

The University of Washington
School of Music and School of Dance
present the 57th program of the 1990-91 season

E 44
1991
2-19

First Annual

Electro-Acoustic Music Festival

Richard Karpen

Director

Performing Works By

William O. Smith

Joji Yuasa

Richard Karpen

Diane Thome

John Rahn / Jim Coleman

Charles Dodge

8:00 PM
Tuesday, February 19, 1991
Meany Theater

School
of
Music

University
of
Washington



DAT # 11,753

CASS# 11,754

Program

DAT
ID 2

Duo for Clarinet and Tape (7:35) WILLIAM O. SMITH

William O. Smith — Clarinet

ID 3

Studies In White (10:49) JOJI YUASA

Computer-realized Sounds

1. "The Sea Darkens..."
2. "I've Lost It"

ID 4

Saxonomy (23) RICHARD KARPEN

Alto, Tenor, and Baritone Saxophones and Computer-generated Sounds

Michael Brockman — Saxophones

CASSIDE A
SIDE B

Intermission

ID 5

Ringling, Stillness, Pearl Light (12) DIANE THOME

Piano and Tape

Anne Marie Scotto — Piano

ID 6

Dance (10:30) JIM COLEMAN / JOHN RAHN

Dancers and Computer-generated Sounds

Choreography: Jim Coleman — Music: John Rahn

Dancers — Amy Chavasse and Rip Parker

ID 7

Viola Elegy (17:22) CHARLES DODGE

Viola and Computer-generated Sounds

Leslie Johnson — Viola

Program Notes

Duo for Clarinet and Tape (1960) was the first composition to use transformed clarinet sounds on tape in combination with live clarinet. It was realized at the Columbia-Princeton Electronic Music Studio and first performed by the composer at the Congresso di Musica Sperimentale in Venice.

William O. Smith is internationally recognized today as one of the foremost 20th-century pioneers in the the development of new sonic resources for the clarinet. He began his innovating explorations in 1959, the year his **Five Pieces for Clarinet Alone** became the first composition ever recorded to include a multiple clarinet sound. In that year he also realized at the Columbia-Princeton Electronic Music Studios in New York the work on this program. A few years later, together with Paul Ketoff in Rome, he assisted in the development of the first portable electronic synthesizer and clarinet microphone. His catalog of over 200 clarinet multiphonics has remained since its completion in 1969 one of the most accurate and frequently consulted sources of its kind. Born in Sacramento, California in 1926, he studied at the Juilliard School, Mills College, Paris Conservatory and the University of California, where he received a Master's Degree. His principle studies in composition were with Darius Milhaud and Roger Sessions. He has received many awards and honors including the Prix de Paris, the Rome Prize, two Guggenheim Fellowships and grants from the National Endowment for the Arts and the American Academy of Arts and Letters. He has performed in numerous festivals and concerts throughout western Europe, America, Japan and the USSR. His music has been recorded by Columbia, RCA, New World, Contemporary Crystal and Edipan. Currently he is Professor Emeritus at the Unviversity of Washington, where since 1966 he has directed the Contemporary Music Ensemble. In recent years he has also been a member of the Dave Brubeck Quartet.

Studies In White

1. "The Sea Darkens..."

The sea darkens
voices of seagulls
sound faintly white

Umi kurete
kamono koe
honkani shiroshi

A musical interpretation of Basho's haiku in timbre, sound space and musical poetics. Sound sources are entirely derived from readings of the text and band-limited noise.

2. "I've Lost It"

I've lost it.
Lost what?
Have you seen it?
Seen what?
My face.
No.

This piece is concerned with the musical exploration of the psychological impact of the very short poem by R.D. Laing (#4 from "Do You Love Me?"). The structure focuses on a three stage transformations of the text which metaphorically describes a progression from the realm of the conscious to that of the subliminal self.

These works were produced at the Computer Audio Research Laboratory at the University of California at San Diego in 1987.

