

University of Washington  
THE SCHOOL OF MUSIC

C67  
1996  
2-10

presents the

# CONTEMPORARY GROUP

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

*featuring wordplay, literature,  
and speech in celebration of*

*The Music Library Association's  
65th National Convention,*

*in Seattle.*

8:00 PM  
February 10, 1996  
Meany Theater



School  
of  
Music  
University  
of  
Washington

DAT# 12,727  
CASS# 12,728

(NO DAT A-TIME)

PROGRAM

DAT

102 EPITAPHS for double clarinet (1993) <sup>10'</sup> William O. Smith (b. 1926)  
(Text by Anyte of Tegea ca. 300 B.C.)

- |               |                 |
|---------------|-----------------|
| I. Slow       | V. Violent      |
| II. Energetic | VI. Playful     |
| III. Bold     | VII. Singing    |
| IV. Dramatic  | VIII. Plaintive |

William O. Smith, *clarinet*

103 LIFE STUDY #3 - Song without words (1995) <sup>10'</sup> Richard Karpen (b. 1957)

Richard Karpen, *mixer*

104 GENERAL SPEECH for Solo Trombone (1969) <sup>5'</sup> Robert Erickson (b. 1917)

Stuart Dempster, *trombone*

INTERMISSION

CASS SIDE A  
SIDE B

106 LISTEN! (1996) <sup>13'</sup> Stephen Fry (b. 1941)

1. Phone Home: Prelude and Fugue
2. What is Jazz?: John Henry
3. Voices: The Museum

Stephen Fry, *narration*  
Tim Edwards, *electronic assistance*

107 LE TRACCE DI KRONOS, I PASSI <sup>10'</sup> James Dashow (b. 1944)  
(Traces of Kronos: Steps) for clarinet, dancers and computer (1995).

William O. Smith, *clarinet*  
Richard Karpen, *mixer*

108 CHAMBER MUSIC IV (1979) <sup>14'</sup> Robert Suderberg (b. 1936)

1. Waves
2. Symmetries
3. Lyrics

The UW Percussion Ensemble  
Tom Collier, *Director*

Mark Bordenet, Greg Campbell, Marc Collier, Matt Emory,  
Eric Peters, Emmy Ulmer, Mark Wilbert

### Program Notes

While traveling in Greece in 1977 I was struck by the many images I saw of double pipe instruments. It occurred to me that two clarinets could be played in a similar manner. At that time I wrote Five Fragments for Double Clarinet and since then have used the double clarinet in several compositions. In the Epitaphs I decided to have the clarinetist read poems by Anyte de Tegea between movements.

Life Study #3 - Song without words for computer-realized sound is one of a series of pieces which I might describe as "aural cinema". Much of what is heard was derived from "ready-made" recordings, although some of what is heard is not what it seems to be. To go further with the metaphor of the cinema, while I am presenting sounds in these works which are at times directly recognizable and therefore come with embedded meanings, they are presented through a "lens" which puts these sound images into a context of my own making. There are no "stories" or programs in these works, but there is a sense of the narrative which in Life Study #3 is colored by the violent aspect of much the sound material. In this work there are the sounds of a helicopter, wind, fire, organs, and machine guns which turn into a rhythmic pattern and from which nostalgic music emerges. I used a wide array of signal processing techniques to realize and shape the sounds for this work. The raw materials were mostly very short segments of recorded sounds which I then stretched, filtered and carefully shaped to meet the needs of the piece. The "artillery missiles", for example, with their long trails were derived from the sound of a door closing and the "organ" was derived from a single short oboe sample. The piece was composed primarily with Csound. Life Study #3 was composed in 1995 for the ICMC '95 in Banff Canada.

Richard Karpen is Associate Professor of Composition and Director of the Center for Advanced Research Technology in the Arts and Humanities at the University of Washington. His works are recorded on CD by Le Chant du Monde, Wergo, Centaur, and Neuma.

General Speech was commissioned by Stuart Dempster. The composer's wife, Lenore Erik-Alt, designed the staging, lighting and costume. Robert Erickson was a founding teacher and composer at the University of California at San Diego. Before moving to UCSD he was well known in the Bay Area where he taught various composers, such as Pauline Oliveros, Terry Riley, and Loren Rush. He is noted for his innovative examination of sound, as exemplified by his book Sound Structure in Music (UC Press 1975).

General Speech is not merely on a text of General Douglas MacArthur's but as much on his persona or, one might say, the myth he consciously lived and exemplified. The piece uses speech as a bridge between music and theater. The trombonist is required to merge the playing of precisely notated (and often difficult) musical events with the verbal articulation into the instrument of a phoneticized version of MacArthur's retirement speech at West Point.

(--Chad Kirby)

When we want someone to really hear us we say "Listen!," and tell our story. These three movements ask the audience to hear expressions of the everyday but in a new context, and perhaps with a slightly exoteric response. "Phone Home," those words of E.T. which have become a common reference, presents a touch tone phone gone mad. This common sound reference of today becomes a complex fantastic musical work. "What is Jazz?" offers a personal answer to the question with a recitation of the story of the heroic John Henry. "Voices" presents a multilayered amalgam of voices familiar and unfamiliar, and in this context asks the question "what is a museum?" Generous passages from Lawrence Weschler's new book MR. WILSON'S CABINET OF WONDER (New York: Pantheon, 1995; quoted with permission) explore the Museum of Jurassic Technology in Los Angeles.

Stephen M. Fry, currently a board member of the Music Library Association and the Society for the Preservation of Film Music, is a music librarian at UCLA. He studied composition at the University of California, Riverside, and Claremont Graduate School, and directs the Westside Jazz Ensemble, a jazz big band in Culver City, California.

**LE TRACCE DI KRONOS. I PASSI** is conceived for clarinet and computer in terms of movement for dance. As in previous pieces, Dashow is concerned with gradual accumulations and discharges of energy on various levels of musical structure, especially with respect to the kinds of interaction between computer sounds and clarinet, and how these interactions are to be interpreted in the dance. Interruptions in phrases, passages, even in sections are fundamental to the dynamic evolution of the work as a whole, and these interruptions are reflected in the pitch structure and their complex relations to the electronic sounds. Above all, the variety of musical textures, the shapes of the clarinet figures and of the electronic sounds, as well as the overall form, were all conceived with specific dance movements in mind. The electronic sounds of TRACCE were generated with the MUSIC30 language for digital sound synthesis, written by the composer for the SPIRIT-30 accelerator board for PC (by Sonitech Int'l.)

Jim Dashow is alive and well in the Sabine Hills outside of Rome. He has had a variety of prizes, recognitions and commissions that keep his musical juices pumping.

**Chamber Music IV**, ritual series for percussion ensemble, bears the following epigram on its title page: "The distant bells light the air with breathless hope." The first movement utilizes sonorities suggestive of ocean waves, the second explores the opposition of rhythmic symmetries, the third explores the melodic possibilities of the ensemble.

Robert Suderburg, co-founder of the Contemporary Group in 1966, is presently Composer-in-Residence at Williams College. In addition to two Guggenheim Fellowships, Suderburg has received grants and awards from the Houston Symphony, Rockefeller Foundation, ASCAP, American Music Center, the Hindemith Foundation, and the National Endowment for the Arts.