



SCREAM FESTIVAL 2012: SCREAM FINALE

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California Institute of the Arts

CaLARTS

SCREAM FESTIVAL 2012: SCREAM FINALE

FLOODSONGS (2012)

by Anne LeBaron

poems by Douglas Kearney

The Santa Clarita Master Chorale Chamber Ensemble
Allan Robert Petker, Conductor and Artistic Director
Stacey Smith, Leslie Garman, Cara Kowalczyk, sopranos
Tonya Chrislu, Marybeth Margrave, Catherine Campbell, altos
Andrew Heath, Bradbury Thurlow, Ed Intaglia, tenors
John Fairbanks, Michael Andrews, Tom Brown, basses
Phil Curtis, live electronics

PACIFIC LIGHT AND WATER/WU XING: CYCLE OF DESTRUCTION (2005)

by Ishmael Wadada Leo Smith, Barry Schrader

Wadada Leo Smith, trumpet

—*Intermission*—

Three movements from *THE BARNUM MUSEUM* (2009–2012)

by Barry Schrader

The Romanesque and Gothic Entranceways
Chinese Kaleidoscopes
The Chamber of False Things: Porphyry Figurines from Atlantis;
Golden Cups from El Dorado; Water from the Fountain of Youth

FOUR LINES (2001)

by David Rosenboom

The Formalist Quartet:
Mark Menzies, violin
Andrew Tholl, violin
Andrew McIntosh, viola
Ashley Walters, cello

ABOUT THE WORKS

Floodsongs (2012)

Anne Le Baron

Floodsongs sets three poems selected from a series of eight poems written by Douglas Kearney, all featuring creatures of watery abodes—rats, snakes, alligators, mosquitoes, frogs, seagulls, catfish, stray dogs. The poems I selected present a reptile, an insect, and an amphibian. The poem “Water Moccasin’s Spiritual” riffs on the words of the iconic spiritual “Wade in the Water”, increasingly “whiting out” the words on the page until only fragments of the original remain, hovering in a sea of calm white space. My setting of this poem was influenced by the visual and sonic ramifications of the gradually evaporating words. “Mosquitoes’ Drinking Ditty,” with its dizzying parade of homophones, permutations, and puns, evokes the feeding frenzy of a particularly vocal swarm of mosquitoes. Thanks to a long-standing obsession with frog and toad vocalizations, I was naturally drawn to “Bullfrog’s Liturgy of the Eucharist,” with its potent imagery (‘my tongue of humming ghosts, my throat of burning eggs’). The live electronic processing (optional) functions to intensify the watery environment and expand the timbral resources of the chorus. The Solaris Vocal Ensemble commissioned and premiered *Floodsongs* on April 14, 2012 in the Seattle area. New World Records will soon issue a release of the recording made with Solaris, with Giselle Wyers conducting.

—Anne LeBaron

Pacific Light and Water/Wu Xing: Cycle of Destruction (2005)

Ishmael Wadada Leo Smith, Barry Schrader

In early 2005, I was approached by the remarkable composer/performer Ishmael Wadada Leo Smith to create what he calls an “overlay” work. This is a work in which he would create a composed/improvisational performance on the trumpet against a fixed electronic piece that I had made. This overlay concept allowed each of us to create a piece simultaneously and then Wadada would perform his over mine, allowing the fixed structure to influence his performance. Wadada’s side of this unusual duet was *Pacific Light and Water*, and we had an early discussion about what we would do during which Wadada gave me a drawing he made depicting the various frequencies of light that would filter through the Pacific ocean at different depths. My mind was filled with things Chinese at that moment from all of the research and work I had been doing on *Monkey King*, which I had already started composing, and so the water idea led to using the Chinese concept of “wu xing”, of which water is one of the five elements (metal, wood, earth, water, fire). These are usually ordered in one of two ways: the cycle of birth, which ends with water, and the cycle of destruction, which ends with fire. I chose the latter for this piece, and, at Wadada’s request, created a graphic score for him to follow the electronic music. What you’ll hear in tonight’s performance, then, is a rare combination of compositional approaches and means, blended into a unified whole.

—Barry Schrader

Three movements from *The Barnum Museum* (2009–2012)

Barry Schrader

P. T. Barnum established two museums in New York City in the nineteenth century. Barnum’s American Museum was on the corner of Broadway and Ann Street from January 1, 1842 to July 13, 1865 until it burned to the ground. Barnum built a second museum soon after, but it was also destroyed by fire in 1868. The attractions made the venue a combination of a zoo, museum, lecture hall, wax museum, theatre, and freak show. At its peak, the museum was open fifteen hours a day and had as many as fifteen thousand visitors daily.

