

*SCHOOL OF MUSIC COMING EVENTS*

*For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.*

**Wednesday, Feb. 5 • 8 p.m., Beall Hall**

**OREGON WIND ENSEMBLE**

*UO Ensemble; \$5, \$3*

**Thursday, Feb. 6 • 7:30 p.m., Beall Hall**

**POETRY IN SONG**

*UO voice students perform French art songs. Free*

**Friday, Feb. 7 • 8 p.m., Room 178 Music**

**THE JAZZ CAFE**

*UO Jazz Combos; \$5, \$3*

**Sunday, Feb. 9 • 3 p.m., EMU Ballroom**

**UNIVERSITY SYMPHONY**

*UO Ensemble; \$5, \$3*

**Tuesday, Feb. 11 • 8 p.m., Beall Hall**

**OREGON BRASS QUINTET**

*Faculty Artist Series; \$7, \$4*

**Fri.-Sat., Feb. 14-15 • 8 p.m., Robinson Theater**

**THE MAGIC FLUTE**

*University Opera Ensemble; \$15, \$11, \$5*

*Mozart's magical opera in a full stage production with orchestra.*

*For tickets, call 682-5000 or 346-4363.*

**Tuesday, Feb. 18 • 8 p.m., Beall Hall**

**PIANO WITH PARTNERS**

*Chamber Music Series; \$27, \$22, \$12*

*Music by Strauss, Korngold, and others, featuring Victor Steinhardt, Gregory Mason, Art Maddox, Fritz Gearhart, Kathryn Lucktenberg. For tickets, call 682-5000 or 346-4363.*

Room 198 Music

8:00 p.m.

Saturday evening

February 1, 2003

**UNIVERSITY OF OREGON**

**SCHOOL OF MUSIC**

**GUEST ARTIST SERIES**

presents

***“TRONIKA TIME-TRANSIT”***

***Flies you through seven centuries of music***

featuring

***JOAN BENSON, clavichord***

***CHRIS CHAFE, cello***

\* \* \*

\* \* \*

103rd Season, 54th program

## PROGRAM

### I

**Swedish Popular Songs** 19th century  
**Ack, Värmland, du sköna**  
**Allt under himmelens fäste**  
Five and a half octave clavichord

### II

*This section is interspersed with early Chinese poetry*

*Listening to a Monk from Shu Playing the Lute* Li Bai

**Praebulum super d a f et g** from the Tablature of  
Adam Ileborgh (1448)

*In Answer to Vice-Magistrate Zhang* Wang Wei

**Praebulum super** from the Buxheimer Orgelbuch  
(c.1460-1470)

*Drinking Alone with the Moonlight* Li Bai

**Lieb ist aller welt ein meisterinne** Buxheimer Orgelbuch

*Merry, Merry is my Lord* Chinese Book of Odes

**Partita sopra Aria** Bernardo Pasquini  
**della Folia da Spagna** (1637-1710)  
Four-octave clavichord by John Brombaugh,  
master organ builder

### III

**Adagio in E flat Major, K.282** Wolfgang Amadeus Mozart  
(1756-1791)

**Fantasia in C Major, Wq. 63/6** Carl Philipp Emanuel Bach  
(1714-1788)  
Five and a half octave clavichord

## Entre 2 Mundos, Gonzalo Biffarella

This piece was composed on an assignment for IMEB (Institut International de Musique Electroacoustique) Bourges, France, in 2000 and premiered at the Synthese Festival the same year. The digital support of this piece was wholly worked from violoncello sounds recorded for this occasion by Michael Haran, first cello of the Israel Philharmonic Orchestra. Its first live performance was given by Christof Beau. The piece is a metaphor of a difficult moment in my own life after my divorce. I transport this dichotomy to a dramatic play between the real sounds from the instrument and the digital transformation of these same sonorities. On occasion the listener can not recognize the origin of the sounds (digital or instrumental). Throughout the piece the opposition between the musical textures makes reference to these two worlds.

## Carbon Path (Premiered in Kyoto, August 2002)

The quality of the air we breath depends on a balance of plant and animal life. *Oxygen flute* is an interactive computer music environment that makes the exchange of gases audible. Carbon Path is a concert version that explores this interplay, and some of its extremes, through image and performance.

The *oxygen flute* installation has been on exhibit since October, 2001. Visitors enter a chamber with bamboo and four continuously performing (digitally-modeled) flutes. Patterns in levels of carbon dioxide measured inside the chamber create the music. The computer flutes are played both in real time and from the accumulated history of fluctuations recorded in the space. Visitors to the flute gain a qualitative feeling for the interdependence of respiration between plants and animals and the carbon-oxygen exchange that takes place.

The same real-time digital music synthesis algorithm provides an on-stage version of oxygen flute. Video clips of bamboo inside the installation and from bamboo forests are sources of motion and musical gesture. In a complementary fashion, musical material generated by the algorithm and played on the celletto become a source of imagery.

