

**MONDAY
EVENING
CONCERTS**

**ÉLIANE RADIGUE:
THE RESONANT ISLAND**

May 23, 2018 | 8:00 PM
LAXART Gallery

MONDAY EVENING CONCERTS **MAY 23, 2018**

Monday Evening Concerts and LAXART co-present: Éliane Radigue - The Resonant Island

Éliane Radigue - **Occam X** (2014) [20-25']

Nate Wooley, trumpet

Éliane Radigue - **L'île re-sonante** (2000) [55']

Michael Pisaro, realization

PROGRAM NOTES by Daniel Caux

Éliane Radigue (b. 1932) - L'île re-sonante

One of the privileges of long-tone minimalist music—when properly conceived and irrigated by real inspiration—is its ability to plunge the listener into a secondary state, a type of waking dream that paradoxically increases the intensity of her listening and enables her to perceive the most minute details and the most subtle nuances of what is given to her. In "L'île résonante", Éliane Radigue sends us on an adventure toward poetic confines that can only belong to her musical universe.

While this piece was composed to be listened to in a single sitting and it doesn't contain harsh breaks, its idiosyncratic succession of sequences creates a kind of architecture disembodied from its harmoniously established proportions. We are therefore dealing with a "piece of music" in the Western sense, and not merely a more or less experimental sound environment.

A swelling sound in the extreme bass register slowly rises out of the silence, while later, a high frequency makes an appearance and creates a whole set of oscillations. In a sonorous shimmer, this high frequency emerges in the hollows of the waves, lively and trembling. The key to this mysterious enlivening of electronic sound lies in a very gradual addition of other frequencies to the initial high frequency, gradually rendering a notion of timbre, until one suddenly has the impression of hearing, in the distance, a sort of lullaby, a human melody alternating between one pitch and another ...

After the swelling waves have disappeared, the invocation of a (presumably feminine) singing voice becomes more clear. Later, the sounds of a church organ will emerge from the gradual superposition of deeper and deeper pitches. Made up of a cyclic entanglement, the sound mass continues inexorably until—whether real or illusory—one gets the sensation, with an acceleration in tempo, that little by little the sung voice has reappeared and seems to be responding to itself in a steady interlacing of translucent echoes. The effects of tempo changes are combined with that of stillness to create an illusory game of interacting sound waves.

Long hypnotic moments follow, in great meditative calm, with continuous rolling in the lows and scintillating trebles enhanced by a mysterious sound halo, while swells become lullabies in the slow progression of sonic transformation.

For "L'île résonante", Éliane Radigue found visual inspiration: the emergence of an island from the water of a lake, in which it would be reflected. This image is both "real" and the fruit of an optical illusion, and the work's sounds refer to the notions of hollowness (the depth of water) and fullness (the emerging island). The composer insists on the phenomenon of transparency which essentially gave birth to the work and gives us another source of inspiration: this particular moment in classical music, when the ear is no longer in the tonality that came before but not yet in the next one.

A transient, fleeting period of full openness to some unknown "not yet" is greatly extended here. And yet no explanation nor meaning is imposed on the listener: instead, everything is simply proposed to make his own inner universe resonate.

Be it the fundamental questioning of art in which she participated very young with the New Realists in Nice, or the research on musique concrète on which she collaborated in Paris at the French radio studios and alongside Pierre Henry, or her minimalist work of the 1970s in electronic music studios in New York and California, it is clear that Éliane Radigue has forged the appropriate tools for the incubation and development of her personal art.

Even more than the happy result of a synthesis of the composer's previous research, the success of a piece like "L'île résonante" is due to the natural phenomenon of osmosis. It is a perfectly autonomous work, according to the wishes of its author, which ends up escaping even her control through the infinite diversity of possible interpretations to which it gives rise with each new listening.

BIOGRAPHIES

ELIANE RADIGUE was born in Paris, France. She studied electroacoustic music techniques at the Studio d'essai at the RTF, under the direction of Pierre Schaeffer and Pierre Henry (1957-58). She was married to the artist, Arman, and devoted ten years to the education of three children, deepening classical music studies and instrumental practice on the harp and piano at the same time. In 1967-68 she worked again with Pierre Henry, as his assistant at the Studio Apsome.

