

## Upcoming Fun & Exciting Events!

### The Magic Carpet: Mesopotamian and Egyptian Myths

Tuesday, October 8- 7:30 p.m., Studio Theatre

Celebrated storyteller Judith Heineman and musician Dan Marcotte explore the origins of modern tales like Star Wars and Harry Potter by vividly recounting the Epic of Gilgamesh, the Egyptian Cinderella, and other tales of quests, magic, and monsters.

### Kalapriya

Wednesday, October 16 - 7:30 p.m., Philip Lynch Theatre

Bearing witness to the principle that world cultures do not exist in a vacuum and are constantly evolving, influenced by current issues and cross-cultural exchange, Kalapriya presents the music and dance of the Indian homeland and of Indian communities in America.

### Tsukasa Taiko

Tuesday, November 5 - 7:30 p.m., St. Charles Borromeo

This powerful ensemble of Japanese drummers, dressed in traditional costumes, aims to advance understanding of Japanese art and culture, particularly taiko, through their lively and thunderous performance.

## Philip Lynch Theatre

**SHE KILLS  
MONSTERS**

by Qui Nguyen



Sept. 27 – 29  
& Oct. 3 – 6

**“Deceptively breezy and rather ingenious. It will slash and shapeshift its way into your heart.” – The New York Times**

A comedic romp into the world of fantasy role-playing games, *She Kills Monsters* tells the story of Agnes Evans as she leaves her childhood home in Ohio following the death of her teenage sister, Tilly. When Agnes finds Tilly’s *Dungeons & Dragons* notebook however, she stumbles into a journey of discovery and action-packed adventure in the imaginary world that was Tilly’s refuge. In this high-octane dramatic comedy, laden with homicidal fairies, nasty ogres, and 90s pop culture, acclaimed young playwright Qui Nguyen offers a heart-warming homage to the geek and the warrior within us all.



This program is partially sponsored by a grant from the Illinois Arts Council

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# MusicBYTES

Stravinsky's

## The Rite of Spring

Electroacoustic Music  
Mini-Concert

Thursday, September 26, 2013  
Ives Hall

DEPARTMENT OF **Music**  
LEWIS UNIVERSITY

## Program

The Rite of Spring	Igor Stravinsky Stephen Malinowski, video
Phoenix	Robert Ratcliffe
Sacre Bleu	David Jason Snow
Rivals Electrified	Gene Prisker
Igor's Smile	Christian Banasik
Some Writings of Spring	Julius Bucsis
The Rite Stuff	Mark Phillips

## Program Notes

### Phoenix

*Phoenix* (2008) explores the possibility of combining characteristic features of synthetic-driven EDM genres such as *acid house* and *techno* (the tools of production, distortion, rhythmic and melodic patterns) with Stravinsky's 'rhythmic cell' technique, and an approach to sound design that is characteristic of electroacoustic composition. Metrical and structural information from *The Rite of Spring* (1913) was used as a template for the organisation of musical material within *Phoenix*, whose default structure is an amalgamation of formal attributes (tempo indications, time signature changes, motivic relationships, entry and exit points for textural layers) taken from the last four movements of the source work. Original material contained within this outline was generated by sequencing various analogue synthesizers using a pattern-based hardware sequencer, with the converted audio subsequently processed using digital audio techniques to provide an aggressive and belligerent sound palette ranging from distorted analogue patterns to digital noise.

### Christian Banasik

Christian Banasik studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships.

Banasik is lecturer for audio visual design at the University for Applied Sciences and the artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf/Germany. Beside live electronics and computer music, he has produced works for tape, radio plays and film soundtracks.

### Julius Bucsis

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many conferences and festivals worldwide. He frequently performs a set of original compositions featuring electric guitar and computer generated sounds.

### Mark Phillips

Ohio University Distinguished Professor Mark Phillips won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world —including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

## Gene Pritsker

Composer/guitarist/rapper/Di.J. Gene Pritsker has written over four hundred seventy compositions, including chamber operas, orchestral and chamber works, electro-acoustic music and songs for hip-hop and rock ensembles. All of his compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures.

