

HYPERREALISM

NONH CRESHEVSKY

**A COMPOSER'S VOICE
CONCERT**

**S/1 TURDNY 8:00 PM /1NY 24, 2003
/1.R.T / SOUTH OXFORD SP/CE
BROOKLYN, NEW YORK**

By  *Lang*

HYPERREALISM

Saturday, May 24, 2003 at 8:00 pm.
A.R.T./South Oxford Space,
Brooklyn, New York.

Program:

GREAT PERFORMANCES

2 instruments and recording **6:13**
performed by christine perea and duo-ling peng

CANTO DI MALAVITA

electronic recording **8:53**

SOME ASSEMBLY REQUIRED

electronic recording **5:07**
composed by michael kinney

CHACONNE

piano ~ **8:00**
performed by hiromi abe

GREEN REVISITED

electric guitar ~ **8:00**
performed and composed by marco oppedisano

JACOB'S LADDER

electronic recording **7:56**

LUST

voice and electronic recording **7:45**
performed and composed by robert voisey

NOVELLA

electronic recording **7:30**

JUBILATE

voice and electronic recording **6:11**
performed by beth griffiths

"Noah Creshevsky is as much a virtuoso of the sampler as anyone working in the field. But instead of using it for mere technical effects, he turns it into a tool of the imagination, creating impossible ensembles from some parallel universe. In place of notes, Creshevsky uses sampled gestures, noises, and radio snippets as his textural atoms, playing dodecaphonist with bits of our lives. His sampler is a means toward not only superhuman virtuosity, but a new universality."-Kyle Gann, music critic, Village Voice.

Born in 1945 in Rochester, New York, Creshevsky began musical study at age five at the Eastman School of Music. He graduated from the State University of New York at Buffalo, and studied with Nadia Boulanger in Paris and Fontainebleau. His master's degree is from the Juilliard School, where he was a pupil of Luciano Berio.

Creshevsky's work has been supported by grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, and ASCAP. It has been released on records and compact discs, and performed and broadcast internationally.

Formerly director of the Center for Computer Music and professor of music at Brooklyn College of the City University of New York, he has served on the faculties of the Juilliard School and Hunter College, and been a visiting professor at Princeton University.

“...constantly mutating and surprising, and somehow, the recurrent recombinations of tonal material start to make their own musical sense, as though they were defining a new common practice’ from an alternative dimension...the work of an American original whose mastery of his vision is absolute.” -Robert Carl, Fanfare magazine.

Composers and performers

Hiromi Abe is an active free-lance pianist/keyboardist and an accomplished composer whose works have been performed throughout New York and Philadelphia. Her formal musical training started at age four in Japan where she attended the Yamaha School of Music, and later served as a piano instructor. Hiromi then went on to earn several degrees in music. She holds two bachelors degrees, one in Piano Performance from the Kunitachi College of Music in Tokyo, and one in Jazz Composition from the Philadelphia College of Performing Arts, where her teachers included John Hodian, Trudy Pitts, and George Arkerly. At the Philadelphia College of Performing Arts, she received the Jacobs Music Company Steinway Award for her piano performance. She earned her Masters in Music Composition from Queens College, where she was the recipient of the Aaron Copland School of Music Graduation Masters Award, and studied with Thea Musgrave, Sir Roland Hanna, and Henry Weinberg.

Hyperrealism is an electroacoustic musical language constructed from sounds that are found in our shared environment ("realism"), handled in ways that are somehow exaggerated or excessive ("hyper").

Hyperrealistic music exists in two basic genres. The first uses traditional instruments that are pushed beyond the capacities of human performers in order to create superperformers--hypothetical virtuosos who transcend the limitations of individual performance capabilities. These are the "supermen" who appeared in a number of my compositions, beginning with *Circuit* (1971) for harpsichord on tape. The compact disc *Man & Superman* (Centaur CRC 2126) was largely connected to my interest in the ambiguous borders between live performers and their impossibly expanded electronic counterparts.

The idea of superperformers has numerous precursors, including the violin music of Paganini, the piano music of Liszt, conventional music for player piano, and the fully realized player-piano music of Conlon Nancarrow.

