

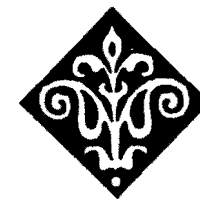
T436
1996
5-9

SOLOMON KATZ DISTINGUISHED LECTURERS IN THE HUMANITIES

- 1975-76 Robert B. Heilman*, Donald Keene, Mircea Eliade
1976-77 Ernst Behler*, James S. Ackerman, David L. Jeffrey
1977-78 Noam Chomsky, John B. McDiarmid*
1978-79 Ronald Geballe*, William H. McNeill, Walter Kaufmann
1979-80 Constantine Christofides*, Alan Dundes, Giles Constable
1980-81 Melvin Rader*, Ralph J. Cohen, Jaroslav Pelikan
1981-82 Roy A. Miller*, Sir John Pope-Hennessy
1982-83 Edith Kern, John S. Edwards*, Harry Woolf
1983-84 Ronald H. Paulson, Caroline W. Bynum*, Lionel Gossman
1984-85 George A. Kennedy, Svetlana Alpers, Guillaume de Bertier de Sauvigny
1985-86 Helen F. North, Anna Balakian, Bernard Williams
1986-87 Tzvetan Todorov, Theodore M. Anderson, Farhat J. Ziadeh*
1987-88 Charles F. Altieri*, David Lowenthal, John H. D'Arms
1988-89 Thomas F. Mathews, Nina Auerbach, Thomas L. Hankins*
1989-90 Arther L. Ferrill*, Eugene N. Borza, Irving Lavin
1990-91 William Gass, Eugene Webb*, Thomas G. Rosenmeyer
1991-92 John R. Perry, N. Katherine Hayles, John E. Toews*
1992-93 Hazard S. Adams*, Martha Nussbaum, Ludo Rocher
1993-94 David McCracken*, Norman Bryson, Stephen West
1994-95 Mikkell Borch-Jacobsen*, Albrecht Wezler, Cathy Davidson
1995-96 Wlad Godzich, Speros Vryonis, Jr., Diane Thome*

*University of Washington Faculty

The Solomon Katz
Distinguished
Lecturers
in the
Humanities
Series



The Center for the Humanities
University of Washington

Dr. Diane Thome is a composer of a wide variety of works which span solo, chamber, choral, orchestral and electronic media. Dr. Thome is the first woman to write computer-synthesized music and her compositions have been presented in Europe, China, Australia, Israel, Canada and throughout the United States. She has been the guest of the Ecole Nationale Claude Debussy and featured on French radio, composer-in-residence at the University of Sussex and the Bennington Chamber Music Conference and Composers Forum of the East, and an invited composer at International Computer Music Festivals 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 and ANGELS for virtual reality artwork shown at the Viennale des Arts Electroniques in Paris. Recent performances of THE PALACES OF MEMORY for chamber orchestra and tape are being given this spring by the Memphis Symphony at the Society of Composers National Conference and by the Charleston Symphony Orchestra at the Piccolo Spoleto Festival.

Diane Thome is the first woman to receive a Ph.D. in music from Princeton, where she also received an M.F.A. in Composition. Other degrees include 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 Dorothy Taubman in piano, Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Bosovich, and Milton Babbitt in composition. Thome has served as composer panelist for the Massachusetts, Wisconsin, and Illinois state arts councils, co-chair of the NEA Composer Fellowship programs; and Regional Chair of the Society of Composers, Inc. In 1994 she was named Washington State Composer of the year by the Music Teachers National Association. She is a member of American Composers Alliance and Broadcast Music, Inc.

Dr. Thome has been a UW faculty member since 1977 and is Professor and Chair of the Composition/Theory Division in the School of Music of the University of Washington.

* * * * *

The Solomon Katz Distinguished Lecturers in the Humanities series was established in 1975 by the College of Arts and Sciences to recognize distinguished scholars in the humanities and to emphasize the role of the humanities in liberal education. The lectureship presents three speakers during the academic year, two from other institutions and one from our own faculty.