Joji Yuasa, born in Koriyama Japan, is a self-taught composer who worked in the group "Experimental Workshop" in Tokyo in the early 1950's. His music for media won prizes including Prix Italia, Jury's Special Prize of the Berlin Film Festival, San Marco Golden Lion Prize, and Grand Prizes from the Japan Art Festival. He received a Japan Society Fellowship, was composer in residence in the Berlin Artist Program, DAAD, the New South Wales Conservatorium of Music in Sydney, and the University of Toronto, and has worked at IRCAM in France. He has been awarded commissions from the Koussevitsky Music Foundation, Saaland Radio Symphony Orchestra, Canada Council, Japan Philharmonic Orchestra, IRCAM, and the National Endowment for the Arts. Yuasa has taught in the Department of Music at the University of California at San Diego since 1981.

Saxonomy is for baritone, tenor, and alto saxophones (one player), and computer-generated sound. It is the most recent of my pieces for virtuoso soloists and tape. The work's four "movements" are delineated mostly by the use of the different saxophones. The first, with baritone, is a series of beginnings; the second, with alto, recapitulates and develops the materials of the first; the third, a cadenza for solo tenor saxophone (no tape), is the only movement preceded by a pause; the fourth, which begins with an extended part for computer-generated sounds alone, becomes, with the re-entrance of the alto and eventually the baritone, an extremely foreshortened restatement of the of the material of the first movement.

The computer-generated sounds for **Saxonomy** were made on a NeXT computer using the extensive filtering, soundfile mixing and other digital signal processing capabilities of CSound, a software synthesis language from MIT. The work was composed for saxophonist Michael Brockman and realized in Seattle during 1989-1990 with the support of a composition grant from the National Endowment for the Arts.

Richard Karpen, born in New York in 1957, has been the recipient of numerous awards, grants and prizes including those from the National Endowment for the Arts, NEA/USIA, ASCAP Foundation for Young Composers, the Bourges Competition in France, the NEW-COMP contest, the National Flute Association, the Luigi Russolo Contest in Italy, and The American New Music Consortium. He has degrees in composition from City University of New York (B.A.) and Stanford University (M.A., D.M.A.). He studied with Gheorghe Constantinescu, Charles Dodge, Morton Subotnick, John Chowning and Leland Smith. He received a Fulbright Fellowship to Italy in 1984 for composition and research at the Centro di Sonologia Computazionale in Padua. His compositions are performed throughout the United States and Europe as well as in Australia and Canada in both concerts and radio broadcasts. Major international festivals which have included performances of Karpen's works are the Gaudeamus International Music Week in Amsterdam, the Warsaw Autumn Festival in Poland, the Bourges Festival in France, the International Computer Music

Conferences and others. His compositions have been recorded on compact disc by Le Chant du Monde of France and Wergo of West Germany. He is presently on the Composition/Theory Faculty of the School of Music at the University of Washington in Seattle where he teaches composition, computer music and music theory, and is co-director of the U.W. School of Music Computer Center.

Michael Brockman is an active classical recitalist and professional jazz performer in Seattle. He holds a Master of Music with Distinction from the New England Conservatory, and received undergraduate training at the Berklee College of Music (jazz studies), the Musik-hochschule Köln in Cologne, Germany (composition), and Lewis and Clark College in Portland (music education). He has premiered several large solo works by American composers, and is currently preparing a new sonata by UW composer James Beale. He appears on jazz recordings / CDs with the Seattle-based Clarence Acox Quintet (mainstream jazz), the Northwest Saxophone Quartet (of which he is the founder and leader), and the Roadside Attraction Big Band. He also performs with the Seattle Symphony, and has recently been a featured soloist in the Stanford Computer Music Festival, the Seattle Creative Music Series, the Bellevue Jazz Festival, and the Gig Harbor Jazz Festival.

