



DIGITAL MEMORY
and the ARCHIVE

richard beaudoin
rohan de saram
neil heyde

Reproducció

Unikat

Bacchante

Nachzeichnen/Tracing

You know I'm yours

Les deux lauriers



DIGITAL MEMORY *and the* ARCHIVE

This collection of six cello works — five solo pieces and a duo — extend my methodology of using micro-temporal transcriptions of audio recordings as the basis for new, notated scores. Since 2009, I have composed about about 40 works based on microtiming. The earliest works composed in this manner can be heard on the two-disc set *Microtimings* [New Focus Recordings, FCR 125, 2012]. Writings about this way of composing can be found in:

Neil Heyde. 2023. "Dialogues with Recordings: *Digital Memory and the Archive*"
In *The Routledge Companion to Applied Musicology*, ed. Chris Dromey. Oxford: Routledge.

Orit Hilewicz. 2022. "Anxiety & *The Real Thing*: Queer Ekphrasis, Acoustic Palimpsest, and Autistic Listening,"
Kunsttexte 4, www.kunsttexte.de.

Paul Sanden. 2019. "Rethinking Liveness in the Digital Age" In *The Cambridge Companion to Music in Digital Culture*, eds. Nicholas Cook, Monique Ingalls, and David Trippett. Cambridge: Cambridge University Press.

Tim Rutherford-Johnson. 2017. *Music after the fall: Modern composition and culture since 1989*.
Oakland, CA: University of California Press.

Cinzia Rota. 2016. "Le micro-timing de Richard Beaudoin" *Classicagenda*.
<https://classicagenda.fr/le-micro-timing-de-richard-beaudoin>.

Danick Trottier. 2015. "Richard Beaudoin et la méthode du microminutage" *Dissonance* 130: 14–23.

Neil Heyde & Richard Beaudoin. 2013. "The Handless Watch: On composing and performing *Flutter echoes*"
CeReNeM: Journal of the Centre for New Music Research 3: 7–20.

Danick Trottier. 2013. "Conceiving Music Photorealism: An Interview with Richard Beaudoin"
Perspectives of New Music 51 (1): 174–195.

Andrew Kania & Richard Beaudoin. 2012. "A Musical Photograph?"
Journal of Aesthetics and Art Criticism 70 (1): 115–127.

Richard Beaudoin. 2010. "You're There and You're Not There: Musical Borrowing and Cavell's 'Way'"
Journal of Music Theory 54 (1): 91–105.

REPRODUCCIÓ

Reproducció is based on an excerpt of Pablo Casals's recording of the Sarabande from J. S. Bach's Cello Suite in D minor, BWV 1008, made at Abbey Road Studios, London, on 23 November 1936. The title is the Catalan word for a copy of something, such as a painting. The score is a rather faithful transcription of Casals's rendering. The notation divides the recording into a series of discreet sounds and places a number above each one. The cellist produces the notated sound while silently counting to its associated number. By keeping a steady count, Casals's recording is re-sounded. The work was commissioned by the Royal Academy of Music, London, in celebration of their 200th anniversary, and premiered there, in the Angela Burgess Recital Hall, by Neil Heyde on 9 November 2020. *Reproducció* is dedicated to Rohan de Saram.

as fast as possible while still maintaining the proportional durations

Number of beats
[see performance notes]

Violoncello

measure one
2 9 3 1/2 1 1/2 1 1/2 1/2 1 2 2

measure two
1/2 1 2 15 5 4 5 4 5 5 2 2 3 2 3 2 1 2 1 1/2 6 5 4 3

measure three
1 3 9 3 1 1 1 1 1 1 3 2 16 5 5 5 4 3 2 2 2 2 3 5 3

measure four
measure five
measure six
measure seven

mp mf p

UNIKAT

Unikat is based Martha Argerich's recording of Fryderyk Chopin's *Prélude* in E minor, op. 28/4 made in the Herkulessaal in Munich in October 1975. The title is the Polish word for 'one-of-a-kind' and is used by visual artists to denote a unique print. The cello presents a micro-temporal transcription of Argerich's recording. The volume of each left hand chord is translated into the length of its corresponding arpeggio. The work was made in dialogue with two artworks by Jorinde Voigt: *Symphonic Area Var. 19* [WV 2009-132] and *The Landing (Cavallini-Algorithmus)* [WV 2017-040]. *Unikat* exists in versions for flute, clarinet, bassoon, violin, viola, cello, and piano. The piece represents a continuation of the *Études d'un prélude* series. *Unikat* is dedicated to Neil Heyde, who gave the premiere at the Sibelius Academy in Helsinki on 24 October 2022.

