

The University of Texas at San Antonio
Division of Music
presents
An Area Concert
Sunday, April 30, 2000
3pm Recital Hall



Concert of Electronic Music

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|---|-----------------------------------|
| <i>Concertino Marcel Duchamp</i> (1996; 1:17)
for recordable media | David Snow |
| <i>Low Speed</i> (1952; 3:41)
for tape | Otto Luening
(1900–96) |
| <i>Visitation to Earth</i> (2000; 4:30)
for tape | Katharina Santana
(b. 1979) |
| <i>Slings and Arrows II</i> (2000; 10:00)
for tape | Robin Julian Heifetz
(b. 1951) |
| <i>Tech support</i> (1998; 6:00)
for tape | Kristi McGarity
(b. 1974) |
| <i>Ekundayo</i> (2000; 3:00)
for tape | David Guerrero
(b. 1975) |
| <i>What's On</i> (1999; 2:00)
for tape | James Cox
(b. 1979) |
| <i>Like Butterflies in October</i> (1999; 6:00)
for tape | Larisa Montanaro
(b. 1972) |
| <i>Moonflight</i> (1968; 2:55)
for tape | Otto Luening
(1900–96) |
| <i>Homage to "Plan 9 from Outer Space"</i>
(<i>Part I - Paranoia</i>) (1998; 2:00) | David Heuser
(b. 1966) |

Electronic Music Concert

3:00 pm

San Antonio Recital Hall

Music of David Guerrero

Sunday, April 30, 2000

Otto Luening ♠
written just yesterday today...

Kristi McGarity

Larisa Montanaro

David Snow

Robin Julian

University of Texas

David Hensler

Stop getting mud all over my nice clean carpet.

Don't be left out...
Stop fidgeting when I talk to you.

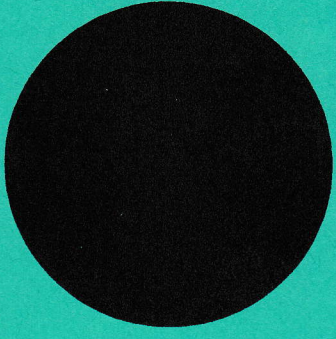
Look, I've told you once and I'm not going to tell you again - go to this concert!

It's all electric all the time!

Don't talk with your mouth full.

Tape music rules!

Come hear music of tomorrow



Allez!

Program Notes:

David Snow holds degrees in music composition from the Eastman School of Music and Yale University. His principal teachers were Joseph Schwantner, Warren Benson, Samuel Adler, and Jacob Druckman. Snow is the recipient of numerous awards including Eastman's Hanson, McCurdy, and Sernoffsky prizes, the Osborne-Kellogg prize from Yale, two BMI-SCA awards, an ASCAP Foundation grant, two composer fellowships from the National Endowment for the Arts, and two Maryland State Arts Council grants. Snow also took first prize in international composition/performance competitions sponsored by Musician and Keyboard magazines. David Snow's compositions have been performed in concert by numerous groups throughout the United States, Europe, and Asia. Recordings include *Dance Movements* featuring the American Brass Quintet on the Summit label, and *Wittgenstein Revisited* for electronic instruments on the Clique Track label.

Concertino Marcel Duchamp is a losing entry in the Paris New Music Review's One Minute Piano Composition Contest. There's no piano part.

Otto Luening's music, like his life, spans the century. Luening was born in Milwaukee, Wisconsin, June 15, 1900, played the flute, and was trained in Europe where he studied composition with Ferruccio Busoni and Philipp Jarnach. In the U. S. he conducted new operas, taught several generations of young American composers, pioneered the new art of tape and electronic music, and composed a major catalogue of music in styles ranging from traditional to experimental.

When Luening was twelve, his formal education ended with the seventh grade and his family settled in Munich where he studied at the Akademie der Tonkunst. When the United States entered World War I, he was exiled to Switzerland and studied in Zurich where he made his debut as a performer, conductor and composer. In 1920 Luening returned to the United States, composing, performing and teaching successively in Chicago, at the Eastman School of Music in Rochester, the University of Arizona in Tucson, Bennington College in Vermont, and Barnard College, Columbia University and The Juilliard School in New York City. In the early 1950s, working with Vladimir Ussachevsky at Columbia, he began a series of experiments and compositions using the new medium of tape and electronic music, some of the earliest work of its kind in the world; in 1959, he co-founded and co-directed the Columbia-Princeton Electronic Music Center. He has also been active in the founding and direction of the American Music Center, American Composers Alliance and Composers Recordings, Inc. Luening's autobiography, *The Odyssey of an American Composer*, was published in 1980.

Although he is probably best known for his tape and electronic music, much of his output consists of solo and chamber music for traditional instrumental combinations. There are more than 40 orchestral works, 50 songs, the opera *Evangeline*, the oratorio *No Jerusalem But This*, and music for plays. The threads that run through the almost mind-boggling diversity of Luening's work are the solidity of his knowledge and technique, his use of a harmonic practice derived from the overtones of the harmonic series, and, above all, the strength of his wit. A dry and sophisticated humor is an important part of Luening's personality and a strong component of his teaching technique; it is also a major and often overlooked quality of his music. Only Otto Luening could end a relentlessly and almost comically surreal serial piece with a blazing C major chord.

Low Speed was premiered at the October 28, 1952 concert at the Museum of Modern Art in New York which is considered the first all-electronic music concert in the U.S. and served as an inspirational catalyst for a number of composers who would be involved with creating electronic music. For *Low Speed*, Luening made sketches on which he based his flute improvisations. He transposed the first recording an octave lower, and successive versions each a fifth higher than the initial recording. Feedback produced a kind of unearthly, ghostly counterpart of the live flute. A rather solemn mood is established.