THE SCHOOL OF MUSIC

Donald F. Cook Recital Hall
M.O. Morgan Music Building
Sunday, 28 March 1993 at 8:00 p.m.

Kristina Szutor, piano

Sonatine
Modéré
Mouvement de Menuet
Animé

Maurice Ravel
(1875-1937)

Intermezzo, op. 119 #1
Intermezzo, op. 119 #3

Johannes Brahms
(1833-1897)

Prelude, op. 32 #12

Sergei Rachmaninov
(1873-1943)

Etude, op. 25 #11

Frederic Chopin
(1810-1849)

Any Resemblance Is Purely Coincidental (1980)
for piano and tape

Charles Dodge
(1942-   )

from Sonatas and Interludes for Prepared Piano
Sonata II
Sonata III
Sonata X
Second Interlude
Third Interlude
Sonata V

John Cage
(1912-1992)

INTERVAL

Vox Balaenae (Voice of the Whale)

George Crumb
(1929-   )

Vocalise (... for the beginning of time)

Variations on Sea-Time
Sea Theme
Archeozoic (var. I)
Proterozoic (var. II)
Paleozoic (var. III)
Mesozoic (var. IV)
Cenozoic (var. V)

Sea Nocturne (... for the end of time)

Andrée Martin, flute
Leah Wyber, cello

Memorial
University of Newfoundland

PROGRAM NOTES

Any Resemblance Is Purely Coincidental aspires to represent the voice of Enrico Caruso in much the same way that Andy Warhol represented figures of contemporary popular culture in his silk screen portraits: the voice is unmistakably that of Caruso, but with a difference. In *Any Resemblance Is Purely Coincidental* Caruso's voice searches for an accompaniment: with the original orchestra, with copies of itself, with the live piano, and with other computer sounds. The initial attempts are humorous; subsequently, other emotions are evoked.

The synthesized Caruso voice is based on a 1907 recording of the aria "Vesti la giubba" from Ruggiero Leoncavallo's *I Pagliacci.* The computer extraction of the Caruso voice from its original setting was accomplished at the University of Utah by Professor Thomas Stockham and his student Neil Joseph Miller.

The title for the work is a play on the words used as a disclaimer in FBI dramas of the fifties. The composer has said that he always wanted a great performer to play his music, and he finally had one who was in no position to refuse.

Any Resemblance Is Purely Coincidental was commissioned with funds provided by the Arts Council of Great Britain. The work is dedicated to the late Margaret Fairbank Jory.

Vesti la guibba

Canio - leader of a troupe of strolling players performing at the fair and the one who plays Pagliacco in the play within the opera.

Recitar! Mentre preso dal delirio	Play my part! While I'm tortured into madness
non so piu quelche dico e quel che faccio!	and know not what I'm saying, or what I'm doing!
Eppur e d'uopo, sfrozati!	yet, you must face it, force yourself!
Bah! sei tu forse un uom? (sobbing-laughing)	Bah! Though you be a man. (sobbing-laughing)
Tu se' Pagliaccio!	You're still Pagliaccio! (a clown)
Vesti la guibba e la faccia in farina	On with the motley and the paint and the powder.
La gente paga e rider vuole qua	The people pay you and look for their reward
E se Arlechin T'invola Columbina	If Columbine deserts you for her loves (Arlechin)
ridi Pagliaccio ognun applaudira!	laugh then, Pagliaccio, out there. They'll all applaud!
Tramuta in lazzi lo spasmo ed il pianto	Laugh in derision at sorrow and torment
in una smorfia il singhiozzo e'l dolor Ah!	pull comic faces and struggle through your part. Ah!
Ridi Pagliaccio	Laugh Pagliaccio
sul tuo amore infranto	at the love fate has shattered
Ridi del duol che t'avvelena il cor!	Laugh at the grief cruelly breaking your heart!

CHARLES DODGE gained recognition early in his career for his orchestral and chamber music. He went on to become one of the first composers to realize the vast potential of the computer for broadening the composer's palette. As early as the late 1960's he was experimenting with direct digital synthesis of sound. His **Speech Songs**, completed in 1972, startled the new music world with its charming and humorous use of synthetic speech and has become a classic of early computer music.

Since those early days, Dodge has shown a particular interest in the relationship between the human voice (the original musical instrument) and its computer counterpart. His works have incorporated the sounds of live, recorded and synthesized voices articulating texts by such writers as Mark Strand, Samuel Beckett, Virginia Woolf, Wallace Stevens and Dale Worsley. The voice in these works is frequently combined with computer synthesized sound. He has also composed a series of works combining acoustic instruments with computer sound.

Charles Dodge is Professor of Music at Brooklyn College and the Graduate Center of the City University of New York.