Talea Ensemble
*Speicher*
Enno Poppe

**FRI / MAR 13TH**

**8:00 PM**
U.S. PREMIERE

**Talea Ensemble**

Enno Poppe–*Speicher*

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**Speicher (2008-2013)**

Enno Poppe (b. 1969)

*For large ensemble*

*Performed without pause or intermission*

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**Speicher I** (2009/10)

for large ensemble

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**Speicher II** (2013)

for ensemble

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**Speicher III** (2012)

for ensemble

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**Speicher IV** (2008-12)

for ensemble

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**Speicher V** (2012/13)

for large ensemble

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**Speicher VI** (2013)

for large ensemble

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**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.
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.

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Upcoming Events
An updated schedule for the 2015 Spring season is available online at 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

**THE COLOR OUT OF SPACE**
8th Street Facade at EMPAC
March 07, 14, 21, 28 / 8:00 PM

PERFORMANCE

**EXTRA SHAPES**
DD Dorvillier

Friday, March 20 / 8:00 PM
$18 / $13 / RPI STUDENTS $6

FILM / VIDEO

**PARALLEL I-IV**
Harun Farocki

Tuesday, March 21 / 7:00 PM
$6