

PRECONCERT DEE-LITES

Direct sound and image recording from the installation UROBOROUS 2000

PROGRAM-IN-MAIN

DISTANCE, DANCE, DISCERN 1996
for bassoon and computer-realized sound
Ryan Hare, *bassoon*

ON THE PRESENCE OF WATER 1997
for computer-realized sound and video

FIVE ASCENTS DOWN TO THE CHILD 1995
for solo piano
Ann Cummings, *piano*

I — Drum: Procession II — Fallen as Salt, Scattered as Stars
III — Drum: Soma IV — Phases of Fire, Insistence of Light V — Drum: Child

BRIEF RESPITE

THE ART OF SURVIVAL 1998
computer-animated short
Created by the students of CSE 458,
Cassidy Curtis, Artistic Director.
Soundtrack by Bret Battey.

WRITING ON THE SURFACE 2000
for computer-realized sound and video

PATER NOSTER'S TRICYCLIC COMPANION 1998
for flute and tape
Sarah Bassingthwaighe, *flute*

POSTCONCERT DEE-LITES

There will be a reception in the "fishbowl" after the concert.

Thanks to Donald Craig, Chad Kirby, and Joshua Parmenter for their assistance with this event. Special thanks to Richard Karpen for his passionate, challenging, and encouraging mentoring, guidance, and support.

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music Composition. Bret Battey is a student of Professor Richard Karpen.

PROGRAM NOTES

Additional information and technical details for these works can be found at my web site: www.BatHatMedia.com.

All electronic sound was realized at the University of Washington's School of Music Computer Center. Video and computer animation sequences were realized at the University of Washington's Center for Advanced Research Technologies in the Arts and Humanities (CARTAH).

UROBOROUS

I created the installation work *Uroborous* at the invitation of Seattle's Jack Straw Productions for installation in their media gallery. The work was comprised of an "electromechanical video feedback filter" which generated video images purely through the mechanism of servo-motor controlled video feedback and moiré interference. Computer analysis of the resulting video image controlled a sound synthesis algorithm and the motors in the video feedback filter itself (creating another feedback loop).

DISTANCE, DANCE, DISCERN

*So Spirit can be described — and must be described — with all three languages,
I and we and it.*

— Ken Wilber, "A Brief History of Everything"

I composed *Distance, Dance, Discern* in 1996 in response to the suggestion of the composer and bassoonist Ryan Hare. Bassoon sounds were a significant source of material for the pre-recorded, computer-generated portion of the piece. The three words of the title correspond to the three major sections of the piece (and to "I and we and it").

ON THE PRESENCE OF WATER

On the Presence of Water is a sound and image meditation on water as a spiritual and psychological archetype. Computer manipulations of found sound and imagery knit tightly together to express a narrative of the subconscious. The work arose in part out of my active "dreamwork" with some powerful dreams; in part the work could be considered an abstraction and reshaping of the energies of those dreams. Special thanks to Katie Sauter and Andrew Hendry of UW Fisheries for still images used in this work.

FIVE ASCENTS DOWN TO THE CHILD

Five Ascents arose out of a burst of creativity that ensued when I (finally) made the decision to undertake graduate-level study of music composition. The following quotations may provide additional perspective on the poetic impulses behind the work.

I — Drum: Procession

...he had set himself again to the great task of formulating the laws of world harmony... there arose in the sky outside a vehement clanging. Kepler turned an ear to it and smiled. "Bells," he said.

— John Banville, *Kepler: A Novel*

II — Fallen as Salt, Scattered as Stars

Someone had once said to her that the sky hides the night behind it... At any moment the rip can occur, the edges fly back...

— Paul Bowles, *The Sheltering Sky*

III — Drum: Soma

...perhaps every organism is caught in the incapacity to bridge all the logical levels involved in any given message, so these must somehow be collapsed.

— Gregory and Mary Catherine Bateson,
Angels Fear: Toward an Epistemology of the Sacred

IV — Phases of Fire, Insistence of Light

Wisdom is the brightness of light everlasting.

— Origen, *In Jeremiam Homiliae, IX, 4*

V — Drum: Child

Higher consciousness... is equivalent to being all alone in the world.

— C.G. Jung, *The Psychology of the Child Archetype*

THE ART OF SURVIVAL

This computer-animated short was created by the UW computer animation course in 1998 by students from computer science & engineering, art, and music. *The Art of Survival* appeared in the 1998 Ottawa International Animation Festival and in Spike and Mike's Festival of Classic Animation.

PERFORMER BIOGRAPHIES

Sarah Bassingthwaighte is an active flutist and composer in Seattle, is co-founder and principal flutist for the Contemporary Chamber Composers and Players (CCCP), is Director of Tango to Tambov, and is the Composer-in-Residence / Flutist for the Max Aronoff Viola Institute and the Idaho Chamber Music Fortnight. She has recently been invited to serve on the faculty of the Rachmaninov Institute in Tambov, Russia, where she will perform and teach for their Summer Festival. She served as President of the Seattle Flute Society from 1995-1999, and presently serves on the programming committee for the National Flute Association. Ms. Bassingthwaighte will be a featured speaker and performer at this year's National Flute Convention in Dallas. She has degrees in Composition and Flute Theory and Pedagogy from Indiana University, Central Washington University, and the University of Washington.

Ann Cummings is unique in the classical music world. She carries the place in history as the first and, currently, only pianist in the world to present classical music to be seen as well as heard. Her programs, entitled *Inside the Music*, present classical music through the tangibility of visual art accompanied with oral commentary. As a pianist, Cummings performs with the conviction of presenting the perspective of creative consciousness. Her training and research include the exploration of the psychological, emotional, intellectual, physical and spiritual aspects of the composer's perspective; a perspective that maintains the positions of creator and created simultaneously.

Ryan Hare is a composer and bassoonist. He composes and he bassoons, sometimes interchangeably. Last year he completed his DMA in Composition at the University of Washington, studying with composers Joel-Francois Durand, Richard Karpen, and Diane Thome, and bassoonist Arthur Grossman. Presently he has a day job at the Fred Hutchinson Cancer Research Center, but he stills plays bassoon and still composes, when he gets the chance. He is actively seeking a permanent music-related gig. All of his recent compositions have been for chamber ensembles, solo instruments, or computer-generated sounds, and he is presently hard at work on a piece requested by Tacoma New Music to be scored for bass clarinet, cello, and piano.

THE COMPOSER

Bret Battey (b. 1967) synthesizes backgrounds in computer music, computer aided and graphic design, and electronics to create electronic, acoustic, and multimedia concert works and installations. Diverse international venues have presented his works, including the *Korean Electroacoustic Music Society Festival*, the Bourges, France *Synthèse Festival*, the Hungarian Radio Summer Meeting of *Electroacoustic Music*, the *International Computer Music Conference*, MTV Europe, and *Sonic Circuits V and VIII*. He is a two-time recipient of the finalist award in the ASCAP/SEAMUS student commission competition and a recipient of an honorable mention from Prix Ars Electronica for his 1997 video/music work "On the Presence of Water". He will be a Fulbright scholar in India 2001-2, researching computer modeling of Indian classical music ornamentation. Prior to engaging in graduate study at the University of Washington, he received a Bachelors of Music in Electronic and Computer Music from Oberlin Conservatory and has worked in Manhattan at the Philip Glass production studio and Studio PASS, a non-profit studio for sound artists.