

The School of Music  
presents the 73rd program of the 1991-92 season

Second Annual

---

---

## Festival of Electro-Acoustic Music

---

---

Richard Karpen

Director

*A Celebration  
of the  
Tape Music Tradition*

E44  
1992  
3-3

Works By

John Chowning  
Edgard Varese  
Trevor Wishart  
Richard Karpen  
David Evan Jones  
Paul Lansky  
William Schottstaedt  
Jacques Lejeune

Tuesday, March 3, 1992  
8:00 PM, Meany Theater



School  
of  
Music  
  
University  
of  
Washington

DAT 11,950

1-11,951  
CASS 2-11,952

# Program

DAT ID1 Stria (1977) ..... 17' ..... JOHN CHOWNING (1934)  
Played as "processional" music before the concert proper

ID2 Poeme Electronique (1958) ..... 8' ..... EDGARD VARESE (1885-1965)

ID3 VOX-5 (1986) ..... 7' ..... TREVOR WISHART (b. 1946)

ID4 Terra Infrma (1992) ..... 18' ..... RICHARD KARPEN (b. 1957)

ID5 Scritto (1987) ..... 8' ..... DAVID EVAN JONES

## Intermission

ID6 Smalltalk (1988) ..... 14' ..... PAUL LANSKY (b. 1944)  
Played as "environmental" music during intermission

CASS 11951B ↑  
CASS 11952A ↓

ID7 Pastorale (1989) ..... 6' ..... WILLIAM SCHOTTSTAEDT (b. 1951)

ID8 Messe aux Oiseux ..... 30' ..... JACQUES LEJEUNE (b. 1941)  
Section 2, Gloria-Credo

# Program Notes

*Stria* takes advantage of certain features of the Frequency Modulation synthesis technique which made it possible to integrate a non-tonal division of the frequency space and the ratio of non-harmonic spectral components. Several levels of the piece are governed by the ratio of the Golden Mean: the microscopic elements of timbre (the ratio of the partials), the ratio of the psuedo octaves and the overall form and development. Thus the sounds were not composed simply as spectra determining "timbre", but rather for functional purposes as well. *Stria* was commissioned by the Institute de Recherche et de Coordination Acoustique/Musicque (IRCAM) in Paris.

John Chowning was born in New Jersey in 1934. He studied composition in Paris with Nadia Boulanger for three years. In 1966 he received a doctorate in composition from Stanford University. With the help of Max Mathews of Bell Telephone Laboratories in 1964 he set up a computer music program using the computer system of Stanford's Artificial Intelligence Laboratory. This on the first implementation of an on-line computer music system. In 1967 Chowning discovered the frequency modulation (FM) algorithm which was a breakthrough in the sythesis of complex timbres allowed by this very simple yet elegant way of creating and controlling time-varying spectra. John Chowning currently teaches computer-sound synthesis and composition at Stanford University's Department of Music and is director of the Center for Computer Research in Music and Acoustics (CCRMA), one of the leading centers for computer music and related research in the world.

Edgard Varese's *Poeme Electronique*, composed in 1957-1988, is widely acknowledged to one of the first great creations of electronic tape music. *Poeme Electronique*, Varese's last completed work, was created at the Philips Laboratories, Eindoven, The Netherlands, for the Philips Pavilion at the 1958 Brussels World's Fair. The original consisted of three synchronized tracks, to be played on multiple amplifiers and loudspeakers over diverse "sound routes." Despite the new medium it has the sound and feel of Varese's instrumental music; bells, sirens, quasi-mechanical and percussssion timbres, human voices. In it we also find the unique sonic juxtapositions that have electrified, mystified, or antagonized listeners for more than half a century.

In 1980, Trevor Wishart began the composition of a cycle of vocal works collectively entitled *VOX* Most of these works are amplified vocal quartets with or without tape accompaniment. The cycle is concerned with the creation and disintegration of human culture, and its spiritual nature. The poetic content of the

cycle is strongly influenced by the imagery of the Shiva myth, but draws on many other sources as well. VOX-5 forms the penultimate movement of this work, as is the only entirely electro-acoustic piece in the series. It presents the image of a single "supervoice" located at the front center stage, whose utterances metamorphose into natural events... the sounds of crowds, bells, bees, and other creatures, and less specific sound events ... poetic images of the creation and destruction of the world contained within one all enveloping vocal utterance (the "voice of Shiva").