The music of *The Barnum Museum* is based not on the actual historical museums, but rather on the short story *The Barnum Museum* by Pulitzer Prize-winning author Steven Millhauser. Millhauser’s

story is a description of a Barnum Museum of the imagination, much more elaborate and fantastic than the museums of historical reality. I have taken several of Millhauser's ideas and used them as the bases for creating musical works. While these pieces are, in a general sense, programmatic, they fall more correctly, I think, into the traditional genre of tone poems. Millhauser presents many ideas, with or without elaboration, and I have let my imagination take off from what he has or has not said about things that never existed. The sound material is all-electronic, created in the computer, and no acoustic sound files are used. In this and other ways, the music follows Millhauser's paths leading to the plausible impossible.

And now, you are ready for your journey through *The Barnum Museum*. The first decision you must make when visiting The Barnum Museum is which doorway to use. There are two: **The Romanesque and Gothic Entrances**. The Romanesque entrance is a large rounded arch, several stories high, with massive vaulting and heavy columns. Some of the stones used in this arch are said to have come from an early incarnation of the monastery Santa Maria de Montserrat in Catalonia, and it is rumored that you can hear the echoes of chants dedicated to The Virgin as you pass through this portal. Perhaps you wish to enter through The Gothic entrance with its high, soaring, pointed arches, and impressive moldings around the great doors that are elaborately decorated with sculpted medieval dancing figures. Gothic dance music seems to echo through the stones as you cross the threshold by this entrance.

The next room you enter is quite small, and contains a variety of **Chinese Kaleidoscopes**. You have never seen a Chinese kaleidoscope before and, as you bring the eyepiece close, you initially see what you expect: countless colors of glass and jewels tumbling to form beautiful and unpredictable geometric designs that seem to circle around and around your new world of vision. Then, unexpectedly, you see a dragon, in brilliant red and breathing gold fire, slowly rise from the bottom of the circle and disappear through the top. You are astonished by this and shortly look away from the kaleidoscope, but when you return your eye to gaze again, you see a brilliant display of every color imaginable, sparkling in an impossible dance that dissipates into blackness.

You now move to **The Chamber of False Things**, itself containing many rooms. You first visit the **Porphyry Figurines from Atlantis**, which are arranged in a large glass case. These figurines are said to have come from the Garden of Cleito, the wife of Poseidon and mother of Atlas, for whom Poseidon built an elaborate park on the island of Atlantis. As you look at the figurines, depicting gods, goddesses, and animals of ancient myth, their muted purples, greens, and coppers, flecked with magical pieces of glitter, impress you. As you stare at the figurines, you can almost imagine the gleaming and glancing of disturbed water, rising yet again to plunge Atlantis into the depths.

Your next visit in the Chamber of False Things is the exhibit of the **Golden Cups from El Dorado**. These are said to have come from a three-thousand-year-old pre-Inca ceremonial center in Peru. Found in a large tunnel underneath an ancient pyramid, the Golden Cups from El Dorado are believed to be part of a primeval ritual in which narcotized youths were taken underground and presented with the sounds and sights of the gods. Using torches, the light casting grotesque shadows on the stone walls, and sounding trumpets of silver and flutes of bone and wood, their calls echoing around the circular tunnel, the priests would put on a show intended to terrify those chosen for sacrifice. The victims were then led to the top of the pyramid, accompanied by the sounds of drums, percussion, and conch shells where they were ritually slaughtered. The blood of the chosen was caught in the golden cups as it poured from their bodies down the sides of the pyramid, as flutes and conch horns sounded yet again. As you look closely at the Golden Cups from El Dorado, you notice tinges of red that stain the hearts of the chalices.

