

1994-95 UPCOMING EVENTS

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- December 3, Madrigal Singers. 8 PM, Brechemin Auditorium.
- December 4, Madrigal Singers. 3 PM, Brechemin Auditorium.
- December 5, Voice Division Recital. 7 PM, Brechemin Auditorium.
- December 5, Studio Jazz Ensemble. 8 PM, Meany Theater.
- December 6, University Chorale. 8 PM, Meany Theater.
- December 6, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.
- December 7, University Symphony. 8 PM, Meany Theater.
- December 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- December 12, Opera Workshop. 8 PM, Meany Studio Theater.
- January 12, The Art of the Fugue Extravaganza. 8 PM, Meany Theater.
- January 17, Jazz Faculty Concert: A Tribute to Miles Davis. 8 PM, Meany Theater.
- January 23, Pacific Northwest Music Festival: Jazz Day Concert, 4 PM, Meany Theater.
- January 24, Pacific Northwest Music Festival: Concert Band Day Concert with Douglas Yeo. 4 PM, Meany Theater.
- January 26, University Symphony. 8 PM, Meany Theater.
- January 27, Littlefield Organ Series with Leslie Martin, guest organist. 12:30 PM, Walker-Ames Room, Kane Hall.
- January 28, Littlefield Organ Series with Leslie Martin, guest organist. 8:00 PM, Walker-Ames Room, Kane Hall.
- January 30, Pacific Northwest Music Festival: Vocal Jazz Day concert. 4 PM, Meany Theater.
- January 30, Voice Division Recital. 7 PM, Brechemin Auditorium.
- January 31, Pacific Northwest Music Festival: Choral Day Concert. 4 PM, Meany Theater.
- February 1, University Baroque Ensemble. 8 PM, Brechemin Auditorium.
- February 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- February 14, Contemporary Group. 8 PM, Meany Theater.
- February 16, University Symphony. 8 PM, Meany Theater.
- February 21, Harpsichord: a 20th-Century Retrospective, with Carole Terry and Friends. 8 PM, Meany Theater.
- February 22, Jazz Combos. 8 PM, Brechemin Auditorium.
- February 24, Jazz Artists Series. 8 PM, Brechemin Auditorium.
- February 27, Studio Jazz Ensemble. 8 PM, Meany Theater.
- February 28, Barry Lieberman & Friends present Bach's *Six Brandenburg Concerti*. 8 PM, Meany Theater.



School
of
Music
University
of
Washington

University of Washington
THE SCHOOL OF MUSIC

P76
1994
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DATE#
12,482
CASS #
12,483
12,484

presents

ProConArt

works by student composers at the
university of washington

8:00 PM, December 2, 1994

Brechemin Auditorium

PROGRAM

- D2 Prelude One for Piano (1994) (2'42) Benjamin Carson
Benjamin Carson, *piano*
- D3 In Death's Place (1994) (10'35) Brad Sherman
Emillie Berendsen, *mezzo soprano*
Yuka Sasaki, *piano*
- D4 Journey (1994) (10'27) Nancy Bondurant
I. *Marching to the Drummer*
II. *In Light of Indecision*
III. *Where are You?*
IV. *Joyous Island*
Brian Fairbanks, *flute*
Nancy Bondurant, *bassoon*
- D5 The Open Curtain Symphony (1994) (21'03) Christian Asplund
Christian Asplund, *viola and harmonium*
- D6 Tesserae (1994) (8'47) Elizabeth Hoffman
computer-generated sounds on tape

CASS 12,483-SIDE A
CASS 12,483-SIDE B

INTERMISSION

DAT

108 Piece for prepared piano and four hands (1994) (4'58) Kristen Kessler Shepherd
I. Slowly, like waves
II. This part skitters along
Kristen Shepherd, piano
Ben Carson, piano

109 Passing Trains #1-6 (1994) (11'44) Chad Hanson
William O. Smith, clarinet
Gail Perstein, oboe

110 The Blue Trees (1994) (9'06) Tom Baker
I. Olive Orchard
II. Public Garden
III. Undergrowth
Christian Asplund, viola
Ben Carson, clarinet
Leslie Hirt, cello
Michael LeFevre, guitar

111 Parting Tracks (1994) (14'12) Donald J. Ankney
for computer-generated sounds

CAS 12,484-SIDE A

Reception immediately following the concert

Upcoming ProConArt concerts: March 8 and May 26, 1995

In Death's Place

e. e. cummings

silent unday by silently not night
did the great world (in darkly talking rain)
drown, beyond sound
down (slowly
beneath
sight
fall
ing) fall
ing through touch
less stillness (seized)

among what ghostly nevers of again)
silent not night by silently unday
life's bright less dwindled to a leastful most
under imagination. When (out of sheer

nothing) came a huger than fear a

white with madness wind and broke oceans and tore
mountains from their sockets and strewed the black air
with writhing alive skies-and in death's place
new fragrantly young earth space opening was.
Were your eyes: lost, believing; hushed with when

Two winters ago I rediscovered e.e. cummings' poetry and read through the entire body of his works in a single weekend. Cummings' unique mastery of imagery and onomatopoeia gives the words an extraordinarily musical quality. When I came across the poem I selected for "In Death's Place," I knew at once I must set it to music. Preserving the natural music of the words was the most significant motivation in writing this piece. This is a song for mezzo soprano and piano, with the piano playing an equal role in the interpretation of the poem. Hopefully the end result is at least as beautiful as the original poem.

