

# EMPAC

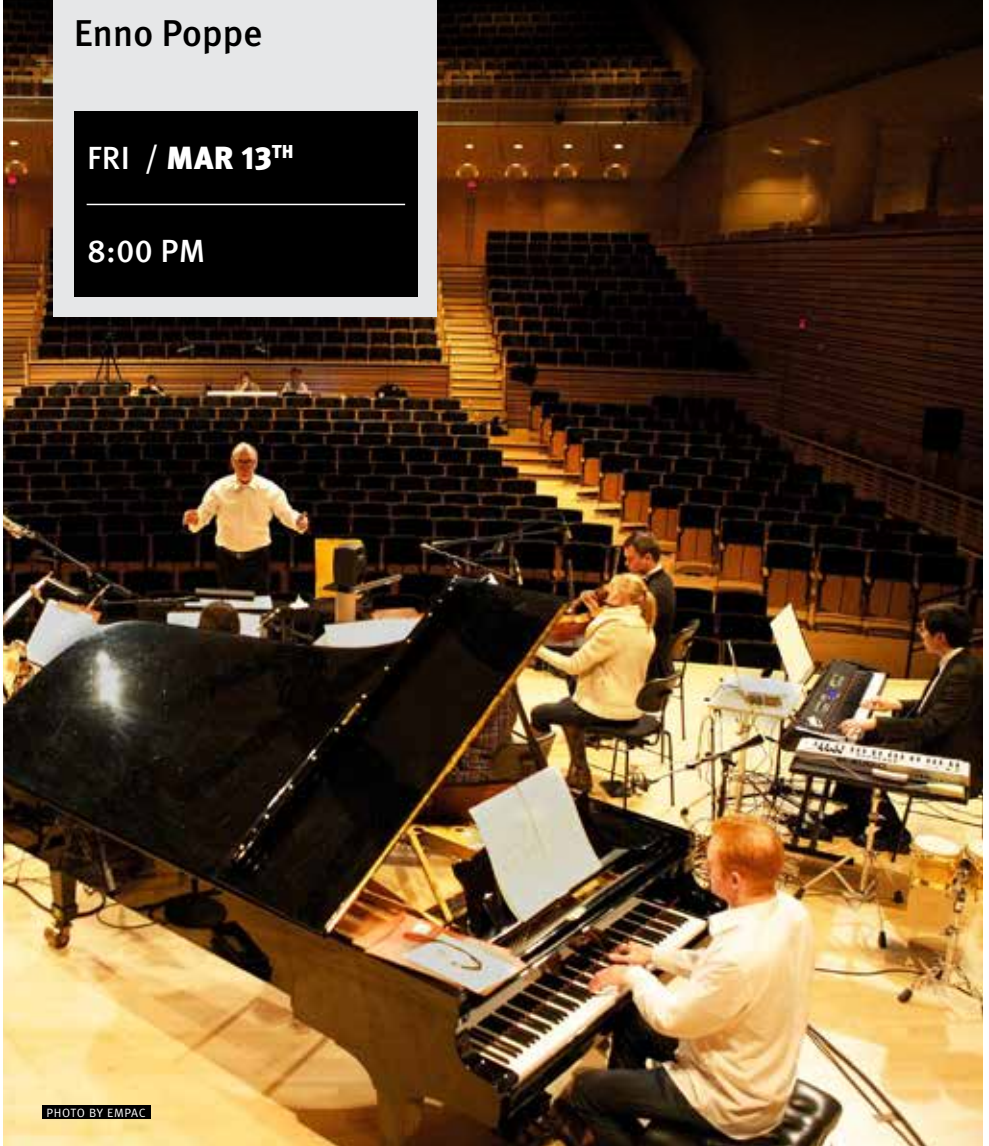
MUSIC / SOUND

## Talea Ensemble *Speicher*

Enno Poppe

FRI / MAR 13<sup>TH</sup>

8:00 PM



U.S. PREMIERE

**Talea Ensemble**  
Enno Poppe—*Speicher*

***Speicher* (2008-2013)**

Enno Poppe (b. 1969)

