

# UCSB DEPARTMENT *of* MUSIC

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## **CLARENCE BARLOW AT REDCAT: LOS ANGELES PREMIERES**

*UC Santa Barbara's Corwin Chair of Composition Clarence Barlow in a concert of his works*

SANTA BARBARA, CA, March 22, 2017—The Roy and Edna Disney/CalArts Theater will present works by Professor Clarence Barlow on Saturday, April 8, 2017, beginning with a screening of Barlow's films at 7 p.m., followed by a concert at 8:30 p.m. The concert will feature Barlow's latest set of works—a selection of instrumental pieces and several multitrack electronic compositions—almost all of which are Los Angeles premieres. UCSB graduate composition student Brandon J. Rolle will conduct UCSB's Resident Ensemble, the Now Hear Ensemble, who will be joined by percussionist Matt Cook (Los Angeles Percussion Quartet); pianist Jacopo Giacomuzzi (USC Thornton School of Music alumnus); and trumpeter David Nakazono, cellist Evan Murnane, and pianist Mark Gutierrez (UCSB students).

The films to be shown are *Uccelli Ungheresi* (1988), *Estudio Siete* (1995/2016), *Kuri Suti Bekar* (1998), *Les Ciseaux de Tom Johnson* (1998), *Zero Crossing* (2001/16), and the concert will feature the following compositions: *Sachets des Ciseaux Insatiabiles* (2002); *Septima de facto* (2006); *vinte e cinco anéis* (2010); *Für Simon Jonassohn-Stein* (2012); and *ertur* (2015) for ensemble; as well as two solo pieces with fixed media including *Pinball Play* for clarinet (2010) and *...until...#10* (2015) for double bass. The electronic pieces *Four ISIS studies* (2003-8), *Songbird's Hour Octasected* (2011/13), and  ${}^{13}C_2 = [\xi\varphi_n]$  (2016) will be interspersed throughout the program.

The Roy and Edna Disney/Cal Arts Theater is located in the Walt Disney Concert Hall Complex at 631 West 2<sup>nd</sup> Street, Los Angeles, CA 90012. For directions and parking information, please visit [redcat.org](http://redcat.org). Tickets are \$20 for the general audience, \$16 for REDCAT members and students, and \$10 for CalArts students, faculty, and staff. Tickets may be purchased online at [redcat.org/event/clarence-barlow](http://redcat.org/event/clarence-barlow) or by calling the REDCAT ticket office at (213) 237-2800.

## About Clarence Barlow

Professor Clarence Barlow is the Corwin Chair of Composition at the University of California, Santa Barbara. From its inception, the Corwin Chair has been an important post for promoting the creation and performance of contemporary music, for making regional, national, and international connections with other composition programs, for bringing noted composers to UCSB as guests to broaden students' horizons, and for attracting students to UCSB. Barlow's career achievements fulfill the Corwin's vision of fostering a link between continuing excellence in traditional approaches to composition while also recognizing the emerging role of music in the media arts and technology. Barlow's past and current teaching posts include twelve years as Professor of Composition and Computer Music at the renowned biennial Summer Courses of the International Music Institute at Darmstadt (1982-1994); over twenty years as Lecturer in Computer Music at Cologne Music University (1984-2005); four years as Artistic Director of the Institute of Sonology at The Hague's Royal Conservatoire (1990-1994); and twelve years as Professor of Composition and Sonology at the Royal Conservatoire (1994-2006). Other posts include Visiting Professor of Composition and Acoustic Art at the Folkwang University in Essen, Germany (1990-1991), and Visiting Professor of Composition at the ESMAE School of Music and Dramatic Arts in Porto, Portugal (2005-2006).

Barlow, who studied composition under Bernd Alois Zimmermann (1968-1970) and Karlheinz Stockhausen (1971-1973), is a universally acknowledged pioneer and celebrated composer in the field of electroacoustic and computer music. He has made groundbreaking advancements in interdisciplinary composition that unite mathematics, computer science, visual arts, and literature. While he has been a driving force in interdisciplinary and technological advances, his music is nevertheless firmly grounded in tradition and thus incorporates much inherited from the past. His works, primarily for traditional instruments, feature a vocabulary that ranges from pretonal to tonal, nontonal, or microtonal idioms, and, further, may incorporate elements derived from non-western cultures. Between 1961 and 2016 Barlow has produced over 100 works of various types, 3 orchestral (2 piano concertos and a work for large orchestra); approximately 40 chamber works for various groups of traditional instruments, including 2 string quartets; approximately 30 piano pieces (including works for two pianos); 3 organ works; 2 choral pieces; 3 vocal works with accompaniment; and approximately 20 electroacoustic works, a few of which fall into the category of radio plays and music theater.

