

*The Silence of Time* 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.

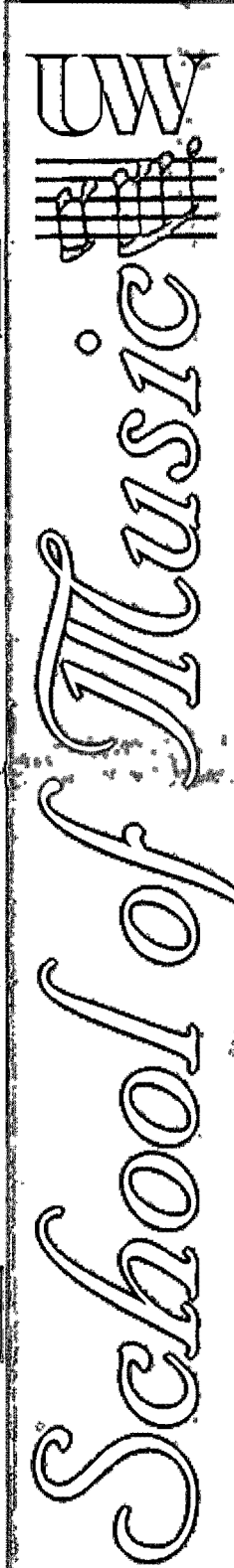
Richard Karpen is Professor of Music at the University of Washington in Seattle where he has been teaching composition and computer music since 1989. He is also Director the UW Center for Advanced Research Technology in the Arts and Humanities (CAR-TAH). Karpen's works are widely performed in the U.S. 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).

Karpen 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 pioneering 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.

*Thanks and appreciation to:*

James Beale, Ken Benshoof, John Rahn, William O. Smith, Gloria Swisher and Diane Thome for sharing their memories of the past.

Cynthia St. Clair and Pamela Vokolek for helping to give these two events the attention they deserve.



DAT-13,963  
CD-13,964  
13,965

University of Washington  
THE SCHOOL OF MUSIC

Presents

A Celebration of the  
School of Music Composition Faculty

PART II

CONTEMPORARY GROUP

Joël-François Durand, *director*

May 31, 2001                      7:30 PM                      Meany Theater

PROGRAM

CD 13,964

1 *STRING TRIO*, for violin, viola, cello (1960)  
Movements I, IV, V ..... 13:50 ..... PAUL TUFTS (b. 1924)  
*Allegro Molto*  
*Aria with cadenzas*  
*Quasi Presto*

Hsuan Lee, *violin*  
Brianna Atwell, *viola*  
Jeffrey Wang, *cello*

From *THREE SONGS*: ..... GERALD KECHLEY (b. 1919)

2 *Spring Night*, for soprano and alto flute (1982) 3:22  
Shawna Avinger, soprano / Linda Bailey, flute

3 *Res Miranda*, for soprano solo and choir (1979) 4:40  
Shawna Avinger, *soprano*  
UW Chamber Singers (Geoffrey Boers, *conductor*)

4 LE CHEMIN, for piano (1994).....21:09.....JOËL-FRANÇOIS DURAND (b. 1954)  
Jonathan Shames, piano

INTERMISSION

CD 13,965

1 NEWFOUNDLAND SUITE for strings (1947) 8:32  
(Rocky Harbour and Sandy Cove).....GEORGE F. MCKAY (1899-1970)

Monica Boros, 1st violin  
Evelyn Gottlieb, 2nd violin  
Colin Todd, viola  
Jeffrey Wang, cello  
Chris Brunhaver, bass

2 SEA OF SOULS I, SEA (1993).....11:35.....JOHN RAHN (b. 1944)  
For Computer Realized Sound

3 THE SILENCE OF TIME (1993).....18:36.....RICHARD KARPEN (b. 1957)  
for Percussion Ensemble and Computer Realized Sound

Tom Collier, conductor  
Miho Takekawa / Mike Roling / Doug Maiwurm, percussions

PROGRAM NOTES

In this second and last part of our celebration of the Composition Program at the University of Washington School of Music, we present the earliest and latest generations of the composition faculty.