*For large ensemble*

*Performed without pause or intermission*

*Speicher I* (2009/10)

for large ensemble

*Speicher II* (2013)

for ensemble

*Speicher III* (2012)

for ensemble

*Speicher IV* (2008-12)

for ensemble

*Speicher V* (2012/13)

for large ensemble

*Speicher VI* (2013)

for large ensemble

**Talea Ensemble**

James Baker, conductor

Barry Crawford, FLUTE

Daria Binkowski, FLUTE

Arthur Sato, OBOE

Rane Moore, CLARINET

Marianne Gythfeldt, CLARINET

Ryan Muncy, SAXOPHONE

Adrian Morejon, BASSOON

John Gattis, HORN

Jeffrey Missal, TRUMPET

Christopher McIntyre, TROMBONE

Matthew Gold, PERCUSSION

Alex Lipowski, PERCUSSION

Jacqueline Kerrod, HARP

Stephen Gosling, PIANO and CELESTA

William Schimmel, ACCORDION

Sunghae Anna Lim, VIOLIN

Gabriela Diaz, VIOLIN

Elizabeth Weisser, VIOLA

Jack Stulz, VIOLA

John Popham, CELLO

Felix Fan, CELLO

Doug Balliett, DOUBLE BASS

## Program Notes

Music, as an art form, is alive. Rules and laws of musical composition are there to be reflected, updated, substituted, or disposed. It starts with the definition of its smallest element: a note. Up to how much pitch variation is a note with vibrato still a single note? There is a continuum of events between vibrato, portamento, glissando, and microtonal deviations. Nothing of this is covered by our music theory. Moreover, there is a barely researched relationship between tone and intonation, about which performing musicians intuitively know much more than composers do, with their tendency towards taxonomy.

The *Speicher* project is a complex structure of variations and repetitions. Across all dimensions the elements are always in the same coherent relation. The very first viola notes (“evolving variation”) correlate exactly with the form on a small, middle, and large scale. In order to move on and remain interesting, a musical piece, besides variety, needs something one can actually recognize. In that sense, everything can be recognizable—an individual sound as much as a whole movement (as in a recapitulation). There is, therefore, no need to throw in idea after idea, but rather to create a network of derivations within music.

ENNO POPPE – 2013

*Speicher*, an evening-length concert work, is a project that has been in development since 2008. Premiered at the Donaueschingen Festival in 2013 to widespread acclaim, *Speicher* pushes its 22 players to their interpretative and technical extremes. Complex rhythms, microtonal intonation, and nuanced textures combine together to create a rich and detailed work of ambitious scale and scope.



## About the Artists

**Talea Ensemble** has been labeled "...a crucial part of the New York cultural ecosphere by the *New York Times*. Recipient of the 2013 CMA/ASCAP Award for Adventurous Programming, the ensemble has given many important world and US premieres of new works by composers including Pierre Boulez, Tristan Murail, Olga Neuwirth, John Zorn, Unsuk Chin, Rand Steiger, Beat Furrer, and Fausto Romitelli. Talea has performed at Lincoln Center Festival, Internationales Musikinstitut Darmstadt, Wien Modern, Contempuls, Newport Jazz Festival, La Ciudad de las Ideas (Mexico), Art Summit Indonesia (Jakarta), and the International Contemporary Music Festival (Peru). Radio broadcasts of performances have been heard on ORF (Austria), HRF (Germany), and WQXR's Q2. As an active collaborator in new music Talea has joined forces with the Austrian Cultural Forum, Consulate General of Denmark, Korean Cultural Service NY, Italian Cultural Institute, and the Ukrainian Institute. Assuming an ongoing role in supporting and collaborating with student composers, Talea has served as ensemble in residence at Harvard University, Columbia University, Stanford University, Ithaca College, Cornell University, and New York University. Talea has recorded works on the Living Artists Label, Gravina Musica, Tzadik, Innova, and New World Records. Recently commissioned composers include Anthony Cheung, Oscar Bettison, and Georges Aperghis. For more information, please visit [taleaensemble.org](http://taleaensemble.org).



### *About the Artists (continued)*

Conductor **James Baker** is principal percussionist of the New York City Ballet Orchestra, music director and conductor of the Composers Conference at Wellesley College, and director of the Percussion Ensemble at the Mannes College of Music. He is guest conductor of the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo and the principal conductor of the Talea Ensemble. He has led concerts across North America, Europe, and Asia at festivals including the Beijing Modern Festival, Monday Evening Concerts, U.S. Library of Congress, Internationales Musikinstitut Darmstadt, Wien Modern, and the TRANSIT Festival. He has collaborated with composers on hundreds of world and American premieres including John Cage, Pierre Boulez, Earl Brown, Charles Wuorinen, Mario Davidovsky, Hans Werner Henze, Roger Reynolds, Hans Abrahamsen, Milton Babbitt, Donald Martino, Elliott Carter, Stefano Gervasoni, David Felder, George Crumb, Beat Furrer, Olga Neuwirth, and Georges Aperghis. An active composer of electroacoustic music, Mr. Baker has won a Bessie award for composition for dance. He has written extensively for the theater and for various ensembles with electronics and has written a number of pieces for long-time collaborator, choreographer Tere O'Connor. Recent commissions include the Opera Ballet de Lyon, BAM Next Wave, The Dublin Dance Festival, and the Abbey Theater in Dublin.