The celletto is an electronic cello built by the composer in 1989. It is still a work-in-progress, as new digital techniques become available. The recently added vocal tract processing uses a physical model algorithm. The flute models are simulations of 9,000 year-old bone flutes from China. The flute synthesis physical model is based on the work of several colleagues at CCRMA and is described in a recent report, "Oxygen Flute, A Computer Music Instrument that Grows." The composer is very grateful to NTT and its staff, especially composer Naotoshi Osaka, for supporting the creation of *Carbon Path*.

\* \* \*

*If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.*

American University in Lebanon. When touring, Benson takes the time to appreciate other cultures and to exchange ideas with their musicians, giving her music a breadth of understanding that is rare. Likewise, she looks to present-day music for inspiration. Though Benson has had much music written for her, Chris Chafe and “Tronika Time-Transit” is her first time collaborating directly with a composer and the first time the clavichord has been combined with electronic sound.

**Chris Chafe** is a composer/cellist/music researcher with an interest in computer music composition and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics at Stanford University, where he directs the center and teaches computer music courses. His doctorate in music composition was completed at Stanford in 1983 with prior degrees in music from the University of California at San Diego and Antioch College. Two year-long research periods were spent at IRCAM and the Banff Center for the Arts, where he developed methods for computer sound synthesis based on physical models of musical instrument mechanics. Current projects include the “SoundWIRE” experiments for network evaluation and musical collaboration using high-speed internets for high-quality sound. He has performed his music in Europe, the Americas, and Asia, and has composed soundtracks for documentary films. Two new discs of his works are available from Centaur Records. In spring 2001, a collaboration with artist Greg Niemeyer entitled Ping was exhibited at SF MOMA and online via the Walker Art Center. A second collaboration, Oxygen Flute, was on exhibition at the San Jose Museum of Art this past year and is now at the University of California, Berkeley. A CD of music from both installations has recently been released.

\* \* \*

### PROGRAM NOTES

**Tangent** (2002) (Single - II - Intercept - IV - Double)

Joan Benson has worked patiently with me in the development of a short clavichord composition involving computer. The result is a rhythmically demanding piece accompanied by a compact disc which plays non-stop. The five movements are in the form of a suite and visit different relationships between the music’s constituent voices. After the piece was premiered, a closer look suggested the movements had possible relationships to march, song, dance, and such, but as far as relating to a preconception, “any resemblance is strictly coincidental.” Or at least came out twisted. A tangent is many things, including the copper (or steel) tongue that strikes the strings of a clavichord.

Materials in the computer part were combined with the clavichord score as they were being created. The sound of this piece is the result of a “doubling” operation in which the musician is sounding notes which are simultaneous with the synthesized ones. They also outline pure rhythmic proportions. Other computer events don’t intersect such proportions and are independent “tracks” or voices distinguished by freer or more complex timing.

### INTERMISSION

#### IV

**Tangent** (2002) Chris Chafe  
(b. 1952)

For clavichord and computer-generated sound

**Entre 2 Mondos** (2000) Gonzalo Biffarella  
Chris Chafe, cello

**Carbon Path** (2002) Chris Chafe  
for oxygen flute, celletto, video,  
and computer-generated vocal processing  
Chris Chafe, celletto

\* \* \*

*Special thanks to Ray Morse for tuning and  
to John Brombaugh for his clavichord.*

\* \* \*

### ABOUT TONIGHT’S ARTISTS

**Joan Benson** is considered one of the top clavichordists of the twentieth century. Australian composer Percy Grainger first recognized her as a child musician. Later she spent years in Europe as a protégée of the illustrious Swiss pianist, Edwin Fischer. However, Benson could not resist the neglected clavichord. After studies with Fritz Neumeyer in Germany and Santiago Kastner in Portugal, she returned to America to become part of Stanford’s early music scene. She soon produced her first record, selected by Saturday Review as one of the best of the year. This began a solo concert career that has covered much of the world. Benson has been a pioneer in the revival of forgotten music, including the sensitive works of Johann Sebastian Bach’s sons. She has proclaimed the importance of the clavichord in encouraging soft shading on the fortepiano, and even the piano of today. Through her playing and teaching in major universities of the United States and Europe (especially Stanford and Aston Magna) she has deeply affected early music specialists. Some of her favorite concert settings include the Rothschild Palace in Paris, Haydn’s home in Vienna, the Frick Museum in New York, and the Smithsonian in Washington, D.C. She has recorded on the instruments of Boston’s Museum of Fine Arts, and has performed on instruments in the finest European and American collections. At the same time, she has introduced her music to many new places, including Bali and Java, Scotland’s Findhorn, the Chinese University in Hong Kong, and the