Radigue worked for a year at the New York University School of the Arts in 1970-71. Her music, its source an Arp synthesizer and medium recording tape, attracted considerable attention for its sensitive, dappled purity. She was in residence at the electronic music studios of the University of Iowa and California Institute of the Arts in 1973.

Becoming a Tibetan Buddhist in 1975, Radigue went into retreat, and stopped composing for a time. When she took up her career again in 1979, she continued to work with the Arp synthesizer which has become her signature. She composed **Triptych** for the Ballet Théâtre de Nancy (choreography by Douglas Dunn), **Adnos II & Adnos III**, and began the large-scale cycle of works based on the life of the Tibetan master, Milarepa.

In 1984 Radigue received a "bourse à la creation" from the French Government to compose **Songs of Milarepa**, and a "commande de l'état" in 1986 for the continuation of the Milarepa cycle with **Jetsun Mila**.

Notoriously slow and painstaking in her work, Radigue has produced in the last decade or so on average one major work every three years. Very recently, in response to the demands of musicians worldwide, she has begun creating works for specific performers and instruments together with electronics. The first of these was for bass player Kaspar Toeplitz, and more recently the American cellist Charles Curtis.

Performances of her music have taken place at galleries and museums such as the Salon des Artistes Decorateurs (Paris), Foundation Maeght (St. Paul de Vence), Albany Museum of the Arts (New York), Galerie Rive Droite (Paris), Gallery Sonnabend (New York), Galerie Yvon Lambert (Paris), and Galerie Shandar (Paris); at festivals including the Festival de Como (Italy), the Festival d'Automne a Paris, Festival Estival (Paris), International Festival of Music (Bourges, France); and at the New York Cultural Center, Experimental Intermedia Foundation (New York), The Kitchen (New York), Columbia University (New York), Vanguard Theatre (Los Angeles), LACE (Los Angeles), Mills College (Oakland), University of Iowa, Bennington School of Music, the San Francisco Art Institute, and the NEMO Festival (Chicago 1996). She has appeared on many broadcast programs including France Culture, France Musique, distribution via satellite covering over 50 stations in the U.S. including special programs on KPFF (Los Angeles) and KPFA (San Francisco).

Radigue currently lives in France, where she continues to compose electronic music and study the teachings of the Tibetan lamas. She returns to the United States periodically to present programs of her electronic works.

Nate Wooley was born in 1974 in Clatskanie, Oregon, a town of 2,000 people in the timber country of the Pacific Northwestern corner of the U.S. He began playing trumpet professionally with his father, a big band saxophonist, at the age of 13. His time in Oregon, a place of relative quiet and slow time reference, instilled in Nate a musical aesthetic that has informed all of his music making for the past 20 years, but in no situation more than his solo trumpet performance. He has since become one of the most in-demand trumpet players in the burgeoning Brooklyn jazz, improv, noise, and new music scenes. He has performed regularly with such icons as John Zorn, Anthony Braxton, Eliane Radigue, Ken Vandermark, Fred Frith, Evan Parker, and Yoshi Wada, as well as being a collaborator with some of the brightest lights of his generation like Chris Corsano, C. Spencer Yeh, Peter Evans, and Mary Halvorson.

Michael Pisaro (born 1961 in Buffalo, New York) is a guitarist and composer. He is member of the Wandelweiser collective. While, like other members of Wandelweiser, Pisaro is known for pieces of long duration with periods of silence, in the past fifteen years his work has branched out in many directions, including work with field recording, electronics, improvisation and large ensembles of very different kinds of instrumental constitution. Called "patient, unpredictable, exceedingly beautiful" by the New York Times, Pisaro's music has been featured on many recordings in the last decade.

Pisaro has a long-standing collaboration with percussionist Greg Stuart, with over thirty collaborations (pieces and recordings) to date, including their 3-disc set, *Continuum Unbound* from 2014. Recordings of his work have been released by Edition Wandelweiser Records, erstwhile records, New World Records, Hubro, Potlatch, another timbre, meena/ftarri, Senufo Editions, Intonema, winds measure, HEM Berlin and on Pisaro's own imprint, Gravity Wave.

Before joining the composition faculty at the California Institute of the Arts, he taught music composition at Northwestern University. In 2005/6 he was awarded a grant from the Foundation for Contemporary Arts. He was Fromm Foundation Visiting Professor of Music Composition at in the Department of Music at Harvard in the Fall of 2014.

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