Talea is a 501(c)3 non-profit organization. Talea's 2014-15 season is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and in part by Ernst von Siemens Musikstiftung, New Music USA's Cary New Music Performance Fund, Harry and Alice Eiler Foundation, Alice M. Ditson Fund, Fritz Reiner Center for Contemporary Music, Amphion Foundation, and private donations. Talea's 2014-15 season also is made possible by the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature.

## **Biography** Enno Poppe

Enno Poppe was born on December 30, 1969 in Hemer, Germany. From 1990 to 1998 he studied conducting and composition at the Universität der Künste Berlin with Friedrich Goldmann and Gösta Neuwirth. Studies of sound synthesis and algorithmic composition led him to the Technische Universität Berlin, the ZKM Karlsruhe and the Cité Internationale des Arts in Paris.

In 1998, Poppe founded ensemble mosaik and developed his instrumental writing in close collaboration with its musicians. This resulted in pieces like *Gelöschte Lieder* (1996-1999), *Holz* (1999-2000), *Rad* (2003), and *Salz* (2005), which are performed regularly by ensembles across the world. To date, he has composed three stage works: *IQ* (2012), *Arbeit Nahrung Wohnung* (2007), and *Interzone* (2004), which have gained wide recognition and several performances across Europe.

In addition to composing, Enno Poppe regularly conducts ensembles including Klangforum Wien, ensemble musikfabrik, Collegium Novum Zürich, Ensemble-kollektiv Berlin and various orchestras.

Poppe's typical style of composition explores varying approaches to many sorts of microtonality and algorithmic structures. He builds systems and then, over the course of a piece, destroys them by inverting these systems ad absurdum or replacing them with new non-systematic, free inventions.

Since 2002, Poppe, inspired by traditional Korean music, has been using a large variety of pitch oscillations—slides between pitches like glissandi or portamenti—instead of the familiar stepwise motion. He also refers to traditional European music using standard musical forms in unusual ways, as he does with his orchestral piece *Keilschrift* (2005), where he makes use of developing variation. With his orchestral work *Altbau* (2008), premiered in Donaueschingen by Pierre Boulez, he applies the hocket, a 14th-century choral technique, to an orchestral instrumentation that appears as a melody with quick cuts and changes of timbre, nevertheless remaining closely-related, just as small tiles can form a large-scale mosaic. Poppe's *Speicher* (2008-2013) extends this hocket technique to a larger and more virtuosic scale.

# EMPAC

The Curtis R Priem Experimental Media and Performing Arts Center (EMPAC) is where the arts, sciences, and technology interact with and influence each other by using the same facilities and technologies, and by breathing the same air.

EMPAC hosts artists and researchers to produce and present new work in a building designed with a sophisticated architectural and technical infrastructure. Four exceptional venues and studios enable audiences, artists, and researchers to inquire, experiment, develop, and experience the ever changing relationship between ourselves, technology, and the worlds we create around us.



## STAFF

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Geoff Abbas / Director for Stage Technologies  
Eric Ameres / Senior Research Engineer  
Argeo Ascani / Curator, Music  
David Bebb / Senior System Administrator  
Peter Bellamy / Senior Systems Programmer  
Michael Bello / Video Engineer  
Victoria Brooks / Curator, Time-Based Visual Arts  
Eric Brucker / Lead Video Engineer  
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Roxanne De Hamel / Web Developer  
David DeLaRosa / Production Technician  
Zhenelle Falk / Artist Services Administrator  
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Ian Hamelin / Project Manager  
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Todd Vos / Lead Audio Engineer  
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*EMPAC 2014-2015 presentations, residencies, and commissions are supported by grants from the National Endowment for the Arts and The MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation; additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, Boeing Company Charitable Trust, and the New York State Council for the Arts. Special thanks to the Jaffe Fund for Experimental Media and Performing Arts for support of artist commissions.*

# EMPA

## Upcoming Events

An updated schedule for the 2015 Spring season is available online at [empac.rpi.edu](http://empac.rpi.edu). Check back often for more information.



ON VIEW : Rosa Barba

### WHITE MUSEUM at the Hirsch Observatory

March 07, 14, 21, 28 / 7:00 PM

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### THE COLOR OUT OF SPACE 8th Street Facade at EMPAC

March 07, 14, 21, 28 / 8:00 PM



PERFORMANCE

### EXTRA SHAPES

DD Dorvillier

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Friday, March 20 / 8:00 PM

\$18 / \$13 / RPI STUDENTS \$6



FILM / VIDEO

### PARALLEL I-IV

Harun Farocki

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Tuesday, March 21 / 7:00 PM

\$6