Richard BEAUDOIN
2017

constantly in tempo, *senza rubato* *
[♩ ca. 120 (♩ ca. 60)]

anacrusis **

measure 1

measure 2

measure 3

BACCHANTE

Bacchante is based on Claude Debussy's recording of "...Danseuses de Delphes" from *Préludes*, livre 1, made in Paris on a Welte-Mignon reproducing piano in November 1913. Debussy's prelude was inspired by his encounter, in the Louvre, with a replica of the Acanthus Column around which are sculpted three bacchantes (female followers of Bacchus). The notation of *Bacchante* is related to the numbering system seen in *Reproducció*, though here it goes further: layered beaming and varied note sizes allow both hands of the piano score to be expressed as cello music. Certain moments reflect the mottled surface of plaster. *Bacchante* is dedicated to Neil Heyde, who gave its premiere at Wilton's Music Hall, London, on 7 December 2015.

soutenu

measure one.

Number of beats → 9½ 7 3 10½

at 120 beats per minute
[see performance notes]

rit. Assolo

violoncello solo

ppp

measure two.

2½ 7 3 3½ 3 2½ 2 2 2½

ppp

(left hand play)

On *Digital Memory and the Archive*

Neil Heyde

Performing music always summons the ghosts of other musicians. These ‘presences’ can be banished by the immediate creative act but recording inevitably draws them close again. In the pieces captured here they are hardly ghosts at all, but *real presences*. Pablo Casals’s artistry has played a fundamental role in my conception of the cello as instrument almost all of my life, but in talking to friends and colleagues about the experience of playing the first piece on the disc, I found myself describing moments of feeling “Casals’s hand on mine” that go beyond the purely metaphorical.

Richard speaks eloquently about the role that microtiming plays in his creative process and the enormous range of possibilities it opens. Here, I want to share something of the experience of playing this compendium of dialogues with recordings — as the musician *through whom* this music is materialised. (The performer as ‘digital medium’ is one possible leftfield reading of Wolfgang Ernst’s ‘digital memory’; another is Richard’s play on ‘digital’ as relating to the fingers.)

The very unusual control of time in Richard’s pieces frequently shackles habitual approaches to generating and communicating expression, instead providing a new space of its own. Shaping phrases in slow tempos whose flexibility is predetermined, presents a new perspective on performative invention. Some of these pieces no longer breathe with the natural pacing of the ebb and flow of speech, dancing, or walking. The expressive richness of the microtimed relationships between events ushers in a new kind of creation that draws on timbral variety, richness of articulation, and almost inaudible between-the-notes choreography.

Friedrich Nietzsche famously described the Greek poets as “dancing in chains.” In his view, the poets *chose* to impose constraints in order to conquer them with charm and grace, “so that both the constraint and conquest are noticed and admired.” The six pieces of *Digital Memory and the*

Archive also impose constraints, but these feel to me like opportunities for dialogue rather than conquest. In a less famous aphorism that also draws on the metaphor of chains, Nietzsche writes that man imagines himself to be independent, free, “but what if the opposite were true: that he is always living in manifold dependence but regards himself as free when, out of long habituation, he no longer perceives the weight of the chains? It is only from new chains that he now suffers: ‘freedom of will’ really means nothing more than feeling no new chains.” In challenging implicit assumptions about expression and freedom I hope that experiencing these pieces will afford a special sense of interconnectedness with musical *processes*, as well as a distinctive kind of contact with the presences that they invoke.

I do not think of these pieces as copies, transcriptions, or arrangements of their sources, despite the specific and exacting replications of certain features. There is perhaps no fully appropriate language that can capture how the *making* of these pieces speaks through them, but I sense an analog in the instrumental medium that binds this set of pieces together. The cello I play, by Jean Baptiste Vuillaume (c. 1842), is clearly modelled on the ‘Duport’ Stradivari of 1711, played by, among others, Jean Louis Duport, Auguste Franchomme and Mstislav Rostropovich. (Today that instrument is unheard — for cellists it is perhaps as close as one could find for a ‘ghost in the room’.) But ‘my’ Vuillaume is a beautiful instrument in its own right rather than any kind of ‘replication’: it was clearly not intended as a ‘direct copy’. It is my most intimate point of contact with the musical world, and *its* invocation of an absent presence is a critical part of its unique identity.