Trevor Wishart (b. 1946), is an internationally-established independent composer, living and working in the North of England. His most well-known works include, *Red Bird...a political prisoners dream*, *Tuba Mirum*, a music-theater piece for prepared tuba, electronically-operated audio-visual mustes, tape and actors, and *Anticredos*, for six amplified vocalists using extended vocal techniques. He is also well-known for his experimental environmental and participatory multimedia projects of the 70's and for his contributions to music-education, the "Sound Fun" collection of musical games being recently translated and published in Japanese. Over the past seven years he has been particularly concerned with exploring new (and existing worldwide) vocal techniques. He is the founder/director of the Composers Desktop Project, making powerful music-computing tools available to composers using affordable technology and in 1985 published the book "On Sonic Art" exploring the new world of aesthetic possibilities open up by computer technology.

*Terra Infirmia*, for computer-realized sound on tape, is the prelude to a cycle of pieces, some for tape alone, some including performers, which are based on "20th century subjects," and have the collective title "The Earth on Fire!". *Terra Infirmia*, which was completed in 1992, is the only one of the cycle to have no specific program (other than what the title might evoke), but sets the scene, as it were, for the pieces which follow it. One of these other works, *Il Nome*, for soprano and tape, based on a terrorist bombing in Italy, was completed in 1988. Another piece, nearing completion, for four singers and tape, is concerned with Art and the danger of its demise. A fourth work, will be a musical-theatrical setting of H.G. Wells's "The Invisible Man". *Terra Infirmia* was realized on a NeXT system at the School of Music Computer Center (SMCC) at the University of Washington in Seattle using the Csound and Lisp languages. This work was realized primarily with hybrid synthesis/sampling techniques developed by the composer for use in past pieces with some improvements and enhancements.

Richard Karpen, born in New York in 1957, has been the recipient of numerous awards, grants and prizes including those from the National Endowment for the

Arts, NEA/USIA, ASCAP Foundation for Young Composers, the Bourges Contest in France, the NEWCOMP contest, the National Flute Association, the Luigi Russolo Contest in Italy, and The American New Music Consortium. He has been the recipient of a Fulbright Fellowship to Italy in 1984, Stanford University's Prix de Paris in 1988, and a Leverhulme Visiting Fellowship to the United Kingdom in 1992. He received his doctorate in composition from Stanford University, where, during 1985-1988, he worked extensively at the Center for Computer Research in Music and Acoustics (CCRMA). He studied with Charles Dodge, Gheorghe Constantinescu, Morton Subotnick, and John Chowning. 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 (*Exchange*, for flute and tape; *Il Nome*, for soprano and tape), Wergo (*Eclipse*, for computer-generated tape; *Il Nome*), and Centaur (*Saxonomy*, for saxophones and tape), and on cassette by Perspectives of New Music (*The Vision*, for computer-generated tape). Since 1989 Richard Karpen has been a member of the Composition/Theory 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 U.W. School of Music Computer Center.

David Evan Jones has been interested in the relationship between speech and music, not simply by taking advantage of the strong affect often generated by listeners' close identification with the sound of the human voice. Instead (or in addition), he has explored ways of making the structure of speech serve as a basis for important aspects of his musical structures. His approach is to organize speech sounds according to their timbral characteristics rather than their morphemic function. *Scritto* makes use of digitally recorded and edited vocal and percussion sounds to play upon the boundary between sounds perceived as speech and those perceived as non-speech. The music was composed at the Electronic Music Studio (EMS) in Stockholm, Sweden, and at the Bregman Studio at Dartmouth College in New Hampshire.

David Evan Jones is a composer of electronic and instruments music. He studied with Roger Reynolds, Bernard Rands, Robert Erickson, and Pauline Oliveros at the University of California, San Diego, where he served as Technical Coordinator at the Center for Music Experiment. In 1980-1981 he was composer-in-residence at the University of York, England. He has subsequently taught at Dartmouth

College and (currently), University of California, Santa Cruz. He been recognized by grants from the NEA, the California Arts Council, and the New Hampshire Arts Council, and by invitation to present two concerts at the Festival d'Automne in Paris. He has been awarded first prize in the Premio Ancona, the Internation Composition Competition, Italy, and by the Amercian New Music Consortium. His compisitions have been recorded on compact disks by Wergo, Contemporary Recording Studios, and Composers Recording.

