

## WVEW PLAYLIST - JUNE 22, 2016

### **Introduction [8:56] - Play from Youtube**

*A Bach Portrait* - P.D.Q. Bach, aka Peter Schickele

According to Schickele, this work is a straightforward ripoff of Aaron Copland's "A Lincoln Portrait" and appears on the "1712 Overture" album. Those were direct quotes from Johann Sebastian Bach's letters.

### **Mix I [14:20] - John Cage, Pogo, and Maurice Ravel**

4:33 - John Cage, Norton Lectures, Harvard University; Question and Answer, 1988-89

*Go Out And Love Someone* - Pogo

Pogo, Christopher Nicholas "Nick" Bertke, 28 years old, is based in Perth, Australia. He became famous overnight literally for his music/video to an animated film which he put on youtube. "Alice," the name of the work, was made up of tiny audio samplings from the animated film "Alice in Wonderland." It was then removed on the request of Disney for copyright reasons. His work consists of recording small sounds, quotes, and melodies from a film or TV program, and sequencing the sounds together to form a new piece of music. The work, *Go Out and Love Someone*, is comprised of sounds from *Gone with the Wind*, and the 1962 romantic comedy *Carry On Cruising*, starring Sidney James.

*Mother Goose - Apotheosis*, Maurice Ravel

From the orchestral version.

Originally written for piano four hands in 1910, and dedicated to the Godebski children, Mimi and Jean, Ravel orchestrated it one year later and then expanded it into a ballet, which was premiered in 1912 at the Théâtre des Arts in Paris. The piano version has the subtitle: "cinq pièces enfantines" (five children's pieces), with titles like "Tom Thumb" and "Conversation of Beauty and the Beast."

### **Mix II [10:00] - George Bush, Ashil Mistry, Connie Converse, and DJ Shadow**

*George W. Bush on "tribal sovereignty"*

*Parrots and Kiwis* - Ashil Mistry

From the album entitled, *Tiere bei Guter Laune*, which translates in English as "animals in a good mood." Written in 2009, it is a piece for 2 Flutes, 2 Marimbas and 2 Pianos. Inspired by the many colors of Steve Reich's music, the four movements progress to create a rainbow of sound. Ashil Mistry studies composition at the Royal Academy of Music. This work would then have been written when he was 15.

*Talkin' Like You (Two Tall Mountains)* - Connie Converse

Elizabeth Eaton "Connie" Converse (born August 3, 1924) was an American musician active in New York City in the 1950s. Her work is among the earliest known recordings of the singer-songwriter genre of music.

Converse left her family home in 1974 in search of a new life and was never heard from again. Her music was largely unknown until it was featured on a 2004 radio show, and released on the album *How Sad, How Lovely* in March 2009 (same year as the first work in this set was released). Interestingly, her music came to the notice of animator and amateur recording engineer and cartoonist Gene Deitch, who had made tape recordings of her music in her kitchen in the 1950s. In keeping with the theme of animals, the record label for this album is called "Squirrel Thing Recordings."

#### *Mongrel Meets His Maker* - DJ Shadow

From the album, *The Private Press*, released in June of 2002. It's the work of the American producer and DJ, Joshua Paul Davis. The album *Private Press* was released six years after his breakthrough debut album, *Endtroducing*. On June 24, in just two days, DJ Shadow will release his fifth studio album, *The Mountain Will Fall*. His new album samples classical music.

### **Mix III [13:32] - Olivier Messiaen, Bill LePage, and Charles Ives**

#### *Turangalila Symphony; Finale* - Olivier Messiaen

Seiji Ozawa conducting the Toronto Symphony Orchestra. The work was premiered in 1949, with Leonard Bernstein conducting the Boston Symphony. It's one of the few works by the French 20th century composer that had no religious theme to it. While writing it, Messiaen was fascinated by the myth of Tristan and Isolde, and so it is a work that reflects on romantic love, scored for a large orchestra. Messiaen also incorporated birdsong into his music, and it's interesting to note that the first full rendition of the "love" theme in the strings is accompanied by birdsong played by the piano.

#### *Sinfonia No. 14, 15 Sinfonias for Five Pianos* - Bill LePage

The work was completed in 2007. All of the music was first improvised at the keyboard, then recorded track by track, and then developed using recording software, sort of like sampling my own music. The music was very mathematically structured, but I wrote at the time, "I was continually surprised at the fact that the simpler the melodic fragments I used, and the more I mixed them up rhythmically and contrapuntally, the denser and more emotional the music was becoming."

#### *They Are There!* - Charles Ives

That was performed by the Baltimore Symphony Orchestra, David Zinman conducting. The work was his popular World War I song, written in 1917. Charles Ives is regarded as "an American original." He wrote in almost every musical genre, but he is best known for being one of the first composers in the 20th century to use atonality, polytonality, polyrhythm, tone clusters, aleatoric music, and quarter tone writing. We will open the next set, the New York-themed set, with Ives' work *Central Park in the Dark*.

