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E44
2001
3-3

A Concert of Electroacoustic Music

Richard Karpen, *Director*

March 3, 2001

8:00 PM

Brechemin Auditorium

— PROGRAM —

CD 13.890

1 SUMI-E (2000).....(12:10).....WILLIAM O. SMITH
for clarinet and computer-transformed sounds (b. 1926)
William O. Smith, *clarinet*

2 KYAI PRANAJA (1998).....(19:35).....JOSEPH L. ANDERSON
for computer-realized sound (b. 1970)

— INTERMISSION —

3 DUO FOR CLARINET AND TAPE (1960).....(7:34).....WILLIAM O. SMITH
William O. Smith, *clarinet*

4 ASSONAGLYPH (2001).....(9:19).....DONALD CRAIG
for computer-realized sound (b. 1963)

5 STANDING WAVES—1978.....(18:50).....STUART DEMPSTER
for trombone and quadraphonic tape (b. 1936)
Stuart Dempster, *trombone*

PROGRAM NOTES & BIOGRAPHIES

SUMI-E was written in the winter of 2000 and was first performed by the composer at the National Gallery of Modern Art in Rome, Italy on July 29th, 2000. The work consists of six short movements. Each movement is preceded by a short unaccompanied introduction that presents the materials that form the basis for the ensuing section. Each introduction displays a different aspect of the clarinet. 1) introduces the lower half of the clarinet played with a harmon mute, 2) uses the upper half of the instrument with an extension tube, 3) employs only the mouthpiece, 4) uses a pan mute on the clarinet lower half, 5) employs the clarinet without mouthpiece to produce flute sounds and 6) uses the mouthpiece cap as a mute.

WILLIAM O. SMITH was born in Sacramento, California. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many awards and honors including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 compositions that have been widely performed and recorded. A pioneer in the development of new clarinet sonorities he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

"Do you not remember the Javanese music, able to express every shade of meaning, even unmentionable shades and which makes our tonic and dominant seem like ghosts?" [C. Debussy]

KYAI PRANAJA (1998) translates into English as something like "from the heart" or "from the interior." The suspension of moments, manifestations of veiled harmonies, the shifting of masses, these are born from the inner spaces and resonances of sounding bodies.

Yet, there is delight in sensation, accumulation, the physicality and pressures of desire. Dazzling colors, faint shadows motivate... though on occasions the metaphor is broken.

In the end it is all a push-pull of unseen, moving air.

Kyai Pranaja was discovered in the studios at the University of Birmingham among recordings gathered with the help of Simon Gray and David Malham. Thanks go to both for their invaluable assistance. And special thanks to Dave for his advice and instruction regarding Ambisonic theory and techniques.

JOSEPH L. ANDERSON (born in Dayton, Ohio) has been employed as a sound recordist, a radio producer, and a surround sound mix engineer. He studied composition and computer music at the University of Texas at Austin with Karl Korte and Russell Pinkston. Following that, four years were spent in the UK as a member of the Birmingham Electroacoustic Sound Theatre (BEAST). In 1995, at the University of Birmingham, an MMus was completed with Jonty Harrison. Work continues on a PhD.

Recognitions have included a "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for *Change's Music*,

and he has been commissioned by organizations such as BBC Radio 3, and the UK's Society for the Promotion of New Music.

Returning to the United States in 1998, Anderson currently resides in the San Francisco Bay Area, and is a member of Analog Devices' Audio Rendering Technology group.

DUO FOR CLARINET AND TAPE (1960) was the first composition to use transformed clarinet sounds on tape in combination with a live clarinet. It was realized at the Columbia-Princeton Electronic Music Studio and first performed at the Congresso de Musica Sperimentale in Venice.

In composing *ASSONAGLYPH*, I did not start with programmatic materials or associations. Nor did I think of this music as a metaphor for something else. The title was, therefore, the last thing I composed. I wanted something descriptive of the music itself, without referring to specific images or texts external to the music. *Assonaglyph* is a word that I cobbled together after perusing the online Oxford English Dictionary. A glyph is a sculptured mark or symbol so a sonaglyph, similar to the word sonagram, can mean a sculptured sound. Assonance is a correspondence, or resemblance, in sound between words or syllables but is not a proper rhyme, referring here to the similarity of the opening gestures. Other words that contribute less obviously are anaphora, a kind of repetition, (like the opening gestures) and anaglyph, a stereoscopic image (or quadrasonic sound, as it is used here).

[Notes by Donald Craig]

DONALD CRAIG is a graduate student in Music Composition at the University of Washington. He has studied with Joel Durand and Kenneth Benschopf. He is presently studying with Richard Karpen. He also plays guitar and has studied with Steven Novacek.

STANDING WAVES—1978, in the original version, was produced in the summer of 1978 when the composer was a guest of the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University under a composer's grant from the National Endowment for the Arts. To create the computer part, a digital recording was made (with the assistance of Gareth Loy and Loren Rush) whereby the composer, on his trombone, played two complementary drones on D above cello C. These drones were edited and mixed to form a slowly changing sound complex which was reverberated in real time using CCRMA's Systems Concepts Digital Synthesizer. The reverberation, with a delay time of more than thirty seconds, was modeled after the Abbey of the Pope's Palace at Avignon.

STUART DEMPSTER (Sound Gatherer, trombonist, didjeridist, et al., Guggenheim Fellow, and Professor Emeritus at the University of Washington,) has recorded for numerous labels including Columbia, Nonesuch, and New Albion. His New Albion recording *In the Great Abbey of Clement VI* at Avignon has become, in the words of one reviewer, "a cult classic." This CD includes a performance of *Standing Waves—1978*. Also on New Albion is *Underground Overlays from the Cistern Chapel* CD which consists of music sources for a recent Merce Cunningham Dance Company commission. Dempster also soothes aches, pains, and psychic sores with his meditative and playful *Sound Massage Parlor*.