

DAT 13,258
CASS 13,259

presents

P76
1998
5-21

ProConArt

8:00 PM, May 21, 1998

Brechemin Auditorium

PROGRAM

DAT
101 MIDNIGHT AT LOCH NESS 7:52 Donald Craig
Music for computer realized sound

2 SYRINX (1913) 2:22 Claude Debussy (1862-1918)
Linda Antas, flute

3 HE/SHE/IT 7:45 Erick Borling
Jay Scott, Byron Rice, Erick Borling, trumpets
Chad Kirby, Jonathan Pasternack, Dave Stucki, trombones
Dimitri Cervo, piano
+ Scott Higbee; Nathan Brown

4 PAPAJI 9:03 Dimitri Cervo
Dimitri Cervo, piano / Paige Stockley, cello

5 TAPESTRIES 12:17 Donald Craig
Linda Antas, flute / Eric Rynes, violin

6 STU BONES 13:08 Brad Sherman
Stuart Dempster, trombone I
Peter Blau, trombone II
Stephen Nickels, trombone III
Jonathan Pasternack, trombone IV
Scott G. Higbee, trombone V
Chad Kirby, trombone VI
Dan Kretz, trombone VII
Brad Sherman, conductor

CASS A
B

ABOUT THE MUSIC

HE/SHE/IT

The title HE/SHE/IT is a result of a tendency I had to want to call whatever I wrote GOD. Coincidentally, the title also refers to my unborn baby, whose gender is unknown. It will probably be born around late June. This piece is an exploration of a row of 12 intervals, which are expanded 12 times; many times throughout the piece. Similarly, the concept of expansion and contraction is applied to all of the rhythms.

[Notes by Erick Borling]

PAPAJI

PAPAJI blends two main elements of Brazilian music: rhythmic invention and the long melodic lines of the popular songs. Through the interaction of these contrasting elements the piece unfolds, creating waves of happiness and ever-new joy.

[Notes by Dimitri Cervo]

STU BONES

Stuart Dempster, a soon-to-retire faculty member of the University of Washington School of Music and world-acclaimed trombone performer and innovator, was the primary inspiration for composing a piece for six trombones. The idea of taking six bones, throwing them into a pot with a lot of seasoning to make something good appeals to me. The title STU BONES therefore seemed both appropriate and inevitable.

A variety of contemporary performance techniques and a wide assortment of compositional constructs are employed throughout STU BONES in order to create a constantly changing sound even though it is performed on a consort of identical instruments. I did not want to create a sound piece, but rather a work that could stand on its own by virtue of its structure and musical content. I hope to have incorporated the new performance techniques in ways which are not distracting, but rather enriching to the palette of colors available to the trombone ensemble.

[Notes by Brad Sherman]

ABOUT THE COMPOSERS

Donald D. Craig is an undergraduate student in composition at the University of Washington. He has studied composition with Joel Durand and is currently studying with Kenneth Benshoof. He has only recently begun to study computer music and intends to explore it much further. He is also a guitarist and is studying guitar with Steven Novacek.

Erick Borling has toured with a variety of internationally renowned ensembles including the NATO band and the North Texas One O'Clock Lab Band. He has studied composition at the University of North Texas and the University of Washington. Currently he is under the tutelage of John Rahn, and he has also studied with Ken Benshoof.

Dimitri Cervo (Brazil, 1968) is a Visiting Graduate Student at the UW. He has studied composition at the Accademia Chigiana of Sienna (1991) with Donatoni, Universidade Federal da Bahia (Master Degree in Composition, 1994), with Jarmy Oliveira, and at the University of Washington with Joel Durand. His output includes works for chamber ensemble, piano and orchestra, orchestra, and choir. Currently he is pursuing a doctoral degree at Universidade Federal do Rio Grande do Sul, and is working on his doctoral dissertation, "Chronointervallic Relation: A Theory for Structuring the Musical Tempo."

Brad Sherman has taught music in various capacities at Eastern Washington State University, University of Washington and Cornish School of the Arts. He also served as composer in residence at Big Bend Community College under sponsorship of the Washington State Arts Commission. He has had several recent performances of his music both locally and in Europe and Israel including a performance of "Jeffrey's Suite" by Philharmonia Northwest and a recording of "In Death's Place" by Emilie Berendsen for the American Music Project in Israel. He has studied with Diane Thome and William Bergsma, and is currently studying with Richard Karpen at the University of Washington while completing his Doctor of Musical Arts degree in composition.

Linda Antas (b. 1972) received her Bachelor of Music (1994) and Master of Music (1996) degrees in composition from the University of Illinois, Urbana-Champaign. Her primary composition teachers there were Salvatore Martinaro and Morgan Powell. During her graduate work at the University of Illinois, Linda was a teaching assistant, course instructor, a class assistant in CAMIL (Computer-Assisted Music Instruction Lab) and studied electronic music with James Beauchamp, Sever Tipei and Scott Wyatt. Antas is currently a Graduate Staff Assistant at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) at the University of Washington where she is pursuing a Doctor of Musical Arts. She has studied composition with Richard Karpen and Diane Thome. Antas is a flutist who especially enjoys playing her colleagues' music. She has studied flute with Janet Scott and Alex Murray, and is currently Vice President of the Seattle Flute Society.