George Frederick McKay was the founder of the Composition Division and its first composition teacher, between 1927-1968. Among the early generation of faculty hired by McKay figure James Beale and John Verrall (both hired in 1948), whose music we heard in our March concert. These were followed two years later by Gerald Kechley and Paul Tufts, both born in the Northwest and ex-students of McKay.

At the other end of the chronological spectrum are the three other composers of our program: John Rahn, who joined the School of Music in 1975, and the most recent additions: Richard Karpen (hired in 1989) and Joël-François Durand (1991).

Like our March concert, tonight's program demonstrates the vitality and variety of the School of Music Composition Division in its first 74 years of existence. The musical

aesthetics may have changed, but the passion and dedication remain, bringing the School of Music into the future.

It is a great privilege for the Contemporary Group to take this opportunity to honor its faculty in these two concerts.

STRING TRIO, for violin, viola, cello (1960) PAUL TUFTS

Paul Tufts was born in Yakima in 1924. He received his Composer's Diploma from the Cornish School for the Arts, then his B.A. and M.A. from the University of Washington. He studied composition with Stephen Balogh at Cornish and George McKay at the University of Washington. He was a member of the Seattle Symphony Orchestra in 1951-60 and taught at the University of Washington School of Music between 1960-1988, when he retired as Professor Emeritus.

from THREE SONGS: GERALD KECHLEY

Spring Night is the second of Three Songs, for soprano and the family of flutes. The first, Out of Stillness, is for soprano and flute, and the third, The Rivals, for soprano and piccolo. Three Songs was written for and first performed by Valerie Yockey and Paul Taub.

Spring Night, for soprano and alto flute (1982) [Words by Sun Tung-P'o]

Spring night  
One hour worth a thousand gold coins clear scent of flowers,  
Shadowy moon  
Songs and flutes upstairs threads of sound;  
In the garden, a swing, where night is deep, deep and still.

Res miranda is a setting of a poem by a friend and colleague, Helen Stark (1933-1997), celebrating the wonder and diversity of nature. The first performance was given by the University Madrigal Singers in Meany Hall in 1978.

Res Miranda "Thing of Wonder", for soprano and choir (1979) [Text by Helen Stark]

Out of silence, a sparrow,  
out of snow, slender shoots grow a candelabra;  
tight crocus open crocus white on white on jade shadows.

Maiden hair mantillas unroll on hemlock needles  
and moss and bleeding heart dance the small flamenco:  
castanets bend fragile stems, dangle and touch the lupine;

lupine bells strike muted tones, play to the blue meadow,  
and dandelions, dandelions,  
dandelions light of oriental poppies,  
Red and gold, orange an dbronze peak and dip,  
roll to the blue as tolling wheatfields.  
Blue on blue suspends the white hot cymbal,  
the incandescent halo,  
the light, the light, the light, the sunlight,

Gerald Kechley is a Seattle-born composer and Professor Emeritus, University of Washington School of Music, where he taught theory and composition from 1955-89.

Prior to that time, he taught at the University of Michigan and served as Director of Music at Centralia Junior College. He studied composition with George F. McKay and Aaron Copland, has received two Guggenheim Fellowships, several ASCAP Serious Music Awards, and a variety of other honors.

His sons, David Kechley, currently Professor of Music and Chairman of the Music Department at Williams College, and Robert Kechley of Seattle, are also established composers who have received a number of commissions and performances.

Gerald Kechley's works have been commissioned and performed by the Seattle Symphony and George Gershwin Memorial Foundation, Pacific Lutheran University Choir of the West, Wenatchee Valley Symphony Association, Northwest Chamber Chorus, St. Mary's Seminary, Baltimore, and University of Portland, among others. Publications include works for band, piano and percussion, choral works and solo songs.