As you move away from the golden cups, you notice a faint but gleaming distant light that seems to shimmer in a liquid way. As you move closer, you see that this is a large fountain, illuminated from above and below, with a marquee that states it is **Water from the Fountain of Youth**. As you move closer to the fountain, you notice a sweetness in the air, a sense of ionic well-being, as after a

rainstorm. Staring at the water in the fountain, you feel as though it is speaking to you, voicing some unbelievable and primordial promise. You begin to wonder if, indeed, the articles in The Chamber of False Things are really counterfeits, or are they really things so ancient and valuable that the only safe way to exhibit them is to falsely proclaim them as fakes? After all, you reason, if such things as mermaids, griffins, and flying carpets can exist, why can there not be a real Fountain of Youth? As you consider this and stare ever more deeply into the fountain's waters, you are convinced that if only you can touch the water, perhaps even taste the water, you will be changed forever into something magnificent and eternal, instead of something paltry and fleeting. But as you reach to touch the water, an alarm sounds: it is the closing signal of The Barnum Museum. Quickly, you are moved away by the museum guards as you watch the Water from the Fountain of Youth seem to increase its flow and take on an internal glow. As you leave the museum, you promise yourself that you will return soon; you must return soon. Having experienced The Barnum Museum, mere reality will forever pale in comparison, and you vow to return to the Impossible as quickly as you can. —Barry Schrader

***Four Lines* (2001)**

David Rosenboom

Four Lines arose as an extension of ideas from an earlier piece, *Two Lines* (1989). In part, both are about exploring the meaning of stability and instability in strict and open forms. Both also explore the concept, *doubling*. In *Two Lines*, two players perform a very difficult melodic line simultaneously, even though perfect synchrony is nearly impossible. In *Four Lines*, the idea is doubled again. Combining a written score with electronic parts that are realizations of the same lines turns two very complex musical lines into four. Unpredictable and fascinating musical details can result from superimposing multiple interpretations of common musical materials. Also, in this music, appreciating imperfections arising in the process, especially when great musicians apply extreme discipline in striving for the nearly impossible, is equally part of the joy.

The composing of *Four Lines* began with two electronic parts that were produced with a biofeedback system I developed that can measure auditory event related potentials (AERPs). These are transient impulses contained in brainwaves, the components of which follow the activation of parts of the brain engaged in processing information related to specific, singular, sensory events. In this case, the events are significant changes in sounds or sound textures. The system begins by producing sounds with stochastic methods, using probabilities, and then employs a simple model of sound perception to predict when and what kinds of sound changes in a particular context are likely to be associated with shifts of attention in the listener. A particular component of the AERP is used to confirm or deny the prediction. With confirmation, the probability that the kinds of sound changes associated with this event will occur again is increased. With denial, the same probability is decreased, and the sound forms evolve. The result is a self-organizing system from which an enormously varied landscape of musical forms can emerge. I have used it for many experiments and musical compositions. It has been called an *attention-dependent sonic environment* because, by interacting with the internal mechanisms associated with attention, one can both participate in directing the evolution of the sound forms or chose to simply be a part of this self-organizing process of attention mapping without volitional effort.

During certain sessions in which I performed with the system myself, I became fascinated with some particularly striking, though not necessarily comprehensible, temporal qualities that were arising in the musical lines. The contours of pitch, timbre and dynamics changes exhibited an inspiring juxtaposition of continuity and extremes outlining the time maps of these AERP events. As a way of studying them more, I recorded two such lines and translated the events initiating the synthesis of electronic sounds into the pitch and dynamic approximations of standard musical notation. The precise, relative placement of these events on a timeline was retained. The notation was then orchestrated for several different combinations of instruments.

The musicians play their parts in approximate synchrony with corresponding, electronic tracks, while listening for meaningful coincidences and overlapping resonances. They try to stay in sync as closely as possible, though perfection is not the object. By prior agreement and as desired, each player may depart from the score at a prearranged point to improvise a solo, making their own free relationships with the lines, while the other players continue with the score. The soloist then rejoins the score, also at a prearranged point.

Five versions have been arranged: 1) for two high-range and two low-range instruments or multiples of these pairs, 2) for two high-range instruments or multiples of two, 3) for two pianos or other keyboards or multiples of two, 4) for four Bb trumpets/piccolo trumpets or multiples of four, and 5) for string quartet.