**[7:58PM]**

**Mix IV [14:25] - "New York Theme": Central Park in the Dark, Charles Ives; West Side Story; and New York Counterpoint, Steve Reich**

*Central Park in the Dark* (1906) - Charles Ives

Leonard Bernstein conducting the New York Philharmonic. The work is paired with *The Unanswered Question*. The piece was first titled *A Contemplation of Nothing Serious or Central Park in the Dark in The Good Old Summer Time*. Ives paid for a theater orchestra to play it in 1907. According to Ives, "The players had a hard time with it—the piano player got mad, stopped in the middle and kicked the bass drum."

*Something's Coming, West Side Story* - Leonard Bernstein

Music by Bernstein and lyrics by Stephen Sondheim. This recording is from the original Broadway cast production, with Larry Kert singing the part of Tony. Columbia Records initially declined to record the cast album, saying the score was too depressing and too difficult. Sondheim is claimed to have written parts of *West Side Story*. But his only contribution came on this song, "Something's Coming," where he developed the main strain of the chorus from music Bernstein wrote for the verse.

*New York Counterpoint* - Steve Reich

For 11 clarinets and bass clarinet.

Reich was born in New York City to the Broadway lyricist June Sillman and Leonard Reich. June Sillman wrote the song, *Love is a Simple Thing*.

**Mix V [15:00] - Irving Berlin, Conlon Nancarrow, and the Firesign Theater**

*Puttin' on the Ritz* - Irving Berlin

Written in 1927. This was the first song in film to be sung by an interracial ensemble.

*Studies for Player Piano, No. 5* - Conlon Nancarrow

Nancarrow was an American-born composer who lived in Mexico for most of his life. He is best remembered for his studies for player piano. Study No. 5 begins with one voice but ends with 13 playing simultaneously. It was premiered in 1962 at the ONCE festival of New Music.

CUT - *Two Marimbas, First Movement* - Bill LePage DO NOT PLAY

Composed in 2009.

*Over the Edge* - Firesign Theater

From their album, *In the Next World, You're on Your Own*, released by the comedy group Firesign Theater (active in the 1970s and 80s). *Over the Edge* is a soap opera spoof featuring Peggy, whose husband, Random (a police officer) is out driving around, and Peggy is having an affair with Elliot. Mostly written by Phil Austin, whose writing style has been described as "surreal." Phil Austin passed away one year ago in June 2015.

[8:30PM]

**Mix VI [15:00] - Needs no Introduction**

*I can't help you; sorry* - The Tape Beatles

That work by the Tape Beatles is from their album "Music with Sound" released in 1990. The group formed as a multi-media group in Iowa City in December 1986. The two founders, Lloyd Dunn and John Heck, currently live in Prague, Czech Republic

*Money Song* - Monty Python

Written by Eric Idle. That song appeared on Monty Python's album entitled "Previous Record."

*Happy* - Dummy Run

That was from their album "The New Sound of Drab" (1998). The UK group Dummy Run are Andrew Sharpley and Nick Birmingham. Andrew Sharpley works with another group, Stock, Hausen and Walkman.

*Symphonie Fantastique, 4th Movement: The March to the Scaffold* - Hector Berlioz  
Charles Munch conducting the Boston Symphony. Berlioz claimed to have written the fourth movement in a single night. Written in 1830, when the composer was 27 years. Written only three years after Beethoven's death.

*Lift your tiny fists like antennas to Heaven* (2000) - Godspeed You! Black Emperor  
The group, or collective, Godspeed You! Black Emperor, formed in 1994 in Montreal. They classify their music as "post-rock." The whole album is instrumental with the exception of some voice samples. It was released in 2000 as a double album consisting of four separate movements. *Lift your tiny fists* is the opening piece from the movement entitled "Storm." "Monumental" will be performed at BAM on 9/16 and 9/17 as part of the Next Wave Festival. They will be performing with the Holy Body Tattoo Dance Co.

**Conclusion [10:10] - Play from Youtube** (Read Notes before Playing the work)

*Don't Bother They're Here*; from the album "And Their Refinement of the Decline" - Stars of the Lid

This album was released in 2007 on Kranky Records. It's the seventh album from Stars of the Lid, who are Adam Wiltzie and Brian McBride. They list as influences the modern minimalist composer Henryk Gorecki, as well as Arvo Part, and the ambient composer Brian Eno. Adam Wiltzie recently collaborated with Johann Johannsson on the soundtrack to the movie, *The Theory of Everything*, about Stephen Hawking.

This track uses the melody of Stephen Sondheim's 1973 song "Send in the Clowns." Incidentally, "Send in the Clowns" comes from his Broadway musical *A Little Night Music*, an adaptation of the Ingmar Bergman film *Smiles of a Summer Night*. The track features classical instruments, which have been electronically treated in the post-recording process.