

UNIVERSITY OF WASHINGTON

Center for Advanced Research Technology in the

DAF 13,932 Arts and Humanities

and

CD 13,933 School of Music

Present

A Concert of Percussion and Computer Music

Richard Karpen, *Director*

7:30 PM

May 15, 2001

Meany Theater

PROGRAM

CD 13,933

1 DIVERTIMENTO III (1991) (13:20)..... JULIO MARTIN VIERA

Christian Krehbiel, *Percussion*

2 SKIN HEADS (1998)..... (15:30)..... JUAN PAMPIN

Percussionists:

Matthew Kocmierski

Vanessa Tomlinson

Robert Tucker

INTERMISSION

3 SOUNDSTATES (1998/2001) (11:52)..... CHING-WEN CHAO

Miho Takekawa, *Percussion*

4 THE SILENCE OF TIME (1993) (18:22)..... RICHARD KARPEN

Tom Collier, *Conductor*

Percussionists:

Miho Takekawa

Doug Maiwurm

Mike Roling

School of Music

NOTES

DIVERTIMENTO III was commissioned in 1991 by the Fromm Music Foundation at Harvard University. It belongs to a group of works exploring the analogies between percussion instruments and electronic sound synthesis. It is in one movement divisible in three parts, the first and third presenting strong fusion between the performer and tape. The former being predominantly melodic and the latter more percussive. The second part is also a "cadenza". Rhythmic and dynamic traits as tension and release factors are characteristic features of the author's formal intent. The piece was premiered by Amy Knowles at the Center in Computing and the Arts (CRCA), University of California San Diego.

JULIO MARTIN VIERA has served as director of LIPM (Laboratorio de Investigacion y Produccion Musical) since 1986, and is head of the Department of Music Production of the Recoleta Cultural Center of the city of Buenos Aires. Educated at the Catholic University of Buenos Aires, he has received awards and grants from the National Endowment for the Arts, the Fromm and Guggenheim Foundations, and the Argentine Society of Composers and Authors, among other organizations. Mr. Viera is the recipient of the First National Composition Prize awarded by the government of Argentina. In 1998 he received a commission from the Koussevitzky Music Foundation and the Teatro Colon to write a piece for the Buenos Aires Philharmonic Orchestra. He has served as professor of music composition at the National University of La Plata, and the Catholic University of Buenos Aires.

NOTE: Drum skin heads are flat, usually covering an empty space—just a volume of air. Any resemblance with a skinhead is mere coincidence.

SKIN HEADS (1998) for percussion trio and computer-generated sounds can be set to vibrate in many ways: they can be excited with different sticks and mallets, stroked or even rubbed to produce a wide variety of sounds. They can also become the resonant body of another instrument, altering its sound quality or just magnifying its presence. "Skin Heads", for percussion skins and computer-generated sounds, explores all those modes of sound production and their interaction with electronic transformations. The form of the piece is based upon the construction and deconstruction of a continuous sonic space out of discontinuous sound materials (percussion skin sounds). The electronics are used in this process both to spectrally merge the instrumental sounds and to extrapolate sound objects that are deployed in space.

"Skin Heads" is the third piece of a cycle written for each family of percussion instruments and electronics. It is preceded by "Metal Hurlant" (1996) for metallic percussion (solo), and "Toco Madera" (1997) for wooden percussion (2 players), both already performed at the UW. The cycle is completed with "On Space", a percussion sextet combining the whole instrumental palette with surround electronic sounds, commissioned and premiered by the renowned French percussion group "Les Percussions de Strasbourg".

JUAN PAMPIN (Buenos Aires, 1967) studied composition with Oscar Edelstein and Francisco Kropfl. He holds a Master in Computer Music from the Conservatoire Nationale Supérieur de Musique de Lyon where he studied with Denis Lorrain and Philippe Manoury, and a Doctorate in Musical Arts in Composition from Stanford University, where he studied with Jonathan Harvey, Jean-Claude Risset, and Brian Ferneyhough. In 1994, as a Visiting Composer at Stanford's Center for Computer Research on Music and Acoustics (CCRMA), he composed "Apocalypse was postponed due to lack of interest" which received a Residence award in the Concours International de Musique Electroacoustique de Bourges 1995. He has been composer in residence at the LIEM-CDMC studio in Madrid, and guest professor at Quilmes National University in Argentina. For the last four years, Juan's main composition project has been a cycle of percussion pieces with electronics: Metal Hurlant (1996), Toco Madera, (1997), Skin Heads (1998). This cycle was completed with the percussion sextet On Space (2000), commissioned by "Les Percussion de Strasbourg" for the opening of the "Musiques en Scene" festival in Lyon, France. He is currently a Research Associate at the Center for Advanced Research Technology in the Arts and Humanities at the UW.

SOUNDSTATES (1998/2001) explores the 3 states of matter (gas, liquid and solid) and their transformations into one another. This flowing from one sound state to the other forms the basis of the structure of the piece, to reflect a similar process in the spontaneous changes in nature. The piece begins with solid, block-like sounds which gradually disintegrate; it ends with a succession of rising, more atmospheric sounds, with a return to elements of the original material. The source sounds were mostly drawn from the marimba and were digitally processed in the CLM (Common Lisp Music) environment. Many thanks to Juan Pampin who helped me in employing CLM instruments.

Tonight's performance is a premiere for the first revision of this piece.

CHING-WEN CHAO, born in Taiwan in 1973, is currently pursuing a DMA degree in composition in the Music Department at Stanford University. She also studies at the Center for Computer Research in Music and Acoustics (CCRMA). Recently She was awarded the first prize of the Young Composers Competition in Asian Composer League and of the MUSIC TAIPEI composition competition. She has collaborated with ensembles such as the California Ear Unit, St. Lawrence String Quartet, Earplay, Ju Percussion Group and members of the Eighth Blackbird, and her works have been performed in Taiwan, Korea, China, and several major US cities.