*Pastorale* is one of a collection of shorter pieces composed by William Schottstaedt during the late 1980's. It has, on a smaller scale than some of his other larger works, elements of "stylistic mixture" and irony which are characteristic of much of his work.

William Schottstaedt was born in New York City in 1951, grew up in Oklahoma, received various degrees from Stanford University, worked in the computer industry, and is currently on the CCRMA staff at Stanford. He studied composition with Leonard Ratner and Leland Smith. Schottstaedt has made a variety of important contributions to the field of computer music. These include the development of a music programming language and a semi-automatic composition program. He helped John Chowning in the exploration of frequency modulation for sound synthesis. His music has been recorded on compact disk by Wergo and Perspectives of New Music.

Jacques Lejeune, born in Talence, France in 1940, studied music at the Schola Cantorum and at the Conservatoire National Supérieur de Musique de Paris. He has been a member of the Groupe de Recherche Musicales at Radio France, since 1969, participating in activities of the Radio, in pedagogy, and composing for film.

A fundamental element of his style involves the integration of connotational or surrealist passages in order to express more clearly and in combination individuals, scenes, or decor. (*Cri*- 1971, *Oedipe-Underground*- 1973, *Parages*- 1973/1974, *Blanche-neige*- 1975, *Paysaginaire*- 1977). At the same time, he is attracted by the idea of variegated images, continuing forms which suggest cyclical events or journeys, and the dramatic utilization of large, dynamic archetypes juxtaposed with smaller images. (*Symphonie au bord d'un paysage*- 1981, *L'invitation au Depart*- 1983, *Une Danse Macabre* -1986). Lejeune also explores density in his work through combinations of changing sound color (*Symphonie Romantique*- 1983, *Requiem Cantus Tenebrarum*- 1984), and by heightening contrasts in registration and pattern. His work today comprises over fifty pieces created for concert, radio, television and for pedagogical purposes.

In Jacques Lejeune's *Messe aux Oiseux* the central structural part of the Mass, the linked Gloria and Credo (the Kyrie and the Sanctus will not be heard on this concert), has a distinctly radiant essence. It is constructed on the principle of recurrence and alternation of certain phrases with specific kinesthetic roles, and other phrases which are more strongly anchored in a light and resonant texture of changing density. After the introduction of the Gloria, a dense, lyrical mass explodes, with a reprise of the text integrated into it. It is followed by the sustained, vocal line in Et in Terra Pax, punctuated by crystalline sounds evolving above a harmonic tapestry. The appearance of metrical verse gives rise to Laudamus Te, heard in a mood of exaltation. Qui Tollis comes as a blessing, followed by a return of the dynamic, metrical accents which resume above Quoniam Tu Solus Sanctus.

The opening idea of the Credo is carried through the end of the Gloria (with which it is linked) by omnipresent rhythms and textures. A light, flutelike texture, reminiscent of insects, governs the dense musical fabric; and this section leads into the animated Et Incarnatus Est. A return of the lighter texture prepares the Crucifixion. After Et Resurrexit, which projects the same atmospheric warmth of the Et Incarnatus Est, the flutelike material of the beginning vanishes gradually.

New dynamic metric patterns of the Credo in Spiritum Sanctum divide the text into three alternating blocks accompanied by a percussive part which moves at a self-determined pace. The integral reprise of the text, delineated by clocklike accents, is transformed at the end and combined with the theme of birds which was presented first in the Kyrie section of the work.

Support Music Scholarships at the University of Washington

Make your checks payable to:

**Music Scholarships**

Send to:

The University of Washington  
School of Music, DN-10  
Seattle, WA 98195

## Friends of Music

### LIFETIME FRIENDS

Chester and Marion Beals  
The Boeing Company  
Brechemin Family Foundation  
Nancy A. Clemenshaw  
David and Jane Davis  
Meade and Deborah Emory  
Richard and Judith Evans  
William and Ruth Gerberding  
Demar Irvine  
Hans and Thelma Lehmann  
Edmund Littlefield  
Aura Bonell Morrison  
Arthur and Helen Ness  
Donald and Carolyn Rowland  
Ruth F. Waters

### SPONSORS (\$1000-\$9,999)

Anonymous  
Mrs. Ward D. Ingram  
Mrs. V.R. Scheumann  
The O.D. Fisher Charitable  
Foundation  
Date and Alicia Thompson

