

UPCOMING CONCERTS IN HERTZ HALL

Friday, November 3 at 8pm
Saturday, November 4 at 8pm

University Symphony Orchestra

David Milnes, music director
BARTOK Dance Suite
Kajia SAARIAHO *Du cristal*
BEETHOVEN Symphony No. 7
\$20/15/5

CONCERTO AUDITIONS

Thursday, November 9 at 7:30pm
Students audition for a chance to solo with the UCBSO in Spring 2018
FREE ADMISSION

Saturday November 11 at 8pm

University Choir

Nikolas Nackley, director
"Reformation Royal Rumble"

Marking the 500th anniversary of the Reformation with musical offerings from both sides of the movement. Featuring J.S. Bach's epic Lutheran Motet No. 3 "Jesu, meine Freude," and Vivaldi's rousing Catholic masterpiece *Gloria*
\$16/12/5

Sunday, November 12 at 8pm

University Chamber Choir

Magen Solomon, director
Voices of Poets: Program to include works by Barber, Brahms, Byrd, Chihara, Copland, Ellington, Fauré, Fine, Kramer, Messiaen, Monteverdi, & others.
\$16/12/5

Saturday, November 18 at 8pm

University Gospel Choir

D. Mark Wilson, director
"Family Reunion: Celebrating 10 years with Dr. D. Mark Wilson"
Since the Black Consciousness Movement of the 1970s, Gospel Music has been made on the UCB campus and this year, we celebrate the 10th anniversary of Dr. D. Mark Wilson's leadership of this extraordinary ensemble in the UCB Music Department. Join us for a Family Reunion, as we walk down memory lane and reconnect with former Chorus members who will join us for an evening of singing and reminiscing.

Sunday, November 19 at 3pm

University Wind Ensemble

Robert Calónico, director
featuring the Diablo Valley College Symphonic Band
Adam GORB *Summer Dances*
Jack STAMP *Airlink*
Robert SIERRA (trans. Scatterday) "Tumbao" from Sinfonia No. 3, *La Salsa*
HEED *In Storm and Sunshine*

purchase tickets at www.ticket.berkeley.edu

THE DEPARTMENT OF MUSIC, UNIVERSITY OF CALIFORNIA, BERKELEY PRESENTS

Friday, October 20, 2017 | 8pm, Hertz Concert Hall
University of California, Berkeley

THE MUSIC OF JAY CLOIDT

eleven windows (1998)

Ilana Thomas, violin; Dan Flanagan, violin; Ellen Ruth Rose, viola; Leighton Fong, cello

Screen (2013)

CrossTalk (2008)

Marju Mutru, piano

Karoshi (1995)

Paul Drescher, electric bass; Joel Davel, percussion

- INTERMISSION -

(Please gather outside at the beginning of intermission to hear the Sather Carillon)

CLANGOR+ostinato (2014)

Jeff Davis, Sather Tower Carillon

Span (2002)

Nate Ben-Horin, piano

Songs from D'Arc (2007)

"If I Leave the House"

"Skin of Iron"

"Born in Blood"

"10,000 Silver Doves"

Amanda Moody, vocals; Elaine Kreston, cello

WELCOME TO HERTZ HALL

- Please silence cell phones and electronic devices •
- No flash photography or video/audio recording is permitted •
- No food or drink inside the concert hall

DEPARTMENT OF MUSIC

concerts@berkeley.edu • (510) 642-4864 • <http://music.berkeley.edu>

PROGRAM NOTES

eleven windows started life as a commission from Kronos Quartet. It was later revised and used as the score for choreographer Brenda Way's piece *Raking Light* for ODC/Dance. It is based on a common modernist trope: a piece made up of lots of short, koan-like sections around a central theme. The goal was to create a picture of the subject by providing a series of views, much as an observer would try to put together a picture of the inside of a house by looking in through many windows. Just as views through windows into a building can only reveal an incomplete picture of the interior, a building (or a relationship) can only be fully understood from the inside. Inspirations for the structure of the piece include *Rashomon* and *Thirteen Ways of Looking at a Blackbird*. *eleven windows* is dedicated to my wife Kathleen.

Sources of the some of the recorded materials used in *eleven windows* include:

Door: A "swooshing" electric door from a hotel in Seville

Brazali: A combination of recordings of birds and frogs from the Brazilian rain forest, combined with sounds I collected in Bali

Canon Avenue: Garbage trucks recorded near my house on Canon Avenue in Oakland. (The quartet must try to match the pitch of the truck motors)

Flick: A Pachinko parlor in Nagoya

No Sound: A group of feral kids in London, happily throwing tricycles up in the air just to hear them come smashing doing on the pavement

Screen

The projection screen system in Hertz Hall in 2013 was ancient; it dated from the construction of the building in 1958. The mechanism to raise and lower the screen produced a complex set of overlapping squeaks, screeches, and groans. I decided it would be fun to record the screen being raised, and to take the sounds generated and use them as the only sources for a piece of electronic music, using a variety of DSP processes, and I created this 4-channel piece doing just that. It then occurred to me that I could also ask my friend, video artist Mark Palmer, to do a video recording of the screen being raised, and to create a matching video piece deconstructing that single video clip—something similar to other work he was creating at the time. Tonight, *Screen* will be presented in Hertz Hall for the first, and possibly the only time, with the audio diffused via the Hertz Meyer surround system and the video projected on the Hertz projection screen.

