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

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
Program

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

Poeme Electronique (1958) .................................. EDGARD VARESE (1885-1965)

VOX-5 (1986) ............................................ TREVOR WISHART (b. 1946)

Terra Infirma (1992) ....................................... RICHARD KARPEN (b. 1957)

Scritto (1987) ............................................ DAVID EVAN JONES

Intermission

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

Pastorale (1989) ........................................ WILLIAM SCHOTTSTAEDT (b. 1951)

Messe aux Oiseaux ......................................... 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 pseudo 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/Musique (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 synthesis 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 percussion 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 musltes, tape and actors, and Anticededos, 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 Intima, 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 Intima, 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 Intima 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 Constinescu, 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 there 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 has 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'Autunne in Paris. He has been awarded first prize in the Premio Ancona, the Internation Composition Competition, Italy, and by the American New Music Consortium. His compositions 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 Superieur 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 surrealistic passages in order to express more clearly and in combination individuals, scenes, or decor. (Crf: 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 Oiseaux 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. Oui Toli 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.
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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