THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS
Present
THE CONTEMPORARY GROUP
WILLIAM BERGSMA and STUART DEMPSTER, directors

Wednesday, May 18, 1977
Studio Theater, 8:00 PM

Tape No.1-8499
Courtesy of
Silvia Kind

KARLHEINZ STOCKHAUSEN
(b. 1928)

ELAINE BARKIN
(b. 1932)

Program
From a Fortune Cooky (1977)
Contemporary Group Improvisational Ensemble
Stuart Dempster, director

Intensity 'From the Seven Days' (1968)
Contemporary Group Improvisational Ensemble
Stuart Dempster, director
Stuart Dempster, Brad Sherman, Jerry Kohl, Carleton Macy, Dan Davis, Marcus Tsutakawa, Keith Johnston

Mixed Modes (1975)
Linda Melsted, violin
Alan Iglitzin, viola
Carter Enyeart, 'cello
William McColl, clarinet and bass clarinet
Robert Nell, piano
John Rahn, conductor

Tape No.2-8500

JOHN RAHN
(b. 1944)

PAUL LANSKY
(b. 1944)

INTERMISSION
Breakfast (1976)
Robert Nell, piano

Artifice (on Ferdinand's Reflection)
computer synthesized sound
From a Fortune Cooky (Courtesy of Silvia Kind)

"Many changes of mood. Do not hesitate too long."

Intensity (from From the Seven Days)

"Play single sounds / with such dedication / until you feel the warmth / that radiates from you. / Play and sustain it / as long as you can."

Mixed Modes was commissioned by the League of Composers/International Society for Contemporary Music. As in Schoenber's famous Farben (Op. 16, No. 3) for orchestra, attention to timbre and texture will, if pursued more closely, reveal a supporting counterpoint of pitch structures. Elaine Barkin, who received her Ph.D. from Brandeis University, is currently an associate professor of composition and theory at UCLA.

Breakfast was written on a University of Washington Summer Salary Award.

Some of its rhythms stretch mental muscles. It is a simple, pretentious piece that resulted from allowing whimsy to play over the enormous range of choices afforded by total serialization.

Artifice (on Ferdinand's Reflections) was computed and edited on Princeton University's IBM 360/91 computer, using Music 4BF and speech synthesis programs written by Professor Kenneth Steiglitz, and converted to sound at the Winham Laboratory at Princeton University. The sound source for the entire composition is the single line "This music crept by me upon the waters" from Shakespeare's Tempest, uttered by a male and female speaker. The work is 22 minutes long.