Fundamental to the second genre of hyperrealism is the expansion of the sound palettes from which music is made. Developments in technology and transformations in social and economic realities have made it possible for composers to incorporate the sounds of the entire world into their music.

Hyperrealism of this second genre aims to integrate vast and diverse sonic elements to produce an expressive and versatile musical language. Its vocabulary is an inclusive, limitless sonic compendium, free of ethnic and national particularity.

Essential to the concept of hyperrealism is that its sounds are generally of natural origin, and that they remain sufficiently unprocessed so that their origin is perceived by the listener as being "natural." Since the

sounds that inhabit natural environments vary from year to year, generation to generation, and culture to culture, it is impossible to isolate a definitive compendium of "natural" sounds, but there are a great many sounds that are familiar to nearly all of us. These are the most basic building blocks in the formation of a shared (if temporary) collective sonic reality.

The development and incorporation of expanded palettes consisting of natural sounds also has precursors, most notably the work of Pierre Schaeffer, Pierre Henri, and the overall tradition of musique concrete.

Hyperrealism extols bounty, either by the extravagant treatment of limited sound palettes or by assembling and manipulating substantially extended palettes.

Of my compositions, *Who*, *Coup d'état*, *et puis*, *Gone Now*, and *Novella* (among others) share aspects of a particular style. I call that style "hyperdrama." In addition to other qualities, hyperdrama is characterized by a steady level of heightened sensations. Hyperdramas attempt to consolidate and compress intensified states.

Hyperrealism is a language because various composers, using identical sounds (i.e., parts of speech) can produce significantly different kinds of compositions, based on their tastes, intentions, and technical resources.

Hyperdrama is a musical style in which hyperrealistically extended palettes and/or restricted palettes in conjunction with superhuman performance capabilities express a larger-than-life level of emotional intensity.

Composers and performers

Since her European debut in Mauricio Kagel's solo theater piece *Phonophonie* in 1978, the demand for **Beth Griffith** as soloist has taken her to such important music festivals as the Warsaw Autumn, Cologne Triennale, Wien Modern, Numus Festival, RIAC, Donaueschingen Musiktage, Darmstadt Summer Courses, Wittener Tage für Neue Kammermusik, ISCM and New Music America. In addition, her acclaimed performance of Morton Feldman's *Three Voices* has been heard on numerous stages from Prague, Berlin, London, New York and in between. Recent invitations led her to Grahamstown, South Africa, Gent, s-Hertogenbosch, Cologne, Wiesbaden, Raleigh, North Carolina and here in New York with repertoire ranging from chamber works by Sorrell Hays, Dieter Schnebel, Wolfgang von Schweinitz, Manos Tsangaris, solo works by John Cage, Alvin Curran, Morton Feldman, Noah Creshevsky, John McGuire, Matricio Kagel and Rodney Waschka.

A native of St. Paul, Minnesota, **Michael Kinney** began studying the piano at an early age. As a recipient of The Vittorio Giannini Award for Composition, he received a Bachelor of Music in Composition from The North Carolina School of Arts (NCSA) in 1994. In 1998 Mr. Kinney received his Masters of Music in Composition from Brooklyn College where he held a fellowship at The Center For Computer Music and also taught music theory and eartraining from 1996 through 2000. Kinney worked for The Martha Graham School of Contemporary Dance as an accompanist from 1995 through 1999. He has been on the faculty of the Alvin Ailey School for five years.

Kinney is pursuing a Ph.D. in composition at the C.U.N.Y Graduate Center, although he took a leave of absence in 2001 to study computer music at The Centre de Création Musicale Iannis Xenakis (CCMIX) in Paris. In May 2002 he received a commission from the Société Gioacchino Rossini in Paris to orchestrate "Demetrio e Polibio", an early opera of Rossini. The opera, with Kinney's orchestration was performed in August of 2002 in Normandy and was filmed by Radio France. Kinney currently resides in Paris and is on the faculty of Le Conservatoire de Musique et de Danse Du Bourget.

