

## Crash Ensemble

Susan Doyle—Flutes  
Roderick O'Keeffe—Trombone  
Deirdre Moynihan—Violin  
Lisa Grosman—Viola  
Kate Ellis—Cello  
Malachy Robinson—Bass  
David Adams—Harpisichord & Keyboard  
John Godfrey—Electric Guitar  
Stephen Kelly—Percussion  
Arnold Dreyblatt—Bass

Donnacha Dennehy - Artistic Director  
Natasha Lohan—Production Manager  
Jimmy Eadie—Sound Engineer  
Alexis Nealon—Monitor Engineer  
Aedin Cosgrove—Lighting Designer  
O'Reilly Theatre—Management

### PROGRAMME

Alvin Lucier: Music for Snare Drum, Pure Wave  
Oscillator, and One or More Reflective Surfaces  
(1990) (c. 10 mins)

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Terry Riley: In C (1964) (c. 40 mins)

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### INTERVAL 1

La Monte Young: Composition 1960 #7 (1960)  
(c. 25 mins)

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### INTERVAL 2

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Arnold Dreyblatt: Nodal Excitation (1979)  
[played by the composer] (c. 16 mins)

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Arnold Dreyblatt: Resonant Relations (2005)

## THE MUSIC OF RESONANCE

All the pieces in tonight's "mini-marathon" of a concert explore the notion of music built out of natural resonant systems, from the sympathetic vibrations of a free-standing snare drum in Alvin Lucier's piece, to Arnold Dreyblatt's most recent composition based on the natural harmonic series. We are especially proud to be able to present the world premiere of Dreyblatt's new piece *Resonant Relations*. Crash Ensemble were able to commission this with funding provided by the Arts Council of Ireland.

### ALVIN LUCIER (USA, 1931)

Alvin Lucier is an American composer of music and sound installations exploring acoustic phenomena, especially resonance, as well as a former member of the Sonic Arts Union along with Robert Ashley, David Behrman, and Gordon Mumma. As a self-acknowledged composer of experimental music, Lucier's compositions generally deal with some element of indeterminacy (the predictability or nonpredictability of events). Lucier's composition students include Nicolas Collins, Ron Kuivila, Arnold Dreyblatt, Daniel James Wolf, and Mladen Milosevic.

### MUSIC FOR SNARE DRUM, PURE WAVE OSCILLATOR, AND ONE OR MORE REFLECTIVE SURFACES (1990)

This piece was commissioned by the Noble Snare Drum Company, and is dedicated to Stuart Smith. A snare drum is placed on a stand in the performance space. A pure wave oscillator is routed through an amplifier to a single loudspeaker faced away from the snare drum, toward a wall. As the sound waves from the loudspeaker reflect off the wall and flow through the body of the drum the snare is sympathetically vibrated in ways determined by the loudness and frequency of the waves, the position of the crests and troughs of the reflected (standing waves) and the placement of the drum in the space.

### TERRY RILEY (USA, 1935)

Born in Colfax, California, Terry Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an MA in composition at the University of California, Berkeley, studying with Seymour Shifrin. His most influential teacher, however, was the late Pandit Pran Nath, a master of Indian classical voice, who also taught La Monte Young and Marian Zazeela. Riley made numerous trips to India over the course of their association to study and to accompany him on tabla, tambura, and voice. Throughout the sixties he travelled frequently around Europe as well, taking in musical influences and supporting himself by playing in piano bars, until he joined the Mills College faculty in 1971 to teach Indian classical music.

## In C (1964)

Terry Riley's piece *In C* is one of the seminal works of the late 20th century. Premiered in 1964, it was the work that introduced the musical style now known as Minimalism to a mainstream audience. Full of repeating cells, and insistent rhythms, *In C* is a work that can also be endlessly colorful. It is an "open score," meaning that it can be played by any combination of instruments. Over the decades, it has been played by percussion ensembles, guitar groups, a Chinese traditional orchestra, and a microtonal band, among hundreds of others. *In C* had a deep and lasting impact on contemporary classical composers like Steve Reich and John Adams; but it also affected the rock world, influencing artists like John Cale and Brian Eno. – John Schaefer

### LA MONTE YOUNG (USA, 1935)

La Monte Young's eccentric and often hard-to-find works have been included among the most important post World War II avant-garde or experimental music. Both his Fluxus influenced and "minimal" compositions question the nature of music and often stress elements of performance not normally indicated. He is normally listed as one of the "big four" minimalists along with Philip Glass, Steve Reich, and Terry Riley, despite having little in common with Glass and Reich.

