

The School of Music Computer Center

Presents
A Seattle Spring Festival
Concert of Electro-Acoustic Music

E44
1992
4-16

Richard Karpen

Director

Works By

Toru Takemitsu
Diane Thome
Richard Karpen
Ron Averill
James Mobberley
Jonathan Berger
Paul Lansky

Brechemin Auditorium - April 16, 1992 - 8:00pm

DAT # 11,976

CASS #

11,977 (1)

11,978 (2)

PROGRAM

A Minneapolis Garden.....^{15:40} Toru Takemitsu ^{DAT} 101
for tape

Levadi.....^{10:20} Diane Thome 102
for soprano and tape
Valerie Yockey - soprano

CASS 1A

CASS 1B

Pour la terre.....^{18:45} Richard Karpen 103
for computer-realized tape

INTERMISSION

CASS 2A

carlos: glazed with rain water.....^{11:30} Ron Averill 104
for computer-realized tape

Beams!.....^{8:35} James Mobberley 105
for trombone and tape
Chad Kirby - Trombone

CASS 2B

Meteora.....^{8:45} Jonathan Berger 106
for computer-realized tape

Table's Clear.....^{18:05} Paul Lansky 107
for computer-realized tape

Program Notes

A Minneapolis Garden

Toru Takemitsu (b. 1930), is probably the best-known Japanese composer to American and European audiences. Largely self-taught, he also studied composition with Yasuji Kiyose. In 1951, jointly with Yuasa and others, he organized in Tokyo an "Experimental Laboratory," with the aim of creating a new music that would combine traditional Japanese modalities with modernistic procedures. In 1970 he designed the "Space Theater" for Expo '70 in Osaka, Japan. Takemitsu has composed numerous works for orchestra, chamber ensembles, and electronic media. He is also active as a composer of music for film. His compositions, many of which have been commissioned and recorded by the most prestigious orchestras and ensembles are performed world-wide. He is the featured composer in this year's Seattle Spring Festival of New Music.

Levadi

The poetry of Chaim Nachman Bialik, which inspired Levadi (Alone), has had a special meaning for me since my sixteenth year when I wrote a ballet based on his poem, "In My Garden." Having decided to write a solo voice and synthesized tape composition, I began to search out other poems of this great Russian-Jewish writer of the Haskelah, the Jewish enlightenment. The particular text chosen, while it alludes to specific historical events, also contains a multitude of haunting images and associations which awakened deep responses in me. I was also impressed with the rich melodic resources of Ladino songs and I incorporated certain sephardic or sephardic-style melodies in the soprano part while simultaneously providing a tapestry of other voices in the tape. These layerings reappear in various guises and textures throughout the work, suggesting a compositional analog of certain recurrent elements in the poem.

For the creation of the tape portion, various digital synthesizers and sound processors were used as well as a 4-track tape recorder. I wish to thank Robert Austin for his collaboration in the realization of the tape. I also wish to express my appreciation to Samuel Roskin for his enlightening discussions of the Hebrew text, and to Issac Maimon for his Ladino translation. Levadi was commissioned by the Belle Arte

Concerts for Montserrat Alavedra, who has recorded it on the Opus One label. It is dedicated to my mother and grandmother.

Alone

The wind carried all of them away
the light swept all of them away
A new song made the morning of their lives
exult with song:
And I, a soft fledgling, was completely forgotten
from the hearts of all
under the wings of Shekinah.

Solitary, solitary I remained, and the Shekinah too;
She fluttered her broken right wing over my head
My heart understood her heart; she trembled with anxiety
over me, over her son, over her only son.

She has already been driven from every corner
Only one hidden nook, desolate and small, remained
-- the House of Study -- and she covered herself
with the shadow, and I was together with her
sharing her distress.

And when my heart yearned for the window, for the light
and when the place under her wing was too narrow for me,
she hid her head in my shoulder, and her tear
dropped on my Talmud page --

Silently she wept over me and enfolded me
as though shielding me with her broken wing:
"The wind carried them all away, they have all flown off
and I was left alone, alone..."

And something akin to a very ancient lamentation
and something akin to a prayer, a supplication and trembling;
My heart heard in that silent weeping
and in that tear, churning --

English translation by T. Rubner

Composer of a wide variety of works which span solo, chamber, choral, orchestral and electron media, Diane Thome is the first

have been presented in Europe, China, Australia, Israel, Canada, and throughout the United States. 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. Among her teachers are Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Boscovich, and Milton Babbitt. She has received fellowships from the Woodrow Wilson Foundation, Columbia University, the University of Pennsylvania, Princeton, Tanglewood, and Inter-American University of Puerto Rico. Her grants include two NEA Composer Fellowships, awards from the National Federation of Music Clubs, the Martha Baird Rockefeller Fund, the American Music Center, the Jerome Foundation, Meet-The-Composer, and the National League of American Pen Women. Her music has been recorded on the CRI, Crystal Records, OPUS ONE, and Tulstar Labels.