—D. Rosenboom February 12, 2006

ABOUT THE ARTISTS

The Formalist Quartet is an ensemble dedicated to the performance of adventurous repertoire focusing on contemporary pieces and world premieres as well as exploring a diverse spectrum of early music and the standard repertoire. The quartet was born on the 100th birthday of Dmitri Shostakovich (September 25th, 2006) and since then has been playing frequently across the United States in concert halls, festivals, art galleries, cafes, and homes, including the Roy O. Disney Concert Hall at CalArts; REDCAT at Walt Disney Concert Hall, Los Angeles; the Wulf, Los Angeles; University of California, San Diego; Stanford University; University of Wisconsin, Milwaukee; the Flatfile Galleries, Chicago; University of Nevada, Reno; Cornelia Street Cafe, New York; MOSA Concert Series, New York; Princeton University; the Eagle Rock Center for the Arts; the Villa Aurora, Pacific Palisades; University of Maryland, Baltimore County; LISTEN/SPACE, New York; Hamiltonian Gallery, Washington DC; ArtSpace Herndon, Virginia; Villa Aurora, Pacific Palisades; and the Et Cetera New Music Festival. In 2010 the quartet appeared at the Reykjavic Arts Festival, Iceland. Their recordings include the epic *100 Cadences of Arthur Jarvinen*, music for several small films and pop records, and Kristian Ireland's *Clearing* on the <541> series through Innova records. This season the quartet is looking forward to performances throughout Southern California as they celebrate their 5th anniversary.

Douglas Kearney's first full-length collection of poems, *Fear, Some*, hit the shelves in 2006 (Red Hen Press). His second manuscript, *The Black Automaton*, was chosen by Catherine Wagner for the National Poetry Series and published by Fence Books in 2009. His collaborations with Anne LeBaron include the hyperoperas *Sucktion*, *Crescent City* and the song cycle, *Floodsongs*. Kearney is a recipient of a Whiting Writers' Award and a Coat Hanger award, along with several fellowships and residencies, including Cave Canem, Callaloo, Idyllwild and Los Angeles Contemporary Exhibitions. He teaches at California Institute of the Arts and Antioch.

Anne LeBaron's compositions embrace an exotic array of subjects encompassing vast reaches of space and time. Widely recognized for her work in instrumental, electronic, and performance realms, she has earned numerous awards and prizes, including a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, two awards from the Rockefeller MAP Fund, and a Cultural Exchange International Grant from the City of Los Angeles Department of Cultural Affairs for the Silent Steppe Cantata.

As a Fulbright Scholar to Germany, LeBaron studied with György Ligeti and Mauricio Kagel, later completing her doctorate in composition at Columbia University, where she studied with Chou Wen-chung and Mario Davidovsky. Her compositions have been written for nearly every contemporary genre and performed and broadcast throughout the U.S. and elsewhere, including Sweden, London, Paris, Hong Kong, Sydney, Berlin, Havana, Kyoto, Kazakhstan, and Vienna.

The Industry, a new experimental opera company based in Los Angeles, produced eleven

performances of her most recent opera, *Crescent City*, in May, 2012. The critical response was overwhelmingly positive; Mark Swed, of the *Los Angeles Times*, called it “weirdly exuberant,” and “breathhtaking.” Her one-woman cyborgopera, *Sucktion*, has been performed around Europe and the U.S., most recently in Vienna with Musikwerkstatt Wien.

An international collaborator, LeBaron wrote the *Silent Steppe Cantata*, music to texts by Kazakh writers spanning ten centuries for the Orchestra Sazgen Sazy, the State Opera Women’s Chorus, and Kazakh tenor Timur Bekbosunov; the world premiere was in Astana, in 2011. Upcoming premieres include *Breathtails (13 Songs in 21 Breaths)*, for baritone, shakuhachi, and string quartet, and *Some Things Should Not Move*, for soprano, flute, harp, and contrabass. LeBaron’s works can be heard on recordings from labels such as New World Records, Mode, Music & Arts, and Innova. She teaches in the Herb Alpert School of Music Composition Program at the California Institute of the Arts.

David Rosenboom is a composer, performer, conductor, interdisciplinary artist, author and educator. He has explored ideas in his work about the spontaneous evolution of 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. His work is widely distributed and presented around the world and he is known as a pioneer in American experimental music.

Rosenboom has been Dean of the Herb Alpert School of Music and Conductor of the New Century Players at California Institute of the Arts since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He studied at the University of Illinois with Salvatore Martirano, Kenneth Gaburo, and Soulima Stravinsky, among others, and has worked and taught in innovative institutions such as York University in Toronto, where he was Professor of Music and Interdisciplinary Studies; the University of Illinois, where he was awarded the prestigious George A. Miller Professorship; the Banff Center for the Arts; and the Aesthetic Research Centre of Canada.

