

ולמשל (*V'Leem'Shol*) (...and to rule...) (*Cantillation Study #2*)

1985

Five flutes (with optional alto flute doubling the "trope").

V'leem'shol is the second of a three-piece set called "Cantillation Studies." Each study uses a (successive) section of 17 verses of Torah as the melodic/morphological basis for some kind of transformation. A standard Shabbat morning tropes is used, and always heard unaltered, as the underlying melody (in *V'leem'shol* in the 5th flute).

In the first study, *בראשית* (*B'rey'sheet*) (*In the Beginning*, for voice and voice-controlled live computer, 1986), a solo voice controls a live-interactive computer system, written in HMSL, which "tunes" and does a number of other things in real-time. The computer has a simple formal trajectory from most to least complex. In the third, *אלה תולדות* (*E'leh Tol'd'ot*) (*these are the generations* (1985-6), for four marimbas and optional computer "commentary," the music is written in conventional manner (that is, by me, by hand), influenced, naturally, by the use of the computer in previous pieces. Various versions use different "response" ideas for the live computer part (performers, may in fact, write their own).

Even though *V'leem'shol* was completed before *B'rey'sheet*, it is the second in the series ("And to rule by day and by night, and to divide the light from the darkness..."). It was written for flutist Anne LaBerge, with whom I had had (and have) a long friendship and collaborative relationship, and whose playing and explorative energy have influenced me (and other composers) greatly. *V'leem'shol* has the same formal "arc" as *B'rey'sheet*, beginning at maximum transformational complexity, and ending in unison with the trope itself. It is also a canon, each of flutes 1–4 starts successively later, and thus compress their complexity trajectories, ending together (in a manner similar to my "Four Voice Canons"). The transformations in this case are "computer-aided," using a very primitive set of software (I was just beginning to develop and implement my ideas of morphological metrics and mutations at that point). I "filled in" the details using software-generated information at a higher level, often using the idea of canon as a source for the kind of heterophony I was

after. Additionally, in *V'leem'shol* (as in *E'leh Tol'd'ot*), the heterophony is interrupted twice by a chorale, triggered by the text "And there was evening, and there was morning, the fourth [fifth] day..."

V'leem'shol was premiered by Anne LaBerge in 1985 at the Mills the Centaur CDCM CD, *The Virtuoso in the Computer Age: II*.

LP, Santa Cruz California, 11/8/11