

University of Washington  
THE SCHOOL OF MUSIC

E 44  
1993  
4-7

presents the

# Third Annual Electro-Acoustic Music Festival

Richard Karpen, *director*

DATE # 12,146

CASS # 12,147  
12,148

8:00 PM, April 7, 1993

Meany Theater

## PROGRAM

- 2 SUMMER ISLAND for oboe and tape ..... Roger Reynolds (10'55")  
Alex Klein, *oboe* (b. 1935) Cass 12,147 side A
- 3 THE OTHER for computer-realized sound ..... Richard Karpen (26'30")  
(recorded direct) (b. 1957)
- 4 GDOD KREASI BARU for trombone and tape .... Ron Averill (14'37")  
Chad Kirby, *trombone* (b. 1962) Cass 12,147 side B

## INTERMISSION

- 5 CURRENT for chamber ensemble and tape ..... Kris Falk (36'38") (b. 1964) Cass 12,148 side A
- Richard Spece, *clarinet*  
Susan Ediger, *bass clarinet*  
Joel Barbosa, *contrabass clarinet*  
Tony Miller, *French horn*  
Pat Roulet, *marimba*  
Melissa Walsh, *harp*  
Kim Zabelle, *violin*  
Haiying Li, *viola*  
Zoltan Stevan, *cello*  
Kris Falk, *conductor*  
Stuart McLeod and Richard Karpen, *sound diffusion*

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### SUMMER ISLAND, Richard Reynolds

SUMMER ISLANDS for oboe and tape, is part of the Islands of the Archipelago series of works.

Roger Reynolds (b. 1935) first earned a degree in engineering physics at the University of Michigan, then studied composition there. In the course of his career he has received awards from the Guggenheim, Rockefeller and Ford Foundations, the National Endowment for the Humanities, the National Institute of Arts and Letters, and the Library of Congress. In 1971, Reynolds became Founding Director of the Center for Music Experiment at the University of California, San Diego where he is professor of music. He has worked at the Electronic Music Studio in Stockholm, Stanford University's CCRMA, IRCAM, and at UCSD's Computer Audio Research Laboratory at the Center for Music Experiment. His major works involving technology include the VOICESPACE series of quadrasonic tape pieces (recorded on Lovely Music Record); the Transfigured Wind set; a cello concerto, THE DREAM OF THE INFINITE ROOMS; and SYMPHONY (VERTIGO). Reynolds music is well represented on recordings and is published by the C. F. Peters Corporation.

### THE OTHER, Richard Karpen

Nearly 20 years ago, when I was a young, would-be, composer, I used to fall asleep while trying to hear in my head how I wanted a piece I would have been working on to sound. Very often I would do this while simultaneously listening to recorded classical music. In the state between wakeful consciousness and sleep, when these two different worlds can meet and bring us strange images, my own music would fuse with the music from the recordings, and I would sense that the pieces I was hearing from those recordings, were, in fact, absolutely my own compositions! I would wake up to find that that wonderful music had not been, after all, my own. But a feeling of having known that music as if I had composed it remained with me for a while afterward. I only remembered this past habit of mine after having already decided to use the materials that can be heard in *The Other* and after having already begun composing the work. This said, I would also say that the present work is not at all meant to be a fulfillment of those "delusions," nor is the work meant to be heard as dream-like. But remembering those dreams brought forward interesting thoughts for me to ponder while trying to justify to myself the nature of the use of the materials for this piece. In particular it helped clarify some other thoughts I've been having about the difference between "reality" and "hallucination" in general, and, being a composer, especially as it concerns the hearing of music from without as compared to hearing "imaginary" music from within, as we all can do.

*The Other*, a work of just over 26 minutes in duration, was derived primarily from several short excerpts from the second and fourth movements of Beethoven's Seventh Symphony, and a short excerpt from his Fourth. The work can be heard, in a sense, as a single variation on the combination of the various excerpts, which were stretched, shrunk, twisted, squeezed, transposed, counterpointed, and so on using software I developed which makes it possible to achieve time-stretching and frequency transposition (independantly from one another), on digital signals without using one of the usual and time consuming analysis-synthesis techniques. I developed these computer programs on a NeXT computer over the several months in 1992, during which I was in residence at the Music Department of the University of Glasgow as a Leverhulme Trust Fellow. I thank Stephen

Arnold for making the Fellowship possible and for allowing me to use unreasonable amounts of disk storage during the months of work on this composition.