Marco Oppedisano (b. 1971) was born in Brooklyn, New York. He began playing guitar at the age of 12 and entered undergraduate studies as a classical guitar performance major, studying with Michael Cedric Smith. He holds a B.A in Music Composition from the Brooklyn College Conservatory of Music, an M.A in Music Composition from the Queens College Aaron Copland School of Music and has studied composition with Noah Creshevsky, Charles Dodge, Tania Leon, Thea Musgrave and Henry Weinberg.

From 1999-2003, as a guest of the Brooklyn College/ CUNY Electro-Acoustic Composers yearly compact disc, Oppedisano has also conducted the premieres of his a cappella vocal works; *The Emperor of Ice Cream* (1998) and *The Creation* (2002). In May 2002, his multitrack electric guitar work, *Frozen Tears* was heard in an electro-acoustic music festival at Bilgi University in Istanbul, Turkey. Oppedisano has had other electronic works

heard around the world. In 1996 he received a grant from Meet the Composer, Inc. for his work *Three Short Pieces* for flute, clarinet, trombone and electric guitar (1995). His works are registered with ASCAP.

Born in Taiwan, **Duo-Lin Peng** started cello and music training at the age of five at Kuan Jen School for music talented. At nine he picked up another instrument—French horn—because school orchestra needed a horn player. Since then he has always carried two instruments at the concerts. After graduating from the university and serving military in Taiwan, he went to U.S. for further study. However, instead of accepting offer from Mannes School of Music, he decided to study arts administration for performing arts at NYU. After graduation he was employed by Taiwan government's Cultural Department, and soon became a diplomatic cultural officer in the U.S. Currently he is a PH.D. student in music education at NYU and privately studies with Mr. Nathaniel Rosen.

Christine Perea flute, has performed as a soloist throughout the NYC area, as well as with the Vox Novus Ensemble, Brooklyn Heights Philharmonic, New York University New Music and Dance Ensemble, and Forecast. She specializes in New Music, particularly electro-acoustic repertoire, and her performances on the piccolo, alto, bass, and concert flutes have taken her to Detroit, Chicago, Dallas, Washington D.C., and Pisa, Italy. Ms. Perea is the former music director for the Vox Novus Ensemble, and is a member of the adjunct faculty at NYU, where she is also a Ph.D. candidate. Christine holds a Masters degree in Flute Performance from New York University and a Bachelor's from DePaul University in Chicago. While in Chicago, Ms. Perea also served as principal flutist and piccolo player for the Chicago Classical Symphony Orchestra. Christine's teachers have included Robert Dick, Keith Underwood, Linda Chesis, Mary Stolper, Clem Barone, and Shaul Ben-Meir. She is a member of the National Flute Association performing as soloist at both the 2001 and 2002 conventions as well as premiering works by Rodrigo Sigal, Lawrence Moss, Rene Mogensen, Will Redmond, Jin Hi Kim, and Robert Voisey.

"**Robert Voisey** composes music as a natural part of his life. Substantial compositions can take months to complete, or they can appear in one or two days, full blown in both concept and in detail. Voisey has developed an original and versatile system of interlocking, modulating modes that blend elements of eastern and western musical processes. The resulting compositions reflect a wonderful merging of spontaneous energy and disciplined technique. Voisey's music offers a multitude of pleasures to performers and audiences alike. This is music worth hearing again and again." - Noah Creshevsky

Voisey has studied composition at the State University of New York at Stony Brook, the College of Tel Hai in the Upper Galilee, Israel and the City University of New York at Brooklyn College. His teachers have included Noah Creshevsky, George Brunner, Aiten Schteinberg, and Oded Zehavi.

Voisey has enjoyed debuts of his music all around the United States and abroad, including performances broadcasted on “Kol Muscia” (the voice of music) Israeli National Radio. Recently he has had debuts of his song cycle “Music in Motion” in Buenos Aires Argentina with La Scala de San Telmo and at the Gemeindehaus der Zionskirche in Worpswede Germany, as well as a New York debut of his piece “Lullaby” at the “Music in the Raw” concert at the AugustArts festival. As founder of Vox Novus, his goal is to promote contemporary composers and their works.

Vox Novus’ mission: The promotion of contemporary composers, their works and the musicians and or entities, which perform and produce contemporary music



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"...continuing the dialogue between art and lives of ordinary people."