The works have been programmed on concerts far too numerous to list. Between 1976 and 2016, as many as 40 concerts in Europe and elsewhere have been devoted entirely to Barlow's music (Aachen, Barcelona, Bremen, Calcutta, Cologne, Dortmund, Frankfurt, The Hague, Hamburg, Helsinki, Karlsruhe, Kiel, Ljubljana, London, Munich, Münster, New York, Palma de Mallorca, Rotterdam, Santa Barbara, Stockholm, Trstěnice/Litomyšl, Wissembourg, Yokohama, Zurich). Several works have been recorded and released on CD.

In addition to his renown as a composer, Barlow has also attained high distinction as an interdisciplinary researcher, author, and software developer. His publications include numerous works, one of which is an extensive study on tonality and metricism, *Bus Journey to Parametron* (1980) and another on a variety of music-related subjects, *On Musiquantics* (2008, 2012). Additional publications are the software that Barlow has written as aids for composing and notating music. These include *Autobusk*, a modal and metric pitch and rhythm generator (2001), the notation programs *ЖSC* (1976) and *Tupletizer* (1998), and numerous audio generation programs.

Learn more about Clarence Barlow at [clarlow.org](http://clarlow.org).

### **About the Now Hear Ensemble**

The Now Hear Ensemble combines the intimacy of the classical concert experience with electronic music, video art, installation art, and contemporary theater, embracing both contemporary music and pop culture. Since their founding in 2012, the ensemble has commissioned and premiered over 25 new works, and has performed at renowned venues such as the Roy and Edna Disney CalArts Theater (REDCAT) in Los Angeles, the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, and the Center for New Music in San Francisco. The Now Hear Ensemble (Adriane Hill, flute/piccolo; Amanda Kritzberg, clarinets; Jonathan Morgan, viola/violin; Federico Llach, double bass/electronics; Anthony Paul Garcia, percussion/electronics) is Resident Ensemble at the University of California, Santa Barbara Department of Music, and has received generous support from the Department of Music and the University of California Institute for Research in the Arts (UCIRA).

Learn more about the Now Hear Ensemble at [nowhearensemble.com](http://nowhearensemble.com).

### **About the UC Santa Barbara Department of Music**

From an institution that began life dedicated to training the next generation of music educators, to what is now a fully established research and professional graduate program, graduates of the UC Santa Barbara Department of Music have distinguished themselves both nationally and internationally. Many have gone on to teaching, either privately or in outstanding secondary school positions, and in more recent years, graduates have joined the faculties of major colleges and universities in the United States and abroad. A number have become widely recognized and published scholars; some are now prize-winning and frequently performed composers, while others are writing for television and film. Alumni are also establishing fine reputations as conductors of orchestras, opera, and choruses. Graduates of the instrumental programs have gone on to solo and orchestral careers with leading orchestras, and graduates of the voice program can be heard in opera companies around the world.

With over 200 events presented annually, the UC Santa Barbara Department of Music offers something for every music lover. The department boasts 26 unique performing ensembles, each with a quarterly concert calendar. Chamber music, large ensembles, opera, contemporary groups, world music, and jazz ensembles make up the department's rich performance calendar, along with lectures, master classes, and presentations from the ethnomusicology, musicology, theory, and composition programs. For a complete listing of performances and lectures for the quarter, please visit the UC Santa Barbara Department of Music website, at [www.music.ucsb.edu](http://www.music.ucsb.edu).

For additional information, photos, or to request an interview with an artist, please contact Adriane Hill at [ahill@music.ucsb.edu](mailto:ahill@music.ucsb.edu) or (805) 893-3230. To sign up for the Department of Music's newsletter, please [click here](#). Follow the Department of Music on [Facebook](#), [Twitter](#), and [Instagram](#).

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