-Brad Sherman

Journey for Flute and Bassoon

Journey is about static elements, change, indecision, and resolution - essentially my journey to Seattle. Musically, I have taken two voices and sought to tonally and timbrally "paint" my experiences.

-Nancy Bondurant

The Open Curtain Symphony

I have recently composed a series of symphonies in which one player plays more than one instrument. This piece is taken from a forthcoming one-man opera on the martyrdom of Joseph Smith with text by Brian Evenson. The Open Curtain Symphony follows a vocal number called The Open Curtain whose text is given below:

-Christian Asplund

The Open Curtain

We open the curtain / on death, / and are killed ourselves. / All we have said of them is true, but wisdom / does not always speak / truth. Christ himself / knew silence. Righteousness we must bind / within our hearts until we are / no longer child. We shall bear all / with patience, and., when grown, / crack open our chests. Within, we are pure light.

*Tesserae **

This single movement work emerged from numerous mosaic-like bits, tesserae, each the result of occasional experimentation with particular digital signal processing techniques, and all in the end belonging to a family of related sounds. The techniques used to create most of the related sounds, however, were widely divergent.

Many of the elements heard in this piece are reminiscent of natural sounds, because these tape sounds were generated or shaped to some extent by linear predictive analysis techniques.

-Elizabeth Hoffman

Piece for prepared piano and four hands

Two players perform this piece, one on the keyboard and one on the keys and the strings inside. The music that is played on the keyboard was generated from a twelve-tone row. I created "magic squares" from the pitch set D A# D# C F C# B F# A G# G E resulting in 48 units of material. I selected half of these, then began to cross reference them to see whether they shared sequences of three pitches or more.

I found that there were four types of these shared sequences. 1) Three notes separated by a major second and then a minor 3rd (an incomplete minor seventh chord); 2) Three notes separated by a perfect fifth and a minor third (and incomplete dominant seventh chord); 3) A cluster of three notes of a chromatic scale; and 4) a group of eight notes comprising a poetic series of intervals: M2, M3, P4, m3, P4, M3, M2. (a Rorschach test with the "fold" on the minor third). The first two of the four types of sequences became chordal harmonies in the first section, *Slowly Like Waves*. The original row is slowly revealed in the treble clef over the first fifteen measures of this section. A transposition and part of the original row appear in the accompaniment.

The second movement, *This Part Skitters Along*, borrows its material from the first five notes of a transposition of the row: B G C A D. the last five notes of the retrograde of this transposition, D A C G B, send us back the way we came (and remind me again of the Rorschach test).

-Kristen Kessler Shepherd

Passing Trains #1-6

This is a set of duets in a retrograde canon form (i.e. the clarinet plays the oboe part backwards). Somewhere in the middle of each duet, the parts "cross," hence the train metaphor. Some of the fun things to listen for are: 1) The contrast in a/tonality degrees throughout the series, 2) Extended techniques, 3) Improvisation, 4) number five is derived from an Irish folk song - "An

Caoine" or "The Lament," 5) number six is a summary of the first five movements.

-Chad Hanson

The Blue Trees

Olive Orchard

...reality is the only source of strength...fervent, irregular undulation of the earth and sky...four distinct levels...recurrence of blue...

Public Garden

...Blue pine - two lovers...diagonal division of the canvas...rich color...unstable/sharp perspective...intimate space...shadows...pathways...bluish tonality...

Undergrowth

...peaceful...quiet harmony of green and blue...predominance of vertical line...not structural - more lyrical..."unravelling"...endless forests...

The Blue Trees is a work inspired by three paintings by Vincent van Gogh. The viewers' awareness of process, not content, is the structural component in the van Gogh works that takes form in these pieces. Though painting is surely a spatial art, it is the *temporal* process that the eye of the viewer goes through that most interests me. It is this "theory of seeing" that I have tried to model with a "theory of hearing" in this work.

-Tom Baker

*Parting Tracks **

Parting Tracks is one of those pieces with an anecdotal genesis. Its first conception was born while having a beach bonfire with a group of my closest and oldest friends, who now find themselves scattered about the country for the majority of the year.

As we sat near the water, listening to the warm crackle of our fire, reminiscing about times long passed, I began to realize that as we all became more involved in our respective fields, we were all finding that we had very little time when we could gather together, like we were that night around the bonfire.

And as I realized that this night might be the last we would ever have as an entirety, a train came screaming out of nowhere, filling the night air with its deafening thunder, and piercing our thoughts with the squeal of its brakes.

For some reason, the sound of that train became interwoven with that evening, inseparable from the past that is so dear, and perhaps symbolically driving me forward into the unknown future.

Parting Tracks is the music that came from the train. In essence, it is a piece about growing up, about going away, and about moving on. Though it isn't program music, I think it speaks, on a much less concrete level, about something that we all have or will go through.

-Donald J. Ankney

*Parting Tracks and Tesserae were written during the summer of 1994 in the UW School of Music computer Center, using a NeXT workstation, and the Csound synthesis language.