He is the founder and leader of Sound Liberation; an eclectic hip hop-chamber-jazz-rock-etc. ensemble who have released cd's on Col-legno, Composers Concordance and Innova Records. Gene's music has been performed all over the world at various festivals and by many ensembles and performers, including the Adelaide Symphony, MDR Symphony, The Athens Camarata, Brooklyn and Berlin Philharmonic, Sinfonietta Riga, as well as such soloists as Anne Akiko Meyers, Lara St. John, Kathleen Supove, Martin Kuuskmann and Simone Dinnerstein. He has worked closely with Joe Zawinul and has orchestrated major Hollywood movies, including 'Cloud Atlas', for which he wrote additional music and composed his 'Cloud Atlas Symphony', to be released in 2014

The New York Times described him as "...audacious...multitalented." Joseph Pehrson, writing in The Music Connoisseur, described Pritsker as "dissolving the artificial boundaries between high brow, low brow, classical, popular musics and elevates the idea that if it's done well it is great music, regardless of the style or genre". Raul d'Gama Rose writes in All About Jazz: "Barring the obvious exceptions, much of 21st century composition appears to be thinning in significance, but this might be about to change. Gene Pritsker is one of a very spare handful of composers effecting this change." Evan Burke writes in ICareIf YouListen: "Pritsker seems to look at all music as one genre, in which all other possible styles, sounds and traditions are meant to be used as building blocks and palette colors, combined in various configurations to create a boundless whole. This result is almost always more interesting, and representative of how most new music will be born in the 21st century, as genres and barriers begin to vanish, and as styles begin cross-fertilizing in previously unimagined ways." Classical Music Sentinel writes: "His expressive reach is so wide as to encompass everything from ethno/techno, rock/jazz fusion, classical opera and more, and it all seems to be effortlessly integrated within his anima and comes out through different facets of his persona. You could almost see him as a modern day renaissance man.

Organizations he is associated with include: Composers' Concordance, Composers' Concordance Records, Absolute Ensemble and the Austrian Outreach Festival. Gene Pritsker's music is published by: Falls House Press, Gold Branch Music, Periferia Sheet Music & Calabrese Brothers music recorded on: Col Legno, Enja, Eutreppe, Wergo, Innova, Composers' Concordance Records, SONY, and Capstone record labels.

## Program Notes

### Sacre bleu

When I read the announcement posted by the Lewis University music department soliciting fixed media works on the theme of The Rite of Spring, I interpreted it as less a collegial invitation than a taunt and a provocation. How could a meta-work not suffer by comparison to that breathtakingly original modernist masterpiece? In the wake of acentury's worth of criticism, analysis and legend, what more was there to say about *Le Sacre du Printemps*? Paralyzed with fear, confusion, and self-loathing, I turned to the words of Henri Quittard, music critic for *Le Figaro* who attended the May 31, 1913 premiere, for inspiration. Sizing up the ballet as *une barbarie laborieuse et puérile* ("a laborious and puerile barbarity"), M. Quittard observed that history often proves the judgments of critics wrong, but in this case it probably wouldn't. Bingo.

If M. Quittard were alive to today, I'd show him what "laborious and puerile" really means. *Sacre bleu* is a note-for-note MIDI transcription of the final section of the score, the *Danse sacrée (L'Élué)*, with each pitch mapped to a socially inappropriate but legal public domain audio sample. While not exactly a sacrificial dance of the chosen virgin, the work successfully captures the flavor of what I like to imagine pagan Russia was like.

### Rivals Electrified

*The Rite of Spring* was premiered on the 29th of May in 1913 at the Théâtre des Champs-Élysées in Paris, France. The ballet caused quite a stir with its sexual and unconventional movements as well as Stravinsky's unique and avant-garde music. It has been reported that the performance caused a riot, where people were literally out of their seats jumping and pounding one another. I always regarded this as the first mosh pit of the 20th century. As a teenager studying music, I was strongly influenced by *The Rite of Spring*. I listened to it over and over until what sounded like noise at first revealed itself to be the most incredible piece of music I have ever heard. I have always wanted to reinterpret this music through my own experience. On April 28th at the Cutting Room, with my band Sound Liberation and 100 years after its premiere in Paris, I had the pleasure to present my 45 minute composition. This new look at *The Rite* interpreted the various elements of this music using my eclectic methods and ideas: writing hip-hop and jazz songs, using improvisational techniques (like the ones used in African and Indian music), incorporating DJ and electronic elements and employing the various genres and techniques that have been developed since the premiere of this masterpiece. The 4th movement of the this composition is titled *Rival*, this **mpveent** uses a pre recorded track with which the ensemble performs with. The track consists of samples from the '*Rite of Spring*' modified through various effects, dub step techniques and sound expansions; I decided to create a new piece that uses this track and adds other electronic elements (derived from the music written for the ensemble) and I call it *Rivals Electrified*.