Richard Karpen (b. New York, 1957), is on the 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 School of Music Computer Center. Karpen's works are widely performed in the U.S. and internationally. He has been the recipient of many awards, grants and prizes including those from the NEA, the ASCAP Foundation, the Bourges Contest, NEWCOMP, the Luigi Russolo Contest, the National Flute Association, and The American New Music Consortium. Fellowships and grants for work outside of the U.S. include a Fulbright to Padua, Italy, Stanford University's *Prix de Paris* to work at IRCAM, and a Leverhulme Visiting Fellowship to Scotland. He studied with Charles Dodge, Gheorghe Costinescu, and Morton Subotnick and received his doctorate in composition from Stanford University, where, during 1985-1989, he worked at the Center for Computer Research in Music and Acoustics. In addition to Karpen's work in electronic media, for which he is best known, he has composed symphonic and chamber works for a wide variety of ensembles. His compositions are performed throughout the United States and Europe as well as in Australia and Canada in both concerts and radio broadcasts. Major international festivals which have included performances of his works are the Gaudeamus International Music Week in Amsterdam, the Warsaw Autumn Festival, the Sidney Spring Festival, the Bourges Festival, the International Computer Music Conferences and others. His compositions have been recorded on compact disc by Le Chant du Monde/Cultures Electroniques 2 & 4 (*Exchange*, for flute and tape; *Il Nome*, for soprano and tape), Wergo/Computer Music Currents 3 & 7 (*Eclipse*, for computer-realized sound; *Il Nome*), Centaur/CDCM-12 (*Saxonomy*, for saxophones and tape, *Denouement* for computer-realized sound), and Neuma (*Terra Infirma*, for computer-realized sound).

### GDOD KREASI BARU, Ron Averill

In the Fall of 1990 I composed GDOD for four trombones and piano. This work signaled the beginning of a significant change in my compositional style. An emphasis on the development of gestures came to replace an emphasis on the development of melodies and harmonies. Parameters such as density, speed and loudness became the foremost structural determinants. GDOD was followed by two pieces for chamber orchestra and another for tape which continued this evolution in style. *gdod kreasl baru* seems to be a culmination of the process which began with GDOD.

*Kreasi baru* means "new creation" and is the term used for new gamelan works in Java. *gdod kreasl baru* draws upon various musical sources including gamelan, 12th Century troubadour songs and 20th Century Western art music. Pre-existing sounds from each of these traditions were sampled and manipulated using sound processing software recently under development on NeXT computers in the School of Music Computer Center.

Ron Averill (b. Seattle, 1962), 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). Averill's recent accomplishments include receiving an Honorable Mention in the 1992 National Association of Composers, USA Composers' Contest for his GDOD for four trombones and piano; premieres of *Diaspora* and *Three Landscapes* by the Olympia Chamber Orchestra; and founding *Eisteddfod*, a Puget Sound Composers' Coalition,

which sponsored three concerts of local composers' music in 1991. He has also worked as a Teaching Assistant and Research Assistant at the University of Washington. Averill completed his Masters in composition at Western Washington University studying with Edwin LaBounty, and currently studies composition with Richard Karpen.

#### **CURRENT, Kris Falk**

*"...what has always been art's purpose: to create a sensible reality whereby the ordinary world is modified in response to the desire for the extraordinary, for the marvelous, a desire implicit in the human being's very essence."*

Georges Bataille, *L'Ascaux*; on the Birth of Art

The above words are from Bataille's examination of Lascaux, a cave which contains the most remarkable examples of prehistoric art (dated ca. 30,000 years b.p.). These words also occur in the coda of *CURRENT*, but they are obscured to the point of non-recognition.

Other obscured voices are present in other places. Criswell, the narrator from the film *Plan 9 from Outer Space* (who claims that "we are all interested in the future, for that is where you and I will spend the rest of our lives."), appears twice, as well as Mahler, whose musical voice emerges from within a "cosmic wind". (He peeks in at the very beginning and end as well.)

The intended meaning of *CURRENT* has its origins in electricity and the harnessing of energy: an electric current of magnetic tape runs through the orchestra just as the orchestra exists in the sonic world of the tape. At times they are in a symbiotic relationship, at other times opposed. The greatest moment of opposition occurs when the tape resembles a wordless human voice, and the ensemble observes quietly. (Later there is an attempted reconciliation.) Finally, the voices emerge momentarily from a whirlwind singing.

*CURRENT* is in four major "sections", with two passages entitled "transitions" between the first and second, and the second and third sections. "Transitions" are distinguished from "sections" by continuous, fluid accompaniment in the tape part. A short coda follows section four.

Just as man once had to grapple with the realization of symbolic art, so now we must ponder the formidable implications of modern technology.

*CURRENT* was generated at the SMCC lab in the basement of the University of Washington School of Music.

Kris Falk is working to complete his M.M. at the University of Washington. He has received both a B.M and B.A. from the same institution. Mr. Falk has also studied at both the Boston University Tanglewood Institute and the Eastern Music Festival, and has been the recipient of numerous awards including the Bergsma Scholarship, a Brechemin Award, and a grant from ASCAP. He was also the first place winner in the PTSA Reflections Contest in 1980.