Ringling, Stillness, Pearl Light - This work, for solo piano and synthesized tape, was commissioned in 1986 by a consortium of three performers—Deborah Dewey, Alberto Rafols, and Joel Salsman. It reflects a continuation of my interest in exploring the interplay between live and electronic instruments. As a composer with a performance background, I sought to create a variety of timbral associations and connections between piano and tape. The tape portion itself was conceived as a kind of orchestra containing acoustic-type instruments whose sounds are electronically processed, and electronically-characterized instruments. Equipment utilized in the creation of the tape includes a sampling device, synthesizers and processing modules, a 4-track tape recorder, and a sequencing program called Soundscape. My collaborator for the production of the tape was Robert Austin.

The title of the piece grew out of a poetic view of the musical gestures themselves. In its delineations of sound, time and acoustic space, the images of ringling, stillness and light came repeatedly to my mind. In fact the compositional alternations of these images play a form-determining role in the work. **Ringling, Stillness, Pearl Light** was completed in November 1987 and is recorded on the Opus One label.

The compositions of Diane Thome span a variety of media, among them music for small and large ensemble, chamber and full orchestra, solo, choral, and tape music, and electronic chamber compositions which combine the resources of the electronic medium with those of live performance. Many of these works have been presented in Europe, Australia, Canada, China, Israel, and throughout the United States, including performances by the International Viola Congress, the Pittsburgh New Music Ensemble, the International Women's Arts Festival in New York City, the National Computation Conference at the University of Illinois, the Philadelphia Composers Forum, the International Computer Arts Festival, the Philadelphia Electronic Music Symposium, the Dartmouth Music Festival, and many others. Her collaborative works include **Night Passage**, an environmental theatre piece presented in the pavilion of the Moore College of Arts in Philadelphia, as well as compositions for dance and film. Recently her music has been presented by the Seattle

Symphony, the Bay Area Women's Philharmonic, the International Computer Music Conference, and Kol Israel Radio.

The first woman to receive a Ph.D. in Music from Princeton, she also holds an M.F.A. in composition, an M.A. in Theory and Composition from the University of Pennsylvania, and two undergraduate degrees with distinction in piano and composition from the Eastman School of Music. She has received fellowships from the Woodrow Wilson Foundation, Columbia University (honorary), the University of Pennsylvania, Princeton, Tanglewood, and Inter-American University in Puerto Rico. Among her teachers are Dorothy Taubman in piano, Robert Strassburg, Roy Harris, Darius Milhaud, A. U. Boscovich, and Milton Babbitt in composition. Her numerous grants include two NEA Composer Fellowships, awards from the National Federation of Music Clubs, the Martha Baird Rockefeller Fund for Music, the American Music Center, the Jerome Foundation, Meet-The-Composer, and the National League of American Pen Women. Currently Professor of Theory and Composition in the School of Music at the University of Washington, Diane Thome is a member of American Composers Alliance and Broadcast Music, Inc.

Dance - Choreographer Jim Coleman and I got together in Fall of 1990 while he was working out his dance piece, **Untitled**. At that time he was College Visiting Professor at the University of Washington. We seemed to agree on the general interpretation of his piece as it was being composed, and agreed that I would compose a piece of music to go along with the dance. The dance was itself composed without music, and was premiered without music at a Dance concert in Fall of 1990. I wrote the music during January and early February 1991, referring to a videotape of one rehearsal and an audio tape of another. The music incorporates rhythmically manipulated extracts from the sound material from the audio recording of the sounds made by the dancers during the dance, and the complete audio recording of the dance from beginning to end underlies the entire piece of music.

John Rahn is Professor of Composition and Theory at the University of Washington School of Music, and editor of the professional journal *Perspectives of New Music*.