Why is it so difficult--so degradingly difficult--to bring the notion of Time into mental focus and keep it there for inspection? What an effort, what fumbling, what irritating fatigue! It is like rum-maging with one hand in the glove compartment for the road map--fishing out Montenegro, the Dolomites, paper money, a telegram--everything except the stretch of chaotic country between Ardez and Somethingsoprano, in the dark, in the rain, while trying to take advantage of a red light in the coal black, with the wipers functioning metronomically, chronometrically: the blind finger of space poking and tearing the texture of time.

[From *Ada* by Vladimir Nabokov]

THE SILENCE OF TIME--for Percussion Ensemble and Computer Realized Sound--was composed for the University of Washington Percussion Ensemble during 1992-1993 and first performed by them in 1993. The computer-realized part was composed primarily at the studios of the University of Glasgow in Scotland while I was in residence there as a Leverhulme Fellow. It makes extensive use of what was in 1992 new computer software for audio time-stretching that I had just developed. During my stay in Scotland I visited the history laden, isolated, wind and water swept Wester Ross region of that country and I was struck by the land's evocation of the silent and powerful force of Time. The piece reflects upon our intense and sometimes tempestuous relationship with the concept of Time. The music flows from order to chaos, from opacity to translucence, now marking time metronomically, now dissolving the sense of time's measure.

RICHARD KARPEN (b. 1957) is Professor of Music at the University of Washington in Seattle where he has been teaching composition and computer music since 1989. He is also Director the UW Center for Advanced Research Technology in the Arts and Humanities (CARTAH).

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 in France, and the Luigi Russolo Foundation in Italy. Fellowships and grants for work outside of the U.S. include a Fulbright to Italy, Stanford University's *Prix de Paris* to work at IRCAM, and a Leverhulme Visiting Fellowship to the United Kingdom. He received his doctorate in composition from Stanford University, where he also worked at the Center for Computer Research in Music and Acoustics (CCRMA). He is a native of New York where he studied composition with Charles Dodge, Gheorghe Costinescu, and Morton Subotnick. In addition to Karpen's work in electronic media, for which he is primarily known, he has composed symphonic and chamber works for a wide variety of ensembles. Karpen is widely acknowledged as one of the leading international figures in Computer Music for both his compositions and his work in developing computer applications for music composition and sound design. Along with numerous concert and radio performances, his works have been set to dance by groups such as the Royal Danish Ballet and the Guandong Dance Company of China. Recent commissions include those from Swedish Radio, The Northwest Chamber Chorus, and the Institut International de Musique Electroacoustique de Bourges. Karpen's compositions have been recorded on CD by Le Chant du Monde/Cultures Electroniques, Wergo, Centaur, Neuma, and DIFFUSION i MeDIA.

BIOGRAPHIES

MATTHEW KOCMIEROSKI is principal percussionist with the Pacific Northwest Ballet Orchestra and a founding member of both Pacific Rims Percussion Quartet and TANEKO. He regularly performs with the Seattle Symphony and Opera Orchestra and is on the faculty of Cornish College of the Arts. In the field of chamber music he served as artistic director and percussionist of the New Performance Group for ten years and has appeared with the Seattle Chamber Players, the Seattle Chamber Music Festival, and the Seattle International Chamber Music Festival. He may be heard on many recordings of orchestral and chamber music and on numerous motion picture soundtracks.

Australian percussionist VANESSA TOMLINSON has performed and lectured throughout Australia, USA, Europe, China and Mexico as a solo interpreter of new music, an orchestral musician, a chamber musician and an improviser. Vanessa has performed in ensembles and as a soloist

in Wien Modern, Darmstadt Fereinkurse für Neue Musik, Frau Musica Nova in Kvlm, Barossa International Music Festival, Bang on a Can Festival - New York, Green Umbrella Series - LA, and the Primer Festival Internacional de Musica i Dansa Improvisades - Barcelona. She is renowned for her interpretation of new music and since 1990 has commissioned and premiered over thirty pieces for solo and ensemble percussion. Vanessa also presents solo concerts blending performance art, composition and improvisation into unique dramatic events. Tomlinson studied at the University of Adelaide, the Hochschule für Musik in Freiburg, and completed her Doctorate in percussion at the University of California, San Diego, with Professor Steven Schick.

ROBERT TUCKER returned to his native Washington State after receiving degrees from the Peabody Conservatory and the University of Southern California. He can be seen performing regularly with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet orchestras. As a chamber musician, Mr. Tucker has performed with Sonora, Seattle Chamber Players, and the Pacific Rims Percussion Quartet. He is also busy as a studio musician, recording numerous motion picture soundtracks and commercials.

TOM COLLIER: B.A., University of Washington. Recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Lauro Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label. Mr. Collier, a respected artist in Seattle, as well as in Los Angeles, is listed in the first edition of Marquis Who's Who in Entertainment. His 1988 album "Illusion" received national critical acclaim ("a technological marvel" - Electronic Musician Magazine). Tom Collier is the Northwest's most in-demand vibraphonist, drummer and percussionist. A member of the University faculty since 1980, he is the director of the Jazz Workshop Combos, Mallet Jazz Quintet and the University of Washington Percussion Ensemble.

CHRISTIAN KREHBIEL, DOUG MAIWURM, MIKE ROLING, and MIHO TAKEKAWA are currently studying percussion at the University of Washington with Tom Collier. They are members of the University of Washington Percussion Ensemble.