

E44  
1997  
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University of Washington

The School of Music  
Computer Center

and

The Center for Advanced Research Technology in  
the Arts and Humanities

*presents*

# A Concert of New Computer Music

Richard Karpen, *director*

April 28, 1997

8:00 PM

Meany Theater



School  
of  
Music  
  
University  
of  
Washington

- ID 2 *DISTANCE, DANCE, DISCERN* for bassoon <sup>11:26</sup>..... Bret Battey  
and computer-realized sound  
Ryan Hare, *bassoon*
- ID 3 *ALCHEMY*..... <sup>3:01</sup>..... Elizabeth Hoffman
- ID 4 *LIFE STUDY #5* for computer-realized sound <sup>12:15</sup>..... Richard Karpen

INTERMISSION <sup>cass side A</sup>  
<sup>side B</sup>

- ID 5 *BEAMS!* for trombone and tape <sup>8:38</sup>..... James Mobberley  
Chad Kirby, *trombone*
- ID 6 *NATURE MORTE: ENSNARE ENTANGLE EMERGE* <sup>18:12</sup>..... Ron Averill  
for computer-realized sound

Program Notes and Biographies

*DISTANCE, DANCE, DISCERN* was written in 1996 in response to the suggestion of composer and bassoonist Ryan Hare. Work began with a recording session in which Ryan demonstrated the wide range of sounds and timbres that can be performed on the instrument, including key clicks, tongue-pops, reed crows, and multiphonics. Excerpts from this recording provided the basis for many of the sounds heard in the pre-recorded, computer-generated portion of the piece, which was realized with the resources of the School of Music Computer Center at the University of Washington. The three words of the title correspond to the three major sections of the piece.

The computer part was generated with a wide variety of tools and techniques. Tools included Csound (from Barry Vercoe at the M.I.T. Media Lab) and Common Music (authored by Heinrich Taube at the Zentrum für Kunst und Medientechnologie). Both programs were run on SGI Indigo2, SGI Indy, Next, and Macintosh platforms. Other

tools included IRCAM's SVP phase vocoder on SGI and Macintosh, an Ensoniq EPS+ Sampler, a Yamaha TG77 synthesizer, and Digi-design Sound Designer. Sound files were mixed with Paul Lansky's RT. The bassoon part was written in Coda's Finale and was ported into Mark of the Unicorn's Digital Performer for synchronization with the computer part (and visa versa) during the composing process.

BRET BATTEY received a Bachelors of Music in Electronic and Computer Music in 1990 from Oberlin Conservatory, where he studied with Conrad Cummings and Gary Nelson. In New York, he worked at the Philip Glass production studio and at Studio PASS, a non-profit studio for sound artists. He is currently completing a Masters Degree in Composition at the University of Washington, where he has studied with Richard Karpen and Diane Thome. Battey's works have been performed at the 17th Annual International Electronic Music Plus Festival, Seattle's Center on Contemporary Art, Seattle Experimental Opera, and KING FM. His work has been covered in Mix Magazine, Computer Music Journal, and Seattle Weekly. In 1994, under a grant from Seattle's 911 Media Arts Center, he worked in collaboration with sculptor and juggler James Jay to design the Juggling Jukebox, which wires a juggler to a computer, generating music algorithmically in response to motion. The Jukebox has appeared at the U.S. art and technology conference Beyond Fast Forward, was demonstrated in a lecture to the Microsoft Advanced Technology Group, and has been covered by MTV Europe.

Bassoonist RYAN HARE is a Doctor of Musical Arts candidate in Composition at the School of Music, where he has studied composition with Joel-Francois Durand and Diane Thome. He studies bassoon with Arthur Grossman.

The composition *ALCHEMY* was realized using an SGI computer at the University of Washington School of Music Computer Center. Utilizing primarily Csound and SVP (a phase vocoder), I composed original sounds and processed and manipulated the three sound clips which were the starting point of this piece. Use of these "found objects" was one of the terms of the commission for this work. "Alchemy" refers to this initial pre-compositional transformation in material, and also to the transformations within the work of the recognizable sound clips.

This piece was commissioned by Diffusion Media and will be released on CD this Spring.