## Igor's Smile

This piece can be interpreted as bridge and metamorphosis between digitally mastered tape-music and a radio play. The theme of the piece is theosmosis of language and music - and of narrative linearity and purely tonal speech material. The musical sections are created through the medium of a sampler, produced with the "Synclavier" system in 1993. About 20 years old, it belongs to a number of works which show a historic view on my digital workflow, technical possibilities and personal processes of that time.

Brief interludes of Igor Stravinsky's most well-known ballets are sampled, partially transformed and varied by way of a number of different transpositions and loops. In each case the individual passages from various pieces are moulded into a specifically adapted harmonic context within the respective position. The linguistic plane is represented by Stravinsky's original voice from interviews and rehearsals (recorded between 1962 and 1965) as well as by commentaries of the premiere performance of *Sacre du Printemps* in Paris (1913) which play a key role here. In turn, striking woodblock sounds serve as mediation between the two planes, accentuating the beginning or end of tones as well as to creating the third, superordinate plane distancing the audience from the historical material.

## Some Writings of Spring

*Some Writings of Spring* was inspired by Igor Stravinsky's composition *The Rite of Spring*. The composition is not an attempt to recreate the Stravinsky masterpiece but rather draws from it to present some of its concepts in a different way. Several themes by Stravinsky were subjected to Schenkerian analysis and then the resultant material was transformed through various audio processing techniques. Attention was also given to form. The piece incorporates repeating motifs and the juxtapositioning of unrelated musical elements. It is constricted of three distinct sections.

The sounds were created using Ableton, Max for Live, Mammut, and Pro Tools.

## The Rite Stuff

After seeing the call for submissions late in the summer, I had an idea to feed selected passages of Stravinsky's notes into a program I designed last year that quickly generates long Markov chains. I thought it might provide some cool ideas for copying, pasting, and smearing around my sonic canvas in the manner of an abstract painter. The idea was to not actually notate or compose anything myself, but to just use the output by my programming and design interesting sounds to play them. Before getting any real work done on beyond live recording an intro and generating some Markov chains, I left for a long end-of-summer road trip. Then came the chaotic first week of classes. But finally Labor Day weekend arrived. Surely that would be enough time for a simple idea like this, wouldn't it?

## Biographies

### Robert Ratcliffe

Robert Ratcliffe is an internationally recognised composer, sonic artist, EDM musicologist and performer. He completed a PhD in composition and musicology (New Forms of Hybrid Musical Discourse) funded by the Arts and Humanities Research Council at Keele University, UK. He is the first composer to develop a musical language and compositional technique through the cross-fertilisation of contemporary art music and electronic dance music (EDM). His hybrid compositions have been performed and broadcast in over twenty-five countries worldwide, including presentations at major international events such as ACOM, ICMC, L'espace du Son, and NIME. In addition, he has collaborated with some of the leading performers in the fields of contemporary and experimental music, including Carla Rees, Paul Goodey, Sarah Watts, Susanna Borsch, and Zubin Kanga. Recordings of his music are available from Furthenoise, SONUS, and Vox Novus, while his writing is published in eContact!, eOREMA, and the proceedings of the International Computer Music Conference (ICMC 2011). In 2012 he was recruited by Robert Voisey as the Music Coordinator of the 60x60 Presenters Mix, and was invited to serve on the senior programming committee of the ICMC in Slovenia.

### David Jason Snow

The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain, the New Juilliard Ensemble, the American Brass Quintet, the Harvard Wind Ensemble, the Eastman Percussion Ensemble, and other artists throughout the United States, Europe, Asia and Africa. Snow has been the recipient of awards from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, BMI, Musician magazine and Keyboard magazine, and has been an artist resident at Yaddo and the Millay Colony for the Arts. He holds degrees in music composition from the Eastman School of Music and Yale University.