Pour la terre

Pour la terre, for computer-generated sounds, was composed and realized at IRCAM in Paris during 1988-1989. It was the first piece to be realized using the Sun/Mercury computer music work-station, an environment developed at IRCAM based on a Sun computer and a Mercury ZIP array processor. The piece is in three sections; an introduction, a longer main section which begins like, but expands the materials of the introduction, and a shorter third section, which serves as a sort of negative image to the main middle section. The title reflects the sense of hyper-anxiety reached in the second section and, perhaps, doom in the third section. The sounds in Pour la terre were made through a wide variety of computer music techniques including filtering, sampling, additive synthesis and analysis-based synthesis, all of which could be combined on the Sun/Mercury system. Many of the sounds are "hybrids," in that they combine data from digitized instrumental sounds with purely synthetic material. The aim, in using this type of technique, is to capture the "three-dimensionality" of acoustic instrumental sounds, through which much music realizes its expressive potential and apply it to new electro-acoustic sounds which may or may not resemble the acoustic source.

Richard Karpen (b. New York, 1957), has been the recipient of numerous awards, grants and prizes including those from the National Endowment for the Arts, the NEA/USIA, ASCAP Foundation for Young Composers, the Bourges Contest in France, the NEWCOMP contest, the National Flute Association, the Luigi Russolo Contest in Italy, and The American New Music Consortium. He has been the recipient of a Fulbright Fellowship to Italy in 1984, Stanford University's Prix de Paris in 1988, and a Leverhulme Visiting Fellowship to the United Kingdom in 1992. He received his doctorate in composition from Stanford University, where, during 1985-1988, he worked extensively at the Center for Computer Research in Music and Acoustics (CCRMA). He studied with Charles Dodge, Gheorghe Costinescu, Morton Subotnick, and John Chowning. His compositions are performed throughout the United States and Europe as well as in Australia and Canada and have been recorded on compact disc on the Le Chant du Monde, Wergo, Centaur, and Neuma labels. Since 1989 Richard Karpen has been a member of 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.

carlos: glazed with rain water

The sound material heard in carlos: glazed with rain water is generated entirely from a reading by Kari Averill of the William Carlos Williams' poem To Be Closely Written On A Small Piece Of Paper Which Folded Into A Tight Lozenge Will Fit Any Girl's Locket:

Lo the leaves upon the new autumn grass
Look at them well

The work was realized on a NeXT computer at the University of Washington School of Music Computer Center (SMCC).

Ron Averill is currently studying with Richard Karpen while working towards a DMA in composition at the University of Washington. Mr. Averill's recent accomplishments include premières of *Diaspora* and *Three Landscapes* by the Olympia Chamber Orchestra, and founding *Eisteddfod*, a Puget Sound

Composers' Coalition, sponsor of three concerts of local composers' music in 1991. Mr. Averill's duties at the University of Washington have included computer lab assistant, teaching assistant and research assistant. Mr. Averill completed his BMus and MMus at Western Washington University, studying with Edwin LaBounty. For his Masters' Thesis Mr. Averill set T.S. Eliot's *The Love Song of J. Alfred Prufrock* for chamber orchestra and chamber choir. While studying at WWU Mr. Averill received numerous performances of his works. In 1989, Western Washington University honored alumni composers with a week-long festival featuring their music. Premières of Averill's *Dream Sequence: I, II, III* for orchestra, *Variations (Has Anybody Seen the Bridge?)* for concert band, and *Expansions* for saxophone quartet occurred at this festival. Mr. Averill received a commission for junior high school concert band in 1988 which resulted in *Variations (Has Anybody Seen the Bridge?)*.

Beams!

BEAMS!, composed for trombonist John Leisenring, is the fourth in a series of works (subtitled *Pluralities*) that utilize only the solo instrument as the source for the taped sounds. In the present work, source sounds include those produced by the mouthpiece, by breathing, by striking the bell and the mouthpiece, as well as the more "traditional" sounds associated with the trombone. Drs. Mobberley and Leisenring digitally recorded these sounds, which were subsequently arranged, processed, edited, and recorded onto audio tape for use in performance along with the live trombone. The completed work is thus a kind of concerto, with the live performer accompanied by a multitude of "other" trombones. BEAMS! is the result of a four-month collaboration between composer and performer; hence much of the composer's perception of the performer's personality and performance style has found its way into the piece: especially in the influence of jazz and in the forceful, theatrical approach to the performance environment. The work is primarily concerned with two concepts: the raw, often brutal nature of this exceptionally powerful instrument; and the sophisticated nuance of pitch, tone, and jazz improvisation that emerges when this beast is tamed by the artistry of a sensitive performer.