In 1987, the Solomon Katz Endowed Professorship in the Humanities was created, which annually brings a nationally recognized humanist to the campus for a period of one to three quarters.

The Lectureship and professorship are named in honor of Dr. Solomon Katz, a scholar of ancient and Byzantine history who was professor of history at the University for 43 years. In addition, he served as chair of the Department of History, chair of the Faculty Senate, dean of the College of Arts and Sciences, and provost and vice president for academic affairs. Named professor emeritus and provost emeritus after his retirement in 1979, Dr. Katz continued to serve as university historian and to participate in University committees and activities until his death in 1989.

Diane Thome, Ph.D.

*Professor and Chair
School of Music, Composition/Theory Division
University of Washington*

“Confrontation and Collaboration: Technology and the Composer’s Art”

Thursday, May 9, 1996
8:00 p.m.

220 Kane Hall
Admission Complimentary

Reception Following - Walker Ames Room

Interdepartmental Correspondence

DATE: April 5, 1996
TO: Humanities Chairs and Directors and other selected units
FROM: Marion Heard, Coordinator, Katz Lecture Series

SOLOMON KATZ DISTINGUISHED LECTURER IN THE HUMANITIES

Diane Thome will speak on the topic "Confrontation and Collaboration: Technology and the Composer's Art" when she delivers the third of this year's Solomon Katz Distinguished Lecture in the Humanities series. The Lecture will be given on Thursday, May 9, at 8:00 p.m. in 220 Kane Hall and is open to all faculty, students, staff and the public.

The emergence of new paradigms of creativity between art, science, and technology is emblematic of the late 20th century. Yet it is often difficult to understand how modern technology affects and is affected by compositional thinking. At no other time in Western musical history has there been such a rapid transformation of what it means to be a composer. In earlier times, the composer was the individual who conceived organized musical thoughts for existent sound sources that would be played by other individuals. These divisions no longer apply in the sphere of certain electronic-music repertoires. A composer may now design the sound sources, create seemingly endless varieties of timbres and utilize software to generate a range of compositional processes that may then be artistically modeled. As an early composer of computer and electro-acoustic music beginning with her graduate studies at Princeton in the late 1960's, Dr. Thome reflects on musical history and the future, and on the challenges posed by technology to the composer's art.

Composer of a wide variety of works which span solo, chamber, choral, orchestral and electronic media, Diane Thome is the first woman to write computer-synthesized music. Her compositions have been presented in Europe, China, Australia, Israel, Canada and throughout the United States. She has been the guest of the Ecole Nationale Claude Debussy and featured on French radio, composer-in-residence at the University of Sussex and the Bennington Chamber Music Conference and Composers Forum of the East, and an invited composer at International Computer Music Festivals, 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 and ANGELS for virtual reality artwork shown at the Biennale des Arts Electroniques in Paris. Her music has been recorded on the CRI, Crystal Records, Opus One, Capstone, and Centaur labels including PALACES OF MEMORY, an 18 year retrospective of her electro-acoustic music on the Centaur label. Recent performances of THE PALACES OF MEMORY for chamber orchestra and tape are being given this spring by the Memphis Symphony at the Society of Composers National Conference and by the Charleston Symphony Orchestra at the Piccolo Spoleto Festival.

Diane Thome is the first woman to receive a Ph.D. in music from Princeton where she also received an M.F.A. in Composition. Other degrees include 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 Dorothy Taubman in piano, Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Bosovich, and Milton Babbitt in composition. Thome has served as composer panelist for the Massachusetts, Wisconsin, and Illinois State Arts Councils, co-chair of the NEA Composer Fellowship programs; and Regional Chair of the Society of Composers, Inc. In 1994 she was named Washington State Composer of the year by the Music Teachers National Association. She is a member of American Composers Alliance and Broadcast Music, Inc.

Dr. Thome has been a UW faculty member since 1977 and is Professor and Chair of the Composition/Theory Division in the School of Music of the University of Washington.