Jim Coleman, on sabbatical leave from Mount Holyoke College, joins the UW dance faculty for one quarter as College Visiting Professor. Jim was a founding member of "Tandy Beal and Company" and a featured soloist with the Bill Evans Dance Company. The Freedman/Coleman Dance Company belongs to the Massachusetts State Touring Program, the New England Touring Program, and the National Performance Network. They have received several NEA Choreographic Fellowships and a Fellowship in Choreography from the Massachusetts Artists Foundation.

Amy Chavasse was a featured dancer and Rehearsal Director for Laura Dean Dancers and Musicians from 1984-1988. Most recently, she was on the faculty at George Washington University, School of the Washington Ballet and Maryland Youth Ballet, and has been a guest teacher at the American University, George Mason University and the Dance Place in Washington, D.C. Ms. Chavasse's choreography has been produced by George Washington University and the Dance Place in Washington, D.C., and by Evolving Arts - DanceSpace in New York. In 1981 she received a B.F.A. in dance from North Carolina School of the Arts.

Rip Parker joined the Bill Evans Dance Company in 1983. Prior to his four years with the company, Mr. Parker began his professional performing career with Ballet Folklorico Lopez, and later joined Detroit's contemporary repertory company, Harbinger. Most recently, he

has performed with Seattle choreographers Shirley Jenkins, Pat Graney and Wade Madsen and has taught Modern and Jazz technique locally. Mr. Parker received his Bachelor of Arts degree in Communication Arts and Sciences from Michigan State University in 1979.

Viola Elegy is a work for viola and computer synthesized sound on tape. The piece composed in 1987, is in memory of the American composer Morton Feldman. This work is one of a series by Dodge which use algorithms based on principles of Benoit Mandelbrot's fractal geometry.

Charles Dodge is a composer of a wide variety of music who is known primarily for his pioneering work in computer music. He has been honored with citation from the American Academy of Arts and Letters, a Woodrow Wilson Fellowship, and two Guggenheim Fellowships. Major performances of his works include those at the New York Philharmonic's Horizons 84 Festival, the computer music festival of the San Francisco Symphony, the Venice Biennale, the Olympic Arts Festival in Los Angeles, the Warsaw Autumn Festival, the CalArts Festival, and the Stockholm Festival of Electronic Music. Mr. Dodge has studied composition at the University of Iowa, Aspen, Tanglewood, and Columbia University, where his principal teachers were Richard Hervig, Darius Milhaud, Gunther Schuller and Otto Luening. He studied computer music with Godfrey Winham at Princeton University and has composed in this genre since the mid 1960's. Dodge's commissions include those from the Fromm Music Foundation, the Koussevitzky Foundation, Nonesuch records, Swedish National Radio, the American Composers Orchestra, "Voices," the MIT Experimental Music Studio, the Columbia-Princeton Electronic Music Center, and Meet the Composer. Among the record labels featuring his works are Nonesuch, CRI, Crystal, 1750 Arch, Fylkingen, Folkways, and Wergo. In addition to work as a composer and teacher, Mr. Dodge is active in the musical life of New York City. He serves on the boards of a number of organizations of new music, and has been president of both the American Composers Alliance and the American Music Center. He is Professor of Music at Brooklyn College of the City University of New York, where he directs the Center for Computer Music.

Violist Leslie Johnson received much of her training at the Juilliard School, where she studied with William Lincer, completing both her Bachelor's and Master's degrees. Currently based in Seattle, Ms. Johnson performs with the Lindon Piano Quartet, and is Principal Violist of the Pacific Northwest Ballet Orchestra. In addition, she is completing her Doctorate at the University of Washington, where she studies with Eric Shumsky. Other teachers include Steven Staryk, Kim Kashkashian, and Georg Janzer, as well as master classes at the Britten-Pears School with Daniel Benjamin.

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University Chorale Invitational; February 22, 7:30 PM, Meany Theater

Guest Artist Recital; John Murphy, piano, February 22, 8:00 PM, Brechemin Auditorium

Soni Ventorum Wind Quintet; March 1, 8:00 PM, Brechemin Auditorium

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