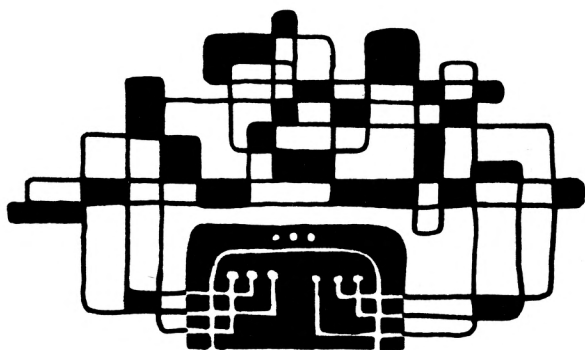


UNIVERSITY OF MISSOURI-COLUMBIA
PRESENTS

A PROGRAM OF ELECTRONIC MUSIC



FINE ARTS RECITAL HALL
MONDAY NOVEMBER 7, 1977
8:15 PM

Program of Electronic Music

Dimensions II.....Barton McLean
for piano and tape

Jane Franck, piano

Phrase.....John Duesenberry
Premier Performance

Tres Ambientes Sonoros.....Jose Asuar
Cathedral
Divertimento
Kaleidoscope

Consortium.....W. Thomas McKenney
for bassoon, piano and tape

Premier Performance

Barbara Wood, bassoon
Susan Marchant, piano

Program Notes

Dr. Barton McLean is Director of the Electronic Music Studio at the University of Texas at Austin. Prior to his tenure at Austin, he was Director of the Electronic Music Studio at the University of Indiana at South Bend. He and his wife, Priscilla (also an active composer) have formed the McLean Mix, which presents programs of pre-recorded and live electronic music. Both composers have works recorded, and published.

Dimensions II is the second in a series of works for single performers with tape. The title refers to the central esthetic premise of the series, namely, to present each instrument or voice in many of its various characteristic (and uncharacteristic) qualities or "dimensions". Dimensions II uses sounds exclusively derived from the piano. This should be emphatically stated because it is not at all obvious in the listening.

Structurally, the work progresses along two stratified planes (the solo piano constituting one plane and the tape the other) which intersect in a seemingly random fashion on first hearing, but in which the timing is actually very carefully controlled, allowing for very little leeway in time between solo and tape portions. Each of these two strata have well defined roles. The tape provides the continuity and the emotional content, characterizing as it does the "bed" in which the other elements are planted. At times, quasi-structural lines emerge from this to interact with the solo piano. The live piano part provides most of the structural element, and acts as the vehicle for some virtuosic display. This human quality, with all its intellectual and expressive powers, contrasts with and complements the ever-present evocative and insistent electronically modified tape.

Dimensions II is effective in live performance, and had its world premiere over the BBC, London, in the fall of 1974, performed by Robert Hamilton, who subsequently recorded it for Orion records. The New York premiere was given by David Burge in Alice Tully Hall, Lincoln Center, in March, 1976. Of this performance, John Rockwell of the New York Times wrote that it was "a most evocative, even pretty blend of ethereal and phantasmagorical tape sounds (all derived directly from a piano) and hammering, tense fingers from the pianist." The work is dedicated to David Burge.

John Duesenberry is currently on leave from his faculty post at the Boston School of Electronic Music in order to pursue further studies in composition with Robert Stern at the University of Massachusetts. Prior to accepting the post at BSEM, he studied with Joyce Mekeel, Alan Schindler and John Goodman at Boston University, and with James Michmerhuizen at the Boston School of Electronic Music. He has written for various media including chamber combinations, voice, tape alone, piano and tape, theater and multi-media, and his works have been performed at Boston University, Harvard University, Boston Conservatory, University of Massachusetts, Hampshire College, Berklee College of Music, and others. John has also written numerous articles and instructional materials on electronic music.

Phrase is an electronic setting of one poem from a group of short prose poems entitled Phrases, from Arthur Rimbaud's Les Illuminations. With the exception of processed vocal sounds, all sounds in the work were electronically generated.

The title reflects not only the title of the poem, but also the overall structure of the piece: a single long-term phrase, or arc, which reaches

a climax after about six minutes and falls off in intensity for the final two minutes. Although the perception of this continuity is important, a division into six sections, linked by timbral transitions, will be heard. The first of these is a brief introduction consisting of sustained electronic sounds; the next two correspond to the first two lines of the poem and reach a climax with a loud gong-like sound; this is followed by a brief fourth section, beginning with processed consonants and reaching a further climax with the words "des chaines d'or". A final section dwells upon the words "d'etoile a etoile", and cadences on a sustained E^b; it is followed by a short coda on the final line of the poem.

Phrase is a rather quiet piece, as electronic compositions go; especially so in the opening minute of music. It is hoped that listeners will do so in a concentrated but relaxed fashion, allowing themselves to be drawn into its sound-world - a sound-world which reflects Rimbaud's essentially private, and delicate poetic language.

Phrase is dedicated to singer Carol Crawford, whose recorded voice is heard in the composition. Her cooperation made the work possible, and the timbre of her voice was a constant inspiration to the composer in the studio. The work was composed and realized in the studio of the University of Massachusetts in June-August 1977. Moog, and custom-built, synthesis equipment were used.

J'ai tendu des cordes de clocher a clocher;
des guirlandes a fenetre a fenetre;
des chaines d'or d'etoile a etoile,
et je danse.

- Arthur Rimbaud

I have stretched ropes from steeple to steeple;
garlands from window to window;
golden chains from star to star,
and I dance.

Jose Asuar is one of the most promising composers of South America. Residing in Chile, he presented the first program of electronic music in Chile in 1953. In 1956, Asuar and Juan Amenabar organized experimental programs at the Catholic University of Chile, and in 1958 they created the Electronic Music Studio for the University of Chile.

Tres Ambientes Sonoros by Asuar, which were composed in 1968, are pure electronic works. Asuar informs us that this composition consists of three independent pieces that can be listened to in succession forming a type of cycle.

The first piece, Cathedral and the third Kaleidoscope were composed for an audio-visual spectacle entitled "Images of Caracas". Asuar states that "in Cathedral I wanted to project a musical form within architectural dimensions...the music should inhabit the space in which it is performed, take its form, touch its walls, fill all its hollows, and blend with the color of its lights and shades. Kaleidoscope, on the other hand, is based on the reiteration of certain musical statements."

Divertimento is a work in which its texture is somewhat like fabric produced by very rapid combinations of short musical events with very distinct colors.

All three movements are ternary in structure, that is, ABA.

W. Thomas McKenney has been a faculty member at UMC since 1967. He teaches composition, theory, and is Director of the Electronic Music Studio. After completing his Bachelor's and Master's degrees at the College-Conservatory of Music of Cincinnati, where he studied composition with T. Scott Huston, he attended the Eastman School of Music as a student of Bernard Rogers, and received his Ph.D. in 1967. His works have been performed

in Paris, South America, and in many American cities.

Consortium (1977) was written for and dedicated to Professor Barbara Wood of the UMC faculty. The tape sounds are all electronic, with important motives, harmonic structures, etc. occurring in the bassoon, piano and tape. Structurally, the work is somewhat generic, with phrases growing as the work progresses.

The bassoon is sometimes required to play multi-phonics, that is, four, five or six notes simultaneously.