Even a ‘direct copy’ has the power to speak. Richard and I both enjoy the fact that the Louvre’s column of the Temple of Apollo, which inspired Debussy to compose “...Danseuses de Delphes” (and which, in turn, inspired *Bacchante*), was itself a *plaster copy*.

What matters seems to be the imagination of the beholder...

NACHZEICHNEN/TRACING

Nachzeichnen/Tracing is based on Glenn Gould's recording of the first of Arnold Schoenberg's *Sechs kleine Klavierstücke* op. 19, made at 30th Street Studio, New York, in September 1965. Playing entirely without the bow, the cellist touches the instrument and its strings in varied ways, including fingernail pizzicati, pad tremolos, thumb plucks, *alla guitarra* strumming, and hammer-ons. The transcription incorporates the creaking sounds made by Gould's piano chair. The relationship with the source material is not photorealistic, but rather traces the Schoenberg/Gould material in faint patterns. Its premiere was given by Neil Heyde at Alba New Music in Edinburgh, Scotland on 6 October 2017. *Nachzeichnen/Tracing* is dedicated to Orit Hilewicz.

narrative, like a prelude [♩ ca. 76 – 88]
with a flexible tempo throughout

solo violoncello
[without bow]
*lower staff for thumb slips **

f *pp* *p* *ppp* *f*

f *ff* *mf* *p* *pp* *f* *ff*

pp

YOU KNOW I'M YOURS

You Know I'm Yours is based on a brief fragment from Thelonious Monk's improvisation on the track called "Body and Soul [Remake Take 3]" made at 30th Street Studio, New York, on 31 October 1962. The independent meters of Monk's striding left hand and syncopated right are fused into a single stream of sliding activity for solo cello. The title references a phrase in the lyric of the work that Monk is improvising on: "You know I'm yours, for just the taking." Neil Heyde gave its premiere at the Tianjin Conservatory of Music, China, on 18 October 2016. *You Know I'm Yours* is dedicated to Glenn Brown & Edgar Laguinia.

slow, singing, *con rubato* [♩ ca. 44]

solo violoncello

p *mp* *mf* *pp* *p*

mf *p* *pp*

fast, aggressive, uneven [♩ ca. 160] *
downbeat 1

ff

LES DEUX LAURIERS

Les deux lauriers is based on Maggie Teyte and Alfred Cortot's recording of 'La chevelure' from Claude Debussy's *Trois Chansons de Bilitis*, made at Abbey Road Studios, London, on 12 March 1936. The mélodie sets a poem by Pierre Louÿs, which includes the lines: « *et nous / étions liés pour toujours ainsi, par la même chevelure / la bouche sur la bouche, ainsi que deux lauriers n'ont / souvent qu'une racine.* » The first cello plays Teyte's voice while the second plays Cortot's piano. Additions include a looping record skip at « *il me regarda d'un regard si . . .* » At its premiere, *Les deux lauriers* was immediately preceded by the playing of a 78rpm of the Teyte/Cortot recording, a pairing recalled on this disc (in reverse order). The duo was composed for Evie Littlefair and Neil Heyde. It was premiered by Rohan de Saram and Neil Heyde at Pushkin House, London, on 22 June 2019. *Les deux lauriers* is dedicated to Yves Balmer & Dominique Stutzmann.

fluid, intimate, like a slow dance
following the tempo indications closely

Violoncello I
3/4
pp
senza vibrato, at the tip

Violoncello II
pp
senza vibrato, at the tip

11
pizz
arco, molto vibrato, with a fast, consistent speed:
cantabile, prominent, louder and more present than Violoncello II
mf
mf
p

THE ARTISTS

NEIL HEYDE

www.neilheyde.com

Neil Heyde has been cellist of the Kreutzer Quartet since the 1990s and has performed extensively as a soloist in the UK, mainland Europe, China and the USA, broadcasting on the major radio and television networks. He has made more than 40 commercial recordings of music ranging from the 17th to the 21st centuries, expanding the repertoire for both quartet and cello through exploratory collaborations with composers — and by championing music from outside the mainstream. He heads the postgraduate programmes at the Royal Academy of Music in London, where his work focuses on relationships between performers and composers — past and present — and he is currently visiting professor of artistic research at the Sibelius Academy in Helsinki.