Kechley's compositions, performed throughout the United States and abroad, include an opera, *The Golden Lion*, premiered by the University of Washington Opera Theater under Stanley Chapple, two symphonies, works for chorus and orchestra, chamber works for piano, woodwinds, and strings, brass and percussion in various combinations, and a large catalog of sacred and secular choral works.

#### LE CHEMIN (1994)

JOËL-FRANÇOIS DURAND

*Le chemin* ("the path") is a revised version of the piano part of my Piano Concerto, written in 1989-93. As I finished the composition of this solo piano version, I progressively realized that the musical ideas exposed in the piece were in deep relation with my experiences while walking in the Black Forest near Freiburg (Germany), where I had been a composition student ten years earlier. I became fascinated with the emotional relationships between the music, its construction, its temporal organization, its shifting perspectives and changing atmospheres, and these hours spent in the German forest. There, I had a wonderful sense of discovery at each turn of the path; there was a great variety of forms, densities and lights, as if each new landscape was a different section of time, organically linked with the previous one but completely different in atmosphere. This seems to me very telling of what constitutes the essence of what is called programmatic music, where the real associations, abstract at first and outside any sort of narrative content (which don't exist in the case of this piece, anyway), exist nevertheless in a deeply subconscious, before-language, world.

In the Piano Concerto the solo piano plays the "role" of the path in the forest. Its discourse meanders through the dense orchestral vegetation until the clearing, at the center of the forest. In *Le chemin*, the outside environment has disappeared; what remains only is the passage, the essence of the journey.

Joël-François Durand was born in Orléans, France in 1954. He has been at the UW School of Music since 1991, and currently is Associate Professor of composition and theory, and director of the UW School of Music Contemporary Group. Durand has written compositions for a variety of instruments, in solo situations and in instrumental ensembles, as well as chamber music and orchestra with and without computer-controlled transformations. His music has been performed throughout Europe as well as in the US, Brazil and in South Korea. He has received numerous commissions from European institutions, including the *Ensemble Intercontemporain* (Paris), the French Ministry of Culture, the Orchestre Philharmonique de Radio France, the *I.R.C.A.M.* (Paris), the *Ensemble Contrechamps* (Geneva), the *European Community Youth Orchestra* (London), the Strasbourg Festival *Musica*.

Durand is regularly invited to lecture on his music and give Masterclasses in composition in major music schools and festivals throughout Europe, including at the *Centre de la Voix* in Royaumont, France where he was co-director of the composition course in September 1993, at the Royal Academy for Music in London, UK, at the *Civica Scuola di Musica* in Milan, Italy, at the Summer Courses in Darmstadt, at the *VIII. Internationaler Meisterkurs für Komposition des Brandenburgischen Colloquiums für Neue Musik*, Rhensberg, Germany (1998). In the Fall 1994, he was Visiting Assistant Professor in Composition at the UCSD in San Diego.

He is currently working on a work for large orchestra commissioned by the French Radio. A CD of his music is available under the label Auvidis-Montaigne.

