

University of Washington  
THE SCHOOL OF MUSIC

C67  
1994  
5-13

*presents*

# THE CONTEMPORARY GROUP

Stuart Dempster *and*  
William O. Smith, *Co-directors*

*and guest artists*

UNIVERSITY MADRIGAL SINGERS  
*and*  
THE ACADEMES

*Performing works by:*

Ron Averill  
Charles Amirkhanian  
Robert Duisberg  
William Bolcom  
Stuart Dempster  
Richard Karpen

8:00 PM  
May 13, 1994  
Brechemin Auditorium



School  
of  
Music  
  
University  
of  
Washington

A common complaint about live-performer-with-tape music is that the performer is a "slave" to the tape part and that the interaction between the two parts is limited due to the inability of the tape to react to the performer. Composers have dealt with this issue by creating various practical ways to combine a live performer with live or interactive electronic music. The technology which creates these practical solutions is complex and lags behind the technology which creates taped electronic music.

In *Cu+Zn* I have combined taped and live (or real-time) electronic music with a performer. The real-time electronics are accomplished using the MAX program running on a Macintosh PowerPC computer. MAX is a graphic programming environment that provides a variety of methods for the performer to interact with the electronics. For example, the performer's pitches could be tracked by MAX, causing pre-programmed events to commence when certain pitches are sounded. Also, the performer's score could be programmed into MAX with events being triggered when a particular place in the score is reached. I have chosen to use MAX by pre-programming discrete events and having them triggered by another performer who is following the instrumentalist's score. While on the one hand this method doesn't use MAX to its full potential, on the other hand it leaves less room for computer error.

I chose to use both tape and real-time electronics in this piece to get the high-quality sounds achievable through taped electronic music combined with the flexibility offered by real-time electronics. The pre-programmed events used by MAX in this piece are very simple and are realized with MAX rather than in the tape part so that the second performer can coordinate these events precisely with the instrumentalist and can manipulate the events in real-time (i.e. by changing timbre, tempo, etc.).

The tape part uses sampling and quotation, making highly recognizable source material unrecognizable, and leaving other well-known source material recognizable but altering the sound quality through filtering and other means. To the latter end, Edgar Varese's *Density 21.5* for solo flute is a recurrent quote in this piece. Though raised in pitch, filtered and reverberated, the quote is always clearly recognizable. However, the context created by the surrounding material puts the quote in a new light. Additionally, a variety of recognizable phrases from varied sources are significantly altered and employed to create the underpinnings of the piece. It's not important to know the sources of these samples nor to know when they occur; the samples were chosen purely for sonic content.

Well-composed live-performer-with-tape music does not make the performer a "slave" to the tape part. However, rapidly-progressing real-time technology has opened up another alternative for composers, one which offers even more possibilities for the combining of live performers with electronic music.

(--Ron Averill)

RON AVERILL is currently completing his DMA in composition at the University of Washington where he is the Graduate Assistant in the School of Music Computer Center (SMCC). His recent accomplishments include receiving a scholarship from the Phonos Foundation to compose an electronic piece in 1994 at the Phonos center in Barcelona; receiving an Honorable Mention in the 1992 National Association of Composers, USA Composers' Contest for his *GDOD* for four trombones and piano; the premiere of *gdod kreasi baru* for trombone and computer-realized sounds at the Third Annual University of Washington Electroacoustic Music Festival; and a performance of *carlos: glazed with rainwater* for computer-realized sounds at the 1992 Seattle Spring Festival. Averill completed

DAT  
12,387

PROGRAM

CASS  
12,388

DAT  
ID2 Cu+3n (1994) for trombone, real-time ..... Ron Averill  
electronics, and computer-generated tape (b. 1962)  
Chad Kirby, *trombone*; Ron Averill, *real time electronics*  
Elizabeth Hoffman, *technical assistance* (8'40)

ID3 CHURCHCAR (1986) ..... Charles Amirkhanian  
Jeffery Cooper, Evin Lambert, voices (b. 1945) (2'23)

ID4 ALSO SANG ZARATHUSTRA (1993) ..... Robert Duisberg  
*die Vorrede (the Forward)* (b. 1953)  
*das Nachtlied (the Night Song)* (11'48)

Andrew Childs, *solo tenor*  
with the University Madrigal Singers and  
Sumiko Sato, *piano*; Andrea Mogil, *flute*; Deborah Smith, *clarinet*;  
Lorraine Fader, *horn*; Daniel Perry, *violin*; Nora Engebretsen, *cello*  
Conducted by Joan Conlon

**THE UNIVERSITY MADRIGAL SINGERS:**

*Sopranos*  
Camille Coulture  
Krista-Dawn Jenner  
Patti Lee  
Emily Lott  
Chris Mabe  
Hsiao-Ping Wang

*Tenors*  
Chip Diamond  
Evin Lambert  
Soo Eun Lee  
Erik Ronning  
Vince Velie  
Eun Ho Yang

*Altos*  
Lacta Guerra  
Sydney Keegan  
Tara O'Brien Pride  
Bonnie Thoreson

*Basses*  
Jeffrey Cooper  
Matthias Lutz  
Sean Maguire  
Christopher Willman

INTERMISSION

105 GRACEFUL GHOST, Concert Variation ..... (5'15) ..... William Bolcom  
for Violin and Piano (1979) (b. 1938)  
Kim Zabelle, *violin*; Dwight Beckmeyer, *piano*

WILLIAM BOLCOM is the 1993-94 Hans and Thelma Lehmann  
Distinguished Professor

CASS SIDE A  
SIDE B

107 13 DE MAYHEM (1994) ..... (9'46) ..... Stuart Dempster (b. 1936)  
Richard Karpen (b. 1957)  
Stuart Dempster, *trombone*; Richard Karpen, *computer*

108 THE ACADEMES (8'50)  
(The Contemporary Group Improvisation Ensemble)

Byron Au Yong, *erhu*  
Christian Asplund, *keyboards, strings*  
Tom Baker, *guitar*  
Stuart Dempster, *trombone*  
Ken Morrison, *trap set*  
Bill Moyer, *percussion*  
Robert Reigle, *saxophone*

his Masters in composition at Western Washington University studying with Edwin LaBounty and currently studies composition with Richard Karpen.

