

No. 66  
Betty

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA and STUART DEMPSTER, *directors*

Wednesday, May 18, 1977

Studio Theater, 8:00 PM

*Tape No. 1-8499*

Courtesy of  
Silvia Kind

P R O G R A M

From a Fortune Cookie (1977)

Contemporary Group Improvisational Ensemble  
Stuart Dempster, *director*

KARLHEINZ STOCKHAUSEN  
(b. 1928)

Intensity 'from *From the Seven Days*' (1968)

Contemporary Group Improvisational Ensemble  
Stuart Dempster, *director*

Stuart Dempster, Brad Sherman, Jerry Kohl,  
Carleton Macy, Dan Davis, Marcus Tsutakawa,  
Keith Johnston

ELAINE BARKIN  
(b. 1932)

Mixed Modes (1975)

Linda Melsted, *violin*  
Alan Iglitzin, *viola*  
Carter Enyeart, *'cello*  
William McColl, *clarinet and bass clarinet*  
Robert Nell, *piano*  
John Rahn, *conductor*

*Tape No. 2-8500*

JOHN RAHN  
(b. 1944)

INTERMISSION

Breakfast (1976)

Robert Nell, *piano*

PAUL LANSKY  
(b. 1944)

Artifice (on *Ferdinand's Reflection*)

computer synthesized sound

From a Fortune Cooky (Courtesy of Silvia Kind)

"Many changes of mood. Do not hesitate too long."

Intensity (from *From the Seven Days*)

"Play single sounds / with such dedication / until you feel the warmth / that radiates from you. / Play and sustain it / as long as you can."

Mixed Modes was commissioned by the League of Composers/International Society for Contemporary Music. As in Schoenberg's famous Farben (Op. 16, No. 3) for orchestra, attention to timbre and texture will, if pursued more closely, reveal a supporting counterpoint of pitch structures. Elaine Barkin, who received her Ph from Brandeis University, is currently an associate professor of composition and theory at UCLA.

Breakfast was written on a University of Washington Summer Salary Award.

Some of its rhythms stretch mental muscles. It is a simple, pretentious piece that resulted from allowing whimsy to play over the enormous range of choices afforded by total serialization.

Artifice (on Ferdinand's Reflections) was computed and edited on Princeton University's IBM 360/91 computer, using Music 4BF and speech synthesis programs written by Professor Kenneth Steiglitz, and converted to sound at the Winham Laboratory at Princeton University. The sound source for the entire composition is the single line "This music crept by me upon the waters" from Shakespeare's Tempest, uttered by a male and female speaker. The work is 22 minutes long.