ROHAN DE SARAM

www.rohandesaram.co.uk

Rohan de Saram is one of the world's most distinguished cellists, master of classical and modern music. He has performed concertos with the major orchestras of Europe, USA, Canada, Australia and the former Soviet Union. De Saram worked directly with Kodaly, Shostakovich, Poulenc, Walton, and more recently, with most of the world's leading contemporary composers, including Pousseur, Xenakis, and Berio who have, amongst others, written works for him. A child prodigy, he studied with Gaspar Cassadó in Italy, Pablo Casals in Puerto Rico, and Sir John Barbirolli in London. His numerous recordings include a large body of work with the Arditti Quartet and solo repertoire from Vivaldi, through the masterworks of the later twentieth century, to recital concerts and recent works.

RICHARD BEAUDOIN

www.richardbeaudoin.com

The music of Richard Beaudoin has been performed by Claire Chase, Annette Dasch, Dashon Burton, Esteli Gomez, Neil Heyde, Rohan de Saram, Mark Knoop, Constantine Finehouse, Carl Rosman, Kreutzer Quartet, Roomful of Teeth, Sound Icon, Boston Lyric Opera, and Konzerthaus Dortmund. It has been heard at the Amsterdam Concertgebouw, Wiener Konzerthaus, Hamburg Laeiszhalle, Linz Brucknerhaus, Schwetzingen SWR Festspiele, Shanghai Oriental Arts Center, MASS MoCA, Weill Recital Hall, Wilton's Music Hall, and King's Place. He is assistant professor of music at Dartmouth College.



RECORDING DETAILS

Neil Heyde, cello (Jean-Baptiste Vuillaume, Paris c. 1842)
Rohan de Saram, cello (Andrea Guarneri, Cremona, 1690)
HMV Wilson Peck portable gramophone, model 102, no. 5b soundbox (c. 1936)

Recorded 15–16 November 2021 (tracks 1–5) and 2 December 2021 (tracks 6–7)
at Hastoe Village Hall, near Tring, Hertfordshire, UK

78rpm record (track 7): RCA Victor M 322-8, 1771-B, a late pressing,
sold by Town and Country Music (operating from 1964-1978)
Kindermack Road, Westwood, New Jersey, USA

Producer: Neil Heyde
Engineer and editor: Jonathan Haskell (Astounding Sounds)
Microphones: Brüel & Kjær 4006

Cover: Glenn Brown, *When We Return You Won't Recognise Us*, 2020 (detail),
Oil and acrylic on panel; 116.5 x 89.3 x 2.2 cm (45 7/8 x 35 1/8 x 7/8 in) panel;
120.5 x 93.2 x 4.7 cm (47 1/2 x 36 3/4 x 1 7/8 in) frame; photo by Lucy Dawkins
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Interior photos of Hastoe Village Hall and Peck gramophone: Neil Heyde
Booklet layout and design: Louis Douville Beaudoin

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Orit Hilewicz, Edgar Lagunia, Olivier Senn, and the Walter and Constance
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RICHARD BEAUDOIN (*1975)

1. *Reproducció* (after Casals/Bach) 6'00
2. *Unikat* (after Argerich/Chopin) 8'38
3. *Bacchante* (after Debussy/Debussy) 7'47
4. *Nachzeichnen/Tracing* (after Gould/Schoenberg) 5'42
5. *You Know I'm Yours* (after Monk) 4'54

Neil Heyde, cello solo

6. *Les deux lauriers* (after Teyte/Cortot/Debussy) 7'33

Rohan de Saram, cello I

Neil Heyde, cello II

CLAUDE DEBUSSY (1862–1918)

7. 'La chevelure' from *Trois Chansons de Bilitis* 4'11

Maggie Teyte, soprano

Alfred Cortot, piano

*recorded at Abbey Road Studios on 12 March 1936,
released on RCA Victor M 322-8, 1771-B, 78 rpm,
played on a circa 1936 HMV Wilson Peck
portable gramophone, model 102,
no. 5b soundbox*

NEW FOCUS
RECORDINGS

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Oil and acrylic on panel,

photo: Lucy Dawkins,

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www.newfocusrecordings.com

www.richardbeaudoin.com

www.neilheyde.com

FCR 358; made in USA

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