### COMPOSITION 1960 #7

*Composition 1960 #7* is often cited as being the first piece of minimal music, although, despite its apparently minimal material (one harmony consisting of B and F# "to be held for a long time") it bears little resemblance to the more mainstream forms of minimalism which stemmed directly from the Riley piece you just heard. Rather it provoked a heady experimentation with drone music, especially in the downtown scene in New York in the late 60's and 70's. This concentration led to a greater understanding of "sonic" possibilities of individual sounds, leading in many cases to a kind of organic microtonal music. As John Schaefer says in an essay on Young: "Obviously, there is a certain Zen quality to a piece which consists of just 2 notes being held for a long time. But there was also a deeper effect. By listening so closely to the tuning and to the harmonics which naturally occur in virtually all sounds, La Monte Young found himself drawn inevitably to the tuning system known as just intonation. Young found that "pure" or "just" intervals, on the other hand, enabled the harmonics to ring clearly and to reinforce each other. Suddenly, a single tone, or a pair of notes held for a long time, would yield an almost prismatic view of the overtone series. What sounded like a single note or chord would reveal unexpected layers of harmonics".



## ARNOLD DREYBLATT (USA, 1953)

Arnold Dreyblatt is an American composer and visual artist. He studied with Pauline Oliveros, La Monte Young, and Alvin Lucier and has been based in Berlin, Germany since 1984.

His compositions are based on harmonics, and thus just intonation, played either through a special bowing technique he developed for his modified bass, or for the modified and retuned instruments he created for his own performing ensemble, "The Orchestra of Excited Strings" from which numerous recordings have been issued. In recent years he has been commissioned from numerous ensembles, including the Bang On A Can Ensemble, and the Pellegrini Quartet.

### NODAL EXCITATION (1979)

"In my solo performance of "Nodal Excitation" for prepared solo Bass in 1979 in N.Y.C., I first experimented with creating a music through isolating and exciting the nodes of a vibrating string. From the program notes of that first concert: "The integrity of a fundamental vibration is maintained for each string: all movement of pitch occurs in the overtone structure. A shorter speaking length is never created through 'stopping' and 'fretting' techniques. Harmonic (partial) vibrations are occasionally isolated." The current performance had its beginning in this concept and basic technique" - Arnold Dreyblatt

### RESONANT RELATIONS (2005)

"Resonant Relations" was composed specifically for the Crash Ensemble after a "workshop period" in which tuning and performing techniques were introduced. This performance represents the first occasion where an ensemble outside of my own has communally learned to perform in the just intonation 20 tone scale with which I have been composing for the last twenty-five years, and is therefore is a considerable achievement. It is also the first use of retuned harpsichord, flute and typani in my music, resulting in a wonderfully resonant ensemble sonority in conjunction with strings and trombone. The composition is constructed of interlocking rhythmic loops in which harmonic tonal regions are explored." - Arnold Dreyblatt

THE MUSIC OF RESONANCE

All the pieces in tonight's "Resonance" are a continuation of a concert explore the notion of music built out of natural resonant systems from the sympathetic vibrations of a free-standing string to Alvin Lucier's piece, to Arnold Dreyblatt's most recent composition based on the natural harmonic series. The first especially proud to be able to present the work of Alvin Lucier and Arnold Dreyblatt's new piece Resonant Relations. Crash Ensemble were able to commission this work through provided by the Arts Council of Ireland.

ALVIN LUCIER (USA, 1931)

Alvin Lucier is an American composer of music and sound installations exploring acoustic phenomena. He is a daily composer as well as a former member of the Sonic Arts Union with R. Murray Schafer, David Behrman, and Gordon Mumma. As a self-taught composer of experimental music, Lucier's compositions generally deal with some element of indeterminacy (the lack of a fixed relationship of events). Lucier's composition includes works such as "Four Studies for Klavier," "Arnold Dreyblatt," "James Watt," and "Mashed Potatoes."

MUSIC FOR SHARP DRUM, PURE WAVE OSCILLATION, AND ONE OR MORE REFLECTIVE SURFACES (1990)

This piece was commissioned by the Middle East Drum Company and is dedicated to Sharp Drum. A sharp drum is placed on a stand in the performance space. A pure wave oscillator is fed through an amplifier to a single loudspeaker, faced away from the sharp drum, to ward a wall. As the sound waves from the loudspeaker reflect off the wall and flow through the body of the drum, the wave is sympathetically excited in ways determined by the form and geometry of the drum (including the cross and length of the reflected (standing waves) and the placement of the drum in the space.

TERRY RILEY (USA, 1935)

Born in Colton, California, Terry Riley studied at Santa Clara College, San Jose State University, and the University of California, Berkeley. He is a composer of minimalist music, known for his work in the field of electronic music and his collaborations with John Cage and Philip Glass.

#### CrashEnsemble

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# CRASH ENSEMBLE

PERFORMS

ARNOLD DREYBLATT  
LA MONTE YOUNG  
ALVIN LUCIER  
TERRY RILEY

DUBLIN ELECTRONIC  
ARTS FESTIVAL  
SUGAR CLUB  
OCTOBER 27TH. 8PM

TICKETS €15/12 CONC

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