### SUPPORTERS (\$250-\$999)

Association of Major Symphony  
Volunteers  
James and Jane Beale  
Kenneth Benshoof  
James and Mary Carlsen  
Laura Jun-Ling Chang  
Paul and Laurie Flint  
Arthur and Leah Grossman  
Margaret M. Jacoby  
Fred and Constance Jarvis  
Sally Mann  
Daniel and Arundhati Neuman  
John and Jessie Paterson  
Julian Patrick  
Tom and Lorraine Sakata  
Ruth L. Setterman  
Donald and Gloria Swisher

### CONTRIBUTORS (\$50-\$249)

Donald and Gretel Andrus  
Christopher & Diane Angell

Gregory and Susan Ball  
Darce R. Barager  
Norman and Ruth Benno  
Lisa Bergman & David Fluharty  
Alastair and Julia Black  
Kaiman and Amy Brauner  
Charles and Carol Canfield  
Mrs. N. Peter Carlis  
Mrs. Louis Caplan  
Philip Carlsen  
Robert and Mary Cleland  
Kathleen Conger  
John and Eleanor Cowell  
Carl and Katherine Crosier  
Mrs. Clifton Crook  
Mary V. Curtis-Verna  
William and Helen Dahlberg  
Michael & Laurie Davenport  
Merch DeGrasse  
Bill and JoAnne Deacon  
Ted and Goodwin Deacon  
Frank and Norma Del Giudice  
Stuart and Renko Dempster  
Dwyla Donohue  
Robert Duisberg  
John S. Edwards  
Helen G. Eisenberg  
John and Dorothy Givens  
William O. Goodrich  
Neal D. Gordon  
Karen Gottlieb-Bloaken  
Edward and Florence Gross  
Gina Marie Haines  
William and Mary Hallauer  
Peter and Diane Hardwick  
Dorthea C. Hawley  
Ernest and Elaine Henley  
Carl M. Hertz  
Manjean Heutmaker  
Jack and Celestia Higano  
David B. Hirsch  
Randolph and Dorothy Hokanson  
James and Jayne Holland  
Nancy R. Holland  
Mrs. Clarence Howell  
Ainar and Lorraine Johnson  
Robert F. Jones  
Mack and Dorothy Koon  
Ladies Musical Club  
William P. Mahrt

Frank and Sheila Marks  
Ronald Wayne Mar  
David and Marcia McCracken  
Edward F. McCabe  
Robin L. McCabe  
Charles and Alice McGregor  
Ann Cheri McLaughlin  
Donald and Renale McVittie  
John and Gail Mensher  
Patricia E. Michaelian  
Kenneth and Irene Morrison  
Peter and Anna Marie Morton  
Martin & Bernice Mossafer Rind  
Jon R. Nelson  
Anthony & Jean Novotny  
James L. Odlin  
Otis Pease and Donna McCampbell  
Feyrel W. Pratt  
William and Jane Preston  
John and Suzanne Rahn  
Thomas & Margaretta Reid  
Juanita Richards  
Mary and John Robinson  
Randall and Willa Jane Rockhill  
Cornelius and Penny Rosse  
Walter and Lida Roubik  
Sandra K. Ruconich  
Irwin and Barbara Sarason  
Ralph and Pearl Schau  
Seattle Opera Association  
Jack & Arlene Segal  
In memory of Dr. Frank Goodman  
Alexander and Jane Stevens  
Jean P. Swanson  
Catherine B. Szeftel  
Jonathan M. Turner  
William and Pamela Vokolek  
William M. Wanser  
Marty Warren  
Christie Watson  
Ralph and Virginia Wedgwood  
Douglas Wieboldt  
Antoinette Wills  
Raymond and Eleanor Wilson  
Hans Wolf  
David A. Wood  
Steven and Mary Jo Wright

Our "Friends of Music" listing is from 5/01/91 to 1/31/92 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

### Upcoming Concerts

**Madrigal Singers;** March 4, 8:00 PM, Meany Theater

**ProConArt;** March 5, 8:00 PM, Brechemin Auditorium

**Contemporary Group;** March 9, 8:00 PM, Meany Theater

**University Wind Ensemble;** March 10, 8:00 PM, Meany Theater

**Keyboard Debut Series;** March 12, 8:00 PM, Brechemin Auditorium

**University Symphony & Combined Choruses;** March 13, 8:00 PM, Meany Theater