the violin marked “*Espressivo, ad libitum, solo intro, like an ‘alap’, cadenza*” to evoke a mixture of Indian and Western feelings, a short *Adagio* in which the piano joins with rapid arpeggios making an *harmonic wind* to accompany a re-composed, hidden but familiar tune from which the primary theme is constructed, and finally an *Allegro* exposition of the primary theme followed by twenty-six transformations, some of which incorporate the secondary theme and all of which make extensive use of hocketing.

*Champ Vital (Life Field)* was composed originally in 1987 for the Abel-Steinberg-Winant Trio from the San Francisco Bay area, an ensemble then in residence at Mills College.

—DR

### **exPAT**

**Eric KM Clark**

Originally written for the New York City-based electric guitar quartet Dither, I transcribed this evening’s version of *exPAT* for the E.A.R. Unit in early 2010. Each member performs the same part, and a hermetic canon develops due to the performers ignoring each other (in the guitar quartet version, the hermetic canon develops due to the fact that they can’t hear each other, through the use of hearing deprivation, which I have experimented with in quite a few works). A somewhat glorious sense of cacophony develops over time, especially achieved when the repeated triplet chords occur. In basic terms, the piece winds itself up and then slowly unwinds. *exPAT* is for an unlimited number of performers, and I had the pleasure of hearing 11 electric guitarists perform it at the 2009 Bang on a Can Marathon at the WFC Winter Garden in New York City.

—Eric KM Clark

## **ABOUT THE COMPOSERS**

**Linda Bouchard** is a composer and NEXMAP’s founder and artistic director. She has composed over 70 works in a variety of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces. Bouchard lived in New York City from 1979 to 1990 where she composed, and led contemporary orchestras. After a Stage d’Informatique Musicale at IRCAM in 2001, Bouchard has been progressively integrating electronics into her works.