ELIZABETH HOFFMAN is a composer of electroacoustic and acoustic music. She holds a doctorate from the University of Washington where she studied composition with Diane Thome and Richard Karpen and where she is currently a Lecturer in Music. Recognition

for her electroacoustic music includes awards from the Bourges and ORF Prix Ars Electronica International Competitions and a performance at the ICMC '95. Through a UW Travel Grant in 1995, Hoffman worked as a guest composer at the Electronic Music Studio of the Basel Music Academy in Switzerland. Commissions include a Seattle Arts Commission Artists Award and new works for The Esoterics a cappella vocal ensemble in Seattle.

Richard Karpen's *Life Study* series of computer-realized compositions explore a new genre that can be described as "aural cinema". Many of the materials heard in these works were derived from "ready-made" recordings although some of what is heard may not be what it seems to be while some is completely synthetic. There are no "stories" or programs in these works, but they do have a narrative quality, especially when the sound materials are directly recognizable, giving the impression that there might be extra-musical meaning. This ambiguity is intended of course! In *LIFE STUDY #5*, there are juxtapositions of the sounds of a flag in the wind, footsteps on gravel, a truck engine starting and idling, orchestras tuning, paddle steamers, other boats, monkeys; music from *Life Study #2*, Bach's Art of the Fugue and more (it should be noted that both musical excerpts are synthetic and that the Bach is altered from the original). The succession of materials leads in a specific direction over time as a collection of colored tiles in a mosaic form a design or picture when seen all together. As the work unfolds, the form becomes more evident and the expressive direction becomes clearer. A wide array of signal processing techniques were used to synthesize and/or process the sounds for this work. The piece was composed primarily with the composer's additions to the Csound synthesis language. *LIFE STUDY #5* was commissioned by the Groupe de Musique Experimentale de Bourges and was composed in Seattle and Bourges in 1996.

RICHARD KARPEN is a 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 of both the Center for Advanced Research Technology in the Arts and Humanities (CARTAH), and the School of Music Computer Center (SMCC). 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, and the Luigi Russolo Contest. 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 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 best known, he has composed symphonic and chamber works for a wide variety of ensembles. His compositions have been recorded on CD by Le Chant du Monde/Cultures Electroniques, Wergo, Centaur, and Neuma.

*BEAMS!*, composed for trombonist John Leisenring, is the fourth in a series of works (subtitled Pluralities) that utilize only the solo instrument as the source for the taped sounds. In the present work, source sounds include those produced by the mouthpiece, by breathing, by striking the bell and the mouthpiece, as well as the more "traditional" sounds associated with the trombone. Drs. Mobberley and Leisenring digitally recorded these sounds, which were subsequently arranged, processed, edited, and recorded onto audio tape for use in performance along with the live trombone. The completed work is thus a kind of concerto, with the live performer accompanied by a multitude of "other" trombones.

*BEAMS* is the result of a four-month collaboration between composer and performer; hence much of the composer's perception of the performer's personality and performance style has found its way into the piece: especially in the influence of jazz and in the forceful, theatrical approach to the performance environment.

The work is primarily concerned with two concepts—the raw, often brutal nature of this exceptionally powerful instrument; and the sophisticated nuance of pitch, tone, and jazz improvisation that emerges when this beast is tamed by the artistry of a sensitive performer.

Drs. Mobberley and Leisenring are on the faculty at the University of Missouri—Kansas City.

—James Mobberley, Kansas City 1986

JAMES MOBBERLEY (born Des Moines, IA, 1954) grew up in Central Pennsylvania and spent his high school and college years in North Carolina. While earning a bachelor's degree in guitar he became interested in composition through his studies with composer Thomas Brosh, and went on to receive his masters in composition at the University of North Carolina at Chapel Hill, where he studied with Roger Hannay. He earned his doctorate at the Cleveland Institute of Music, studying with Donald Erb and Eugene O'Brien. He began teaching composition and electronic music in 1981, with a year at the Cleveland Institute of Music, a year at Webster University in St. Louis, and since 1983 has been on the composition faculty of the Conservatory of Music at the University of Missouri-Kansas City, where he is currently Professor of Music and Chair of the Division of Academic Studies and Composition. He also directs the

Conservatory's Music Production And Computer Technology (M-PACT) Center.