James Mobberley (born 1954) is on the faculty of the University of Missouri-Kansas City. He spent 1989-90 in Italy as a result of his winning the Prix de Rome.

Chad Kirby received his B.M. at the University of Missouri at Kansas City in 1990, where he studied with John Leisenring; he will complete his M.M. at the School of Music of the U.W. this spring as a student of Stuart Dempster.

Meteora

Meteora is a monastery near Delphi built on the summits of three enormous erratics, dramatically set on an otherwise flat landscape. The work was composed at CCRMA at Stanford University.

Jonathan Berger (b. New York, 1954) is currently Associate Professor of Music at Yale University and Director of the Yale Center for Studies in Music Technology (CSMT). Berger's works are widely performed in Europe, Israel and the Americas. His numerous awards include a Fellowship from the National Endowment for the Arts, ASCAP, Morse and Mellon Fellowships and Bourges Prizes for electroacoustic music. He has been invited to participate in major international festivals including the Venice Biennale, the Foro Internacional de Musica Nueva (Mexico City), Warsaw Autumn, and Musica da Camera (Israel). Berger studied at the Rubin Academy of Music in Jerusalem, California Institute for the Arts, and Stanford University. In addition to interactive electronic music he has written symphonic and chamber works (including three large orchestral works, a piano concerto, a viola concerto two string quartets and a piano quintet), choral and vocal music and works for computer generated and processed tape. Berger's works can be heard on the Harmonia Mundi, Centaur, Neuma and CCRMA labels.

Table's Clear

Table's Clear was composed in 1990. We've all undoubtedly entertained the notion of making music from the beautiful sounds we get by tapping our desert spoons on our wine glasses, or rubbing our fingers around its rim, (and occasionally banging a bottle with a butter knife), but usually discretion and woman to write computer-synthesized music. Her compositions

good manners prevent us from going much further. (It would also be very hard, as Benjamin Franklin and Mozart discovered from the frailty of the Glass Harmonica). "Table's Clear" is a vicarious digital exploration of this domain. The source sounds were made by me and my sons, Johah and Caleb, after dinner one evening. We banged on everything in sight, (and added a few body parts to the mix), and I hope that some of the delight we had in discovering all sorts of interesting sounds comes through in the piece. P.L.

Paul Lansky (b. 1944), studied at the High School of Music and Art, Queens College and Princeton University, where he is now Professor of Music. His works consist largely of piece for computer and instruments, alone and together, and have been recorded on CRI, Nonesuch, Columbia-Odyssey, Centaur, Wergo, Neuma, and New Albion Records. He was a member of the Dorian Wind Quintet (horn) and has been visiting composer at the California Institute of the Arts, the Aspen Music Festival, Rensselaer Polytechnic Institute, and the New South Wales Conservatory of Music in Sydney, Australia. His works have been used by a number of dance companies including Bill T. Jones/Arnie Zane, the Sharir Dance Company, Danceworks, Jacques Cebron and the Susan Ward Company. He has been working with computer music since the mid 1960's and is regarded as one of the pioneers of the field. The main thrust of his work in computer music has been to find ways to use the medium to enrich our perspective of the "real-world", rather than to "search for new sounds." In this case the computer is functioning like a microscope or heavily filtered imaged processor, rather than as a super-powerful synthesizer. His fundamental contention is that nothing will ultimately be as interesting as human sounds and the sounds of the world around us.

The School of Music Computer Center (SMCC) at the University of Washington, co-directed by Richard Karpen and Robert Duisberg, is a facility which serves virtually all areas of study at the School of Music; Composition, Systematic Musicology, Ethnomusicology, Performance, Theory, Jazz, History, and Education. The computing resources are utilized by students and faculty from all of these disciplines as well as an increasing number of students and faculty from other areas such as Computer Science, Electrical Engineering, and Physics. The mission of SMCC is to bring together composers, music researchers, performers and technologists into a common facility where interaction among them can foster new ways of making, listening to, and thinking about music.

For information about SMCC please call 543-1200.

The co-directors would like to thank Dr. Donald Miller and Mackie Designs for their generous donations. Thanks too, to Robert Priest, Seattle Spring Festival Artistic Director, for including SMCC in the 1992 events.