NEWFOUNDLAND SUITE (Rocky Harbour and Sandy Cove) (1947) — GEORGE F. MCKAY  
George Frederick McKay was fascinated by folk music melodies and participated in a movement by scholars in the 1930's to preserve and explore the musical heritage of the North American Continent. The *Newfoundland Suite (Rocky Harbour and Sandy Cove)* was composed in 1947 and became one of six orchestral suites based on folk themes published by C. C. Birchard of Boston in a series called Music of The Americas. The first of the series, *Port Royal, 1861*, was composed in 1939 and celebrated hymns written by free African-Americans in the first area of the South liberated from slavery by Union forces. *Port Royal* was highly successful and has been performed at the Smithsonian and by the Seattle Symphony over NBC Radio. The *Newfoundland Suite* is recognized in the Encyclopedia of Canadian Music as a significant musical work written by a "foreign" composer alluding to Canada's folk heritage. Professor McKay was a highly skilled violinist as well as a composer, conductor, and author and lovingly brings forth the themes from Newfoundland entwined with his own expressive music. In a radio interview done by Vilem Sokol at the playing of this piece by the Seattle String Society in the 1950's McKay was heard to say that he would be very pleased if the audience was not able to distinguish between the pure folk tunes and his own compositional efforts. His primary compositional goal is to bring a truly "atmospheric" and emotional experience to the listener. Professor McKay worked closely with author Hazel Kinsella of the School of Music faculty in researching songbooks from American history and she would often drop by his office to discuss her latest discoveries. Much of the material in the "Music of the Americas Series" comes from her efforts as well. Themes from the Birchard Series range from Ohio to Maine to Oklahoma (Native American). It should also be noted that McKay was composing many other types of music concurrent with his interest in folk-music, including serious string quartets, an major violin concerto, organ works and modern piano suites. He greatly admired Bartók for instance, and sponsored the composer's appearance and lecture at the University of Washington in the early 1940's as part of an effort to have Bartok accept a teaching position at the School of Music. The onset of a fatal illness prevented Bartok from seriously considering a permanent move to the West Coast. McKay wrote a string suite as based on folk themes as late as 1955, entitled *Missouri Harmony*, reflecting upon English hymns carried by memory from the East Coast to Missouri in the 1840's by the settlers, who added their own flavor and style of singing to the written songbook which was passed down through history.

[Fred McKay]

George Frederick McKay was born in Washington in 1899. His early musical training here culminated at the Eastman School of Music where, in 1923, he was the first graduate in Composition. In 1927 he came to Seattle and started the University of Washington Composition Department, where he taught and composed for 41 years.

The audacious pioneers who established the Territorial University in Seattle decades before statehood would have understood his return to his home state. Most others considered Seattle, if they considered it at all, at the far end of the musical world. But McKay's thorough musicianship, talent, prolific output and ability to see his works published and performed internationally assured his reputation regardless. His music was broadcast nationally and performed by renowned conductors Sir Thomas Beecham, Leopold Stokowski, Camen Dragon, and Fabien Sevitsky). When world famous composers visited Seattle they were often met by Professor McKay and shared musical conversations. McKay conducted his works with regional orchestras and the Seattle Symphony. He personified musical composition in the northwest, earning the affectionate title "Dean of Northwest Composers" as a constant champion of new music.

As a professor, McKay endeared himself to generations of students, creating opportunities for young composers. Among his former students are Professor Emeritus Gerald Kechley, Paul Tufts, Kenneth Benschopf, William Bolcom and Goddard Lieberman.

In his long career, he produced large orchestral works, chamber music, innumerable instrumental solo compositions, string quartets, works using folk and regional themes, music for ballet, childrens songs which were in public school songbooks, piano music for children, and many other works for voice and chorus.

#### SEA OF SOULS I, SEA, for Computer Realized Sound.

JOHN RAHN

*SEA OF SOULS* is a compositional computer-music "symphony" in two movements (*Sea*, *City*), named as a whole after the title of an exhibition of sculpture by my sister Cherry Rahn, an exhibition which it was meant to accompany. Her work consisted of "face fragments" to be hung on the walls over a floor of sand, portraits and partly stylized likenesses of people in her home-town of Geneva, New York. Her work conveys to me a sense of lyricism and intimacy combined with with an almost disturbing intensity. I attempted to combine these qualities in the music with a counterpoint of aesthetic independence.

This is the first part of *SEA OF SOULS*, subtitled *Sea*. It was premiered in 1993 at Meany Hall. In *Sea*, the Jungian connotations of Cherry's title are mixed with a more literal saltiness inspired by my love of sailing, the rhythms and state of mind induced by prolonged contact with the surface of the ocean, and heightened awareness of the winds and of the contours of the earth around and below the sea.