About CHURCHCAR and his word pieces in general the composer states, "I refuse to use pitches. I use non pitched sounds and ambient sounds....I started using the counterpoint of rhythms in different layers so that you would have percussion points made out of words bouncing around against each other, and they fascinated me that you could get this propulsion going with language that wasn't going anywhere" (--from Amirkhanian's *The guests go in to supper*)

Regarding Friedrich Nietzsche as one of the most deeply misinterpreted of poets, this setting of excerpts from his classic text brings forth the passionate and poignant emotionality that permeates his uncompromising philosophy. In the quasi-dramatic style of an oratorio, the story is told of the prophet Zarathustra's pilgrimage to the mountains and return to preach among the people. The "Uebermensch" is seen to be a hope for the growth and future of humankind toward a greater connectedness and fealty with the earth -- a visionary ecological view from the dawn of the Industrial Revolution.

Translation of the text:

**THE FORWARD:**

When Zarathustra was thirty years old, he forsook his homeland, and the sea beside his homeland, and he went into the mountains. Here he came to know his spirit. One morning he arose with the dawn, strode before the Sun and spoke to her thus: "Thou great Star! What would be thy happiness, had you not those, on whom you shine? See! See! Like the bee which has gathered too much honey, I would like to make gifts until the Wise among men, once again of their foolishness, and the Poor once again of their wealth, become joyful. See! See! This vessel will become empty again, and Zarathustra once again will be a man. As Zarathustra came to the next city, he spoke thus to the people: "The Overman is the Mind of the world. Your Will should say: Let the Overman be the Mind of Earth! My Brothers, remain true to the Earth!" "Once was the sin against God the greatest sin. But God died! To sin against the Earth is now the most horrible!" Thus began Zarathustra's descent.

**THE NIGHT SONG:**

It is night. Now do all springing fountains speak more loudly. And also my Soul is a springing fountain. It is night. Now first awaken all the songs of lovers. And also my Soul is the song of a lover! Something unstillled, unstillable is in me, that wants to be heard I am Light! Oh, that I were dark as night! But this is my loneliness, that I am girt round with light. How I would wish to suckle at the breast of light. Ach! That I were Night! But I live in my own light. I drink the flames back into myself that break forth from me. O, accursedness of all who give! Darkening of my Sun! Longing for beggary! Hot hunger in satiety! A hunger grows out of my beauty. ...that one may lose one's sense of Shame! It is night. Ach! that I must be Light! And thirst after darkness, and loneliness. Now do all springing fountains speak more loudly. Now first awaken all the songs of lovers. And also my Soul is the song of a lover! Thus sang Zarathustra!

(--Rob Duisberg)

I suppose it is no longer respectable to like those violin-and-piano bonbons of Fritz Kreisler - the *Caprice Viennois* et al. - but I am afraid I developed a taste for them in my early days, playing with Gene Nastri in grange halls and women's musical clubs all over Washington State. When the Murray Louis Dance Company asked me in 1979 for a rag suite for Murray's dance piece *Afternoon*, I incorporated rags by Scott Joplin, James Scott, Joseph Lamb, and myself into a suite for clarinet, violin and piano; David Shifrin, Sergiu and I played the premiere with the Dance Company at the New York City Center that fall. Later I extracted my arrangement of my own rag, GRACEFUL GHOST (recorded first for solo piano) and reworked it for violin and piano as a wedding present for Sergiu and Anne Luca (the former Anne Epperson) that October...As might be imagined, this *Concert-Variation for Violin and Piano* is written almost as if designed for Kreisler himself, with a sly intimation of Joe Venuti (jazz violinist) surfacing here and there, and I am happy to say that the Lucas have often performed it as an encore, for which it was emphatically intended.

(--William Bolcom)

WILLIAM BOLCOM, born in Seattle in 1938, joined the University of Michigan School of Music faculty in 1973 and has served as professor of composition since 1983. At age eleven he entered the University of Washington to study composition privately with John Verrall. Later he studied extensively with Darius Milhaud, both in California and Paris. Among many honors, he has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. In 1988, he received the Pulitzer Prize in music for his "Twelve New Etudes" for piano, and he was commissioned to compose a song cycle to texts by American women, performed by mezzo-soprano Marilyn Horne during Carnegie Hall's 1990-91 centennial season. As a solo pianist and concert artist with his wife, soprano Joan Morris, Bolcom has recorded and performed widely. His music, from ragtime to the theater and from chamber music to symphonic works, has gained worldwide prominence.

#### UPCOMING 1993-94 CONCERTS:

*To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).*

May 14, Littlefield Organ Series: Paul Klemme, *organ* and Jerry Webster, *trumpet*. 8 PM, Walker-Ames Room, Kane Hall.

May 18 and 19, Jazz Combos. 8 PM, Brechemin Auditorium.

May 18, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.

May 20, Collegium Musicum. 8 PM, Brechemin Auditorium.

May 20, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.

May 21, Collegium Musicum. 8 PM, Brechemin Auditorium.

May 22, UW Opera: THE MARRIAGE OF FIGARO. 3 PM, Meany Theater.