(While the squeaky screen mechanism was replaced at considerable cost after 2013 with a new, quiet system, I'd like to go on record to say that rumors that I had anything to do with the breaking of the original mechanism are nothing but gossip and vile innuendo.)

CrossTalk was commissioned by Nancy Karp + Dancers for the West Wave Festival at Theatre Artaud in 2008. It was an attempt to compose a "duet for pianist and piano". That is, I wanted to write a piece for piano where the capabilities of the pianist were greatly expanded by creating an "intelligent piano" with which the performer could interact. Having dealt with the problem of combining instruments with recorded sounds in many formats and venues over the years, and being unsatisfied with the rigidity that results from performers playing to a click track or sound engineers starting and stopping tapes and CDs, I wanted to create a second piano part which would respond to the live pianist in a flexible manner.

To do this, I worked with programmer Barry Threw to create a system in Max which looks at the MIDI output from the pianist (playing a high-quality software sampler piano instrument on Mac laptop), and responds with phrases of varying length (on an identical software instrument running on the same computer). The pianist then plays together with the Max-piano until completing a phrase, at which point the Max instrument goes back into "listening" mode for the next cue. So, at some points the tempo is controlled by the live pianist and at others, by the software-controlled piano.

Karoshi is a syndrome that affects Japanese businessmen. After many years of overwork, a "salaryman"

will sometimes drop dead on the sidewalk, literally stressed to death. This composition, for bass instrument and sampled percussion, was commissioned by the duo Basso Bongo (Amy Knoles and Robert Black).

Span

This piece was commissioned by pianist Vicki Ray. In *Span*, I aimed to make a connection between the vernacular piano styles I loved as a performer and the world of the concert hall. *Span* is quite demanding on the performer, and requires a pianist who can accommodate the demands of both contemporary concert music performance practice and of techniques from popular rock and roll, blues, New Orleans, boogie-woogie, and jazz piano music. The piece incorporates left-hand stride patterns, walking bass lines, hammered right-hand triplets, percussive *obbligati* à la Otis Spann, lightning-fast Jerry Lee Lewis-style runs and *glissandi*, and a two-handed up-tempo gospel finale.

Songs from D'Arc

Music: Jay Cloidt

Lyrics: Amanda Moody

These songs are from a music theater piece, *D'Arc: woman on fire*, which ran at Footloose Gallery in San Francisco in 2007. It was performed live by Amanda and Elaine. The show's main character is an agoraphobic housewife in New Jersey, who becomes convinced that Joan of Arc is talking to her through her television.

ABOUT THE COMPOSER

JAY CLOIDT is a composer and sound designer based in Oakland, California. He was born and raised in a small town in Nebraska. After receiving his BA in piano performance, he moved to Seattle and worked as a professional rock and blues musician for several years, before moving to Oakland for his MFA, studying with Robert Ashley and David Behrman at Mills College Center for Contemporary Music. He has collaborated with many groups, beginning with the late Ed Mock's company (with a performance at the Vienna Biennale), and including the Paul Dresher Ensemble, the Margaret Jenkins Dance Company, the Gary Palmer Dance Company, ODC/San Francisco, California EAR Unit and Kronos Quartet. His works have been performed extensively by these groups and others throughout the U.S., Europe, and Asia, including performances at Lincoln Center, Royal Festival Hall, the Concertgebouw, and other venues. A CD of the music from the theater work *D'Arc: Woman on Fire*, with vocalist Amanda Moody, is available on MinMax Records (MM016). A CD of two of his string quartets, *eleven windows* and *Spectral Evidence*, performed by the Cypress String Quartet, is also available on MinMax (MM015). A CD of electronic music, *Dark Matter* is available on Phthalo (PH42), and a recording of his chamber music and electronic works, *Kole Kat Krush*, is available on Starkland Records (ST-208). The American Record Guide called *Kole Kat Krush* "... creative and attention-grabbing ... haunting and original"; and the AMG All Music Guide described it as "a wonderful, accessible, and yet challenging album from one of new music's brightest lights."

Thanks to...

Prof. Edmund Campion
Amadeus Regucera
Katy Tucker
Jeremy Wagner
Brendan West

Paul Dresher
Tiffany Ng
Kathleen Kennedy
The faculty & staff of the Music Department
All of the performers

This concert is dedicated to the memory of my brother, Jeff Cloidt.