For both *Sea* and *City*, the sounds were generated on a computer, using my Lisp Kernel software (which I wrote in 1988) to control massive additive synthesis. In *Sea*, each component sine tone is controlled by 22 parameters, and there may be hundreds or thousands of these partials at any moment of the piece. To handle control information of this magnitude, I used a graphics interface to the Lisp Kernel with which I can hand-draw figures that become sound. Both the hand-drawn and generated figures are then subjected to variations by a second layer of affine transformations. In *Sea*, the Lisp software also generates graphics algorithmically, using an algorithm for the compression of video information called "iterative function systems," but running this algorithm in reverse—that is, directly specifying the coefficients of the affine transformations and probabilities comprising the iterative function system, and decompressing this device into a complex graphical figure, which itself is subject to further transformations on its way to becoming sound.

[John Rahn]

John Rahn (BA, Diploma, MFA, Ph.D) is Professor of Music Composition and Theory, Professor of Critical Theory, and Associate Director of the School of Music at the Uni-

versity of Washington, where he started teaching in 1975. After an early career as a professional bassoonist (from age 16), he earned degrees in Classics (Pomona), Bassoon (Juilliard), and Composition (Princeton). He has composed music for a variety of forces. He served as founding director of the School of Music Computer Center (SMCC) from 1988 to 1990, and created the year-long series of Computer Music Seminars, which he taught from 1983 to 1991. Two computer-music compositions, *Kali* and *Miranda*, were released on Centaur CD CRC 2144. A two-movement, 47-minute long computer-music symphony called *Sea of Souls (Sea, City)*. *Sea* was selected by international jury for presentation at the 1994 International Computer Music Conference in Denmark. He was invited to present the complete *Sea of Souls* at the Spanish national computer-music conference in Cuenca in October 1995, and to present a 90-minute lecture on this composition there. He finished a chamber opera called *The New Mother* in late 2000, and a set of pieces for solo oboe in 2001 (*Hoboe*), three of which were premiered in February 2001. He teaches an annual course in composer-choreographer collaboration (with Dance faculty), and regularly teaches a graduate seminar in Critical Theory of Music (also for the Ph.D. program in Theory and Criticism). In March 2001, he was invited to help hire the initial faculty for a new, state-funded conservatory of music in Barcelona, Catalunya. His compositions have been widely performed and broadcast in North and South America and in Europe, from Argentina to Romania.

As a theorist, he was actively involved in the formation of the Society for Music Theory, and has served on its Board. He served as Editor of *Perspectives of New Music* from 1983 to 1994 and remains a member of its Editorial Board. His publications include the textbook *Basic Atonal Theory* (MacMillan), the anthology *Perspectives on Musical Aesthetics* (Norton), and articles in *Perspectives of New Music*, *Journal of Music Theory*, *Music Theory Spectrum*, *In Theory Only*, *Computer Music Journal*, *Contemporary Music Review*, *College Music Symposium*, *Musica*, *Musikometrika*, *Cahiers de l'IRCAM*, *World of Music*, *Current Musicology*, and the proceedings of various American, Italian, French, German, and Romanian conferences, on subjects including Brahms, non-tonal and serial theory, pitch-class theory, rhythmic theory, theory of tonal music and of medieval music, theoretical methodology and formal methods, mathematical models, musical grammars, computer analysis, digital sound synthesis, computer music, music and artificial intelligence, aesthetics, and critical theory. Most recently, he has resumed Editorship of *Perspectives of New Music* (as of January 2001), and published a book in the *Critical Voices in Art, Theory and Culture* series of Gordon and Breach International, titled *Music Inside Out* (2001).

#### THE SILENCE OF TIME for Percussion Ensemble and Computer Realized Sound

RICHARD KARPEN

"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 rummaging 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]