His music, performances, and productions have been recorded on various labels, most recently on Centaur Records, Lovely Music Ltd., Cold Blue, Pogus Productions, Tzadik, Black Saint, and others. Examples of his recent projects include *Bell Solaris* (twelve movements for piano) and *Seeing the Small in the Large* (six movements for orchestra), both exploring new ideas about counterpoint and musical transformation; a recording project, *Chanteuse*, about new concepts in song forms; and other projects. He is co-author of the widely used computer software HMSL (Hierarchical Music Specification Language). He is working on a book about compositional models, entitled *Propositional Music*, and other writings in interdisciplinary topics combining neuroscience, music, cognition, self-organizing systems, evolution, and interstellar communication.

Barry Schrader has been acclaimed by the *Los Angeles Times* as “a composer born to the electronic medium,” named “a seminal composer of electro-acoustic music” by Journal SEAMUS, and described by *Gramophone* as a composer of “approachable electronic music with a distinctive individual voice to reward the adventurous.” *Computer Music Journal* states that Schrader’s “music withstands the test of time and stands uniquely in the American electronic music genre.” “There’s a great sweep to Schrader’s work that puts it more in line with ambitious large-scale electronic works by the likes of Stockhausen (*Hymnen*), Eloy (*Shanti*) and Henry (take your pick), a line that can be traced backwards to Mahler, Bruckner and Beethoven,” writes the *Paris Transatlantic Magazine*. Schrader’s compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. He is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), the author of *Introduction to Electro-Acoustic Music*, and has written for numerous publications. He has been involved with the inauguration and operation of several concert series such as SCREAM (Southern California Resource for Electro-Acoustic Music), the Currents concert series at Theatre Vanguard

(the first ongoing series of electro-acoustic music concerts in the U.S.), and the CalArts Electro-Acoustic Music Marathon. He has been a member of the Composition Faculty of the Herb Alpert School of Music at CalArts since 1971, and has taught at the University of California at Santa Barbara, the California State University at Los Angeles, The Beijing Central Conservatory, and The University of Nevada at Las Vegas. His music is recorded on the Innova label. His web site is www.barryschrader.com.

Ishmael Wadada Leo Smith has been active in the creative contemporary music world for over 30 years. A trumpet player, multi-instrumentalist, composer, and improviser, his original theory of jazz and world music has been significant in his musical development as an artist and educator. Smith has studied a variety of music cultures, and to fully express this music has developed Ankhration, an original theory and notation system for jazz and world music. He received his formal music education from his father, the U.S. military band program, Sherwood School of Music, and Wesleyan University.

Smith has taught at the University of New Haven, the Creative Music Studio and Bard College. In 1993 he was appointed as the initial holder of the Dizzy Gillespie Chair at CalArts. Smith's awards include Meet the Composer/Lila Wallace-Reader's Digest Commissioning Program; Asian Cultural Council Grantee to Japan; New York Foundation on the Arts Fellowship in Music; numerous Meet the Composer Grants since 1977; and the National Endowment for the Arts Music Grants. Smith's music philosophy *Notes (8 Pieces)*, *Source of a New World Music: Creative Music* was published by Kiom Press.

Smith has composed music for solo, ensemble, classical and creative orchestra, and stage works. His solo piano music has been performed by Ursula Oppens, Marilyn Crispell, David Rosenboom and Vicki Ray, and also by leading contemporary music ensembles including the AACM Orchestra, Kronos Quartet, New Century Players, and the California E.A.R. Unit. Smith's largest work, *Odwira* for 12 multi-ensemble units, was performed at CalArts. His most recent releases are *Kulture Jazz*, *Tao-Njia*, and *Golden Hearts Remembrance*. Some of the artists Smith has performed with include Anthony Braxton, Leroy Jenkins, Cecil Taylor, Kosei Yamamoto and Kim Dae Hwan, among many others.

The Santa Clarita Master Chorale Chamber Ensemble's voices are selected from The Santa Clarita Master Chorale, a 60-voice auditioned ensemble that performs three concerts a year, providing the local community with choral excellence ranging from a *cappella* Renaissance motets to contemporary masterworks with large orchestra. Established in 1998, the Chorale maintains both a high school and college intern program, as well as an annual competition for young composers at CalArts.

SCREAM, the **Southern California Resource for Electro-Acoustic Music**, was created by Barry Schrader in 1986 and began as a loose consortium of colleges and universities in the Los Angeles area that offered 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 several 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. Tonight's program, **SCREAM Finale**, marks the end of the SCREAM series.