Since 1991 he has been the Kansas City Symphony's first Composer-in-Residence. This residency has been expanded to include the State Ballet of Missouri and the local performing arts high school through a grant from Meet the Composer's New Residencies program for 1994-97. He has received awards such as the Rome Prize Fellowship, the Guggenheim Fellowship, a Composer's Fellowship from the National Endowment for the Arts, the Lee Ettelson Composers Award, and additional awards from the NEA, the International Competition of the Polish Section - ISCM, the Missouri Arts Council, and others. Commissions have come from the Barlow Endowment for Music Composition, Meet the Composer, the St. Louis Symphony, the Kansas City Symphony, the Cleveland Museum of Art, and many other organizations and individuals. His music is published by Cautious Music, Kansas City, as well as Edipan (Rome) and MMB (St. Louis), and appears on SEAMUS, ACS, EDIPAN, and other labels. His music has received nearly 500 performances in nearly 20 countries on five continents.

CHAD KIRBY studied with John Leisenring from 1985-1990, earning his BM from UMKC in 1990. He is currently a Doctoral Candidate at the University of Washington, where he continues his studies with Stuart Dempster. He has been a staff member at the School of Music-Computer Center since 1995.

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*NATURE MORTE: ENSNARE ENTANGLE EMERGE* (1996) explores the juxtaposition and transformation of environmental sounds with musical sounds. The beginning of the work quickly introduces each environmental sound (bird song, flowing water, traffic) and sets the tone for the struggle between environmental and musical sounds (orchestral instruments, quotations of symphonic works, didjeridu). The form of the piece outlines this struggle, with environmental sounds at first obliterating the musical ones, and with musical sounds later replacing the environmental ones. This process of replacement is the driving force of the work. When environmental sounds are first heard they are in pure, unaltered forms, but when they return a second time they are tainted by characteristics of musical sounds, and upon their next return the musical characteristics begin to outweigh the environmental characteristics. Didjeridu acts as a catalyst throughout the work, calling musical sounds to the foreground and relegating environmental ones to the background. *nature morte: ensnare entangle emerge* is a work which uses the Super Phase Vocoder (SVP) software developed at IRCAM to combine environmental sounds with symphonic music. The work was realized at the University of Washington School of Music Computer Center (SMCC) using an SGI Indigo.

RON AVERILL is currently a lecturer in music synthesis at the International College of Music in Kuala Lumpur, Malaysia. His accomplishments include receiving an Honorable Mention in the 1994 Prix Ars Electronica for *gdod kreasi baru*; receiving a Mention in the Grands Prix Internationaux Bourges/94 for *painting legs on the snake*; the completion of a Fellowship from the Phonos Foundation for the composition and premiere of *this is the sound of my dreams*: in 1994 at the Phonos center in Barcelona; and receiving an Honorable Mention in the 1992 National Association of Composers, USA Composers' Contest for *gdod*. His electroacoustic compositions have been performed in Europe, Asia, and throughout North America. Averill completed a Doctorate of Musical Arts in Composition at the University of Washington and has studied composition with Richard Karpen, Joel-Francois Durand and Edwin LaBounty.

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#### 1997 UPCOMING EVENTS

*Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.*

*Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.*

*To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).*

April 29: Faculty recital: Carmen Pelton, soprano; Julian Patrick, baritone; Lisa Bergman, piano. 8 PM, Meany Theater.

May 8: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

May 9: Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 13: Collegium Musicum. 8 PM, Brechemin Auditorium.

May 14, 15, 16 & 17: UW Opera: *Oklahoma!* 8 PM, Meany Theater.

May 17: John Cerminaro, horn master class. 2 PM, Brechemin Auditorium.

May 18: UW Opera: *Oklahoma!* 2 PM, Meany Theater.

May 24: Ninth Annual Saxophone Night. 8 PM, Brechemin Auditorium. Free.

May 27: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

May 27: Percussion Ensemble. 8 PM, Meany Studio.

May 28: Faculty/Guest recital: Soni Ventorum Wind Quintet & guests. 8 PM, Brechemin Auditorium.

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