

UCSB DEPARTMENT *of* MUSIC

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LOOKING BACK A HALF CENTURY: COMPOSER CLARENCE BARLOW (WORKS FROM 1960-68)

The UCSB Department of Music presents featured faculty composer and Corwin Chair of Composition Clarence Barlow in a concert of his music from 1960-68

SANTA BARBARA, February 9, 2017—The UCSB Department of Music will present featured faculty composer Clarence Barlow in a concert of his music from 1960-68 on Friday, February 24, 2017 at 7:30 p.m. in Karl Geiringer Hall. The program will include acoustic works by Barlow, including works for strings, winds, voice, piano, and a special multi-channel rendering of his *Piano Concerto #2*, as recorded by the Icelandic Symphony Orchestra. Admission is free.

The Department of Music's event serves as a continuation of a celebration of the dynamic and diverse output of Barlow's career, which began with a three-day festival of his works in Cologne, Germany last summer. On April 8th, the Roy and Edna Disney/CalArts Theater (REDCAT) will also host a concert of Barlow's works, this time focusing on pieces of the 21st century, including major ensemble, electronic, and intermedia works.

Program

String Quartet #1 in G major (1959-65)
Divertimento for Oboe, Clarinet, Horn & Bassoon (1964-65)
String Quartet #2 (1965-66)
Eleven Pieces for Clarinet & Bassoon (1966)
Suite for Piano (1966)
Canonzetta for String Quartet (1967)
Two Songs for Mezzo Soprano & Piano (1968)
Piano Concerto #2 (1961-98) [4-channel recording]

Featuring

Alexandra Lopez, mezzo-soprano

Lexie Callaway-Cole, oboe

Minsu Kim, clarinet

Claire Garvais, bassoon

Leslie Schlussel, horn

Emily Sommermann, violin

Kristine Pacheco, violin

Jonathan Morgan, viola

Kathryn Carlson, cello

Petra Peršolja, piano

About Clarence Barlow

Professor Clarence Barlow is the Corwin Chair of Composition. 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 2017, Barlow has produced over 100 works of various types, 3 orchestral (2 piano concertos and a work for large orchestra); over 40 chamber works for various groups of traditional instruments, including 2 string quartets; over 30 piano pieces (including works for two pianos); 3 organ works; 2 choral pieces; 3 vocal works with accompaniment; and over 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 2017, 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.

To learn more about Professor Clarence Barlow, please [visit his personal website](#), or read his [Featured Faculty interview](#) on the UCSB Department of Music website.

[Looking back a half century: The UCSB Department of Music presents featured faculty composer Clarence Barlow in a concert of his music from 1960-68.](#) Friday, February 24, 2017 at 7:30 p.m. in Karl Geiringer Hall. Admission is free. Directions to UCSB and parking information can be found [here](#).

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.

For additional information, photos, or to request an interview with an artist, please contact Adriane Hill at 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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