



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Saturday, 21 October 1995 at 8:00 p.m.

## THE ELECTRIC CLARINET

**Jean-Guy Boisvert**  
clarinet and live electronics

**Praescio IV (1990)**  
*for clarinet and live electronics\**

Bruce Pennycook

**ektenes III (1995)**  
*for clarinet, DAT and signal processing*

Alcides Lanza

**DEEPENING THROUGH THE SILENT SPHERES (1994)**  
*for clarinet and live electronics\**

David Eagle

### INTERMISSION

**Traces (1995)**  
*for clarinet and live electronics\**

Keith Hamel

**Melisma (1995)**  
*for clarinet, drone and tape*

Christos Hatzis

**Saggitaire instantanné (1994)**  
*for clarinet and DAT*

Jean Piché

*All works except Pennycook premiered during this tour.*



**Memorial**  
University of Newfoundland

048-030-04-95-15,000

A graduate of the Conservatoire de musique du Québec and London's Guildhall School of Music, **Jean-Guy Boisvert** holds a Doctorate in contemporary music performance from the Université de Montréal. He is also especially grateful to Suzanne Stephens of Stockhausen's Licht Ensemble and Robert Marcellus for their inspirational teaching. M. Boisvert has been solo clarinet for the Orchestre des Jeunes du Québec, the Trois-Rivières, Ville Mont-Royal and Montérégie orchestras in Quebec, as well as for the Ensemble International de Paris. His keen involvement in the chamber music scene led him to found the Denner Quartet and Amadeus Trio. In 1989, he won the Gertrude Gendreau Prize, awarded by the Pro Musica Society of Montreal to the most promising young artist. Particularly interested in 20th-century music, Jean-Guy has often performed premieres of Canadian works. Whenever he can, he enjoys working on new music with the composers themselves or their preferred interpreters. For the 1995-96 academic year he is teaching clarinet and saxophone at Memorial University of Newfoundland.

### Program notes

**PRAESCIO IV** (extended clarinet and interactive system) This work, the fourth in my PRAESCIO (from prescience) series, explores virtuoso solo clarinet writing in the context of performer controlled accompaniment. The original version was composed using my MIDI-LIVE system (IBM-PC) and the current version is implemented in MAX. All of the accompaniment is composed as short MIDI data files which are invoked by more than 70 pitch and footswitch triggers thereby giving the soloist considerable control over the pace of delivery of the piece. This work was commissioned by Jean-Guy Boisvert for the 1990 International Clarinet Congress and has been performed by M. Boisvert many times and recorded on his CD, "Zodiac" (SNE Records). It has also been performed by several other clarinetists in the U.S., Mexico, Europe and Canada.  
*Bruce Pennycook is a Professor of Music at McGill University.*

#### **EKTENES**

**Extene:** also "ectene" "synapte" [Gr. ektenés: abundant, extended, to prolong]

**synapte:** eastern China: a litany

**litany:** a ceremonial, liturgical form of prayer consisting of a series of invocations or supplications, with responses which are repeated a number of times.

**ektenes III:** *is also an invocation for the man alone, surrounded by the myriad events of the cosmos...a contemporary aulos or imbubu player whose litany is answered via electronic and digitas events/sounds*

**DEEPENING THROUGH THE SILENT SPHERES:** is an interactive composition for clarinet and Macintosh computer and EMU Proteus FX sound module. This work was commissioned by Jean-Guy Boisvert with the assistance of the Canada Council.

**TRACES** is the third in a series of compositions for soloist and interactive electronics. The electronic requirements of these pieces are kept to a minimum. A Macintosh computer, a pitch-to-MIDI converter and a single commercial synthesizer. Software, written using the MAX programming language, responds to live performance, and controls all aspects of the electroacoustic sounds that are produced by the synthesizer. The piece explores the relation between melody and harmony by granulizing and rapidly repeating the melodic material presented by the clarinet. This work was commissioned by Jean-Guy Boisvert with the assistance of the Canada Council.

**MELISMA:** the idea of *Melisma* came to me when I heard an old recording of a famous *taqsim* - a slow non rhythmic improvisatory piece in Greek folk music - by Tassos Chalkias, one of Greece's prominent folk clarinetists. Similar to the *klezmer* style of clarinet playing, this tradition hardly allows the sound to stay in "pitch" for any length of time, demanding instead nearly continuous pitch shifts and timbre modulations on most of the notes of a melody. Another characteristic of the Greek folk clarinet sound is the rather pronounced nasal quality of the *chalmieu* register where dramatic transitions from soft, dark timbres to piercing, forte ones are routine. *Melisma* begins with the Chalkias excerpt. My own music takes off at measure 12 and frequently returns to the original. This work was commissioned by Jean-Guy Boisvert with the assistance of the Ontario Arts Council.

**SAGITTAIRE INSTANTANNÉ** was commissioned by clarinetist Jean-Guy Boisvert. The work is a signpost in the ongoing involvement of the composer with algorithmic composition. Each part of the piece exhibits a selection from the output of stochastic and markovian processes under control of a rule-based expert system devised by the composer. The system used for this work involves a number of Schenkerian harmony rules and an automatic "repetition-variation" model. All materials were generated but the final form of the piece is the result of extensive off-line manipulations by the composer.  
*Jean Piché lives in Montreal where he teaches electroacoustic music composition at the Université de Montréal. Current interests include algorithmic composition, software sound synthesis and documentary video.*



The Canada Council  
Touring Office

Conseil des Arts du Canada  
Office des tournées