

S475
1999
6-9

*The University of Washington
School of Music
Presents*

~~100~~

A
Doctoral
Concert

Featuring
Compositions

by
Brad Sherman

Wednesday
JUNE 9, 1999
8:00 pm

ABA Knight -----for chamber Ensemble

Brad Sherman - Conductor
Sarah Bassingthwaighte - Flute
Tammy Arvin - Clarinet
Mark Oesterle - Bass Clarinet
Miho Takekawa - Percussion I
Greg Campbell - Percussion II
Lisa Killinger - Viola
Bradley Hawkins - Cello

In Search of the Double Bar -----for woodwind trio

Sarah Bassingthwaighte - Flute
Beth Antonopulos - Oboe / English Horn
Jenny Ziefel - Clarinet

Stu Bones -----for six trombones

Brad Sherman - Conductor
Stuart Dempster - Trombone I
David Stucki - Trombone II
Steven Nickels - Trombone III
Nathan Brown - Trombone IV
Dan Kretz - Trombone V
Chad Kirby - Trombone VI
Jonathan Pasternack - alternate

Intermission

In Death's Place -----for mezzo soprano and piano

Carol Sams - Mezzo Soprano
Thomas Bell - Piano

Part the Wild Horse's Mane -----for eight percussionists

Brad Sherman - Conductor
Nick Sanders - percussion I
Emmy Ulmer - percussion II
Mike Roling - percussion III
Conney Lin - percussion IV
Miho Takekawa - percussion V
Russ Nyberg - percussion VI
Christian Krehbiel - percussion VII
Matt Drumm - percussion VIII

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 Emily Berendson for the American Music Project in Israel. He has studied with Diane Thome, William Bergsma, and is currently studying with Richard Karpen at the University of Washington while completing his Doctor of Musical Arts degree in composition.

5425
1999
6-9

ABA Knight

for chamber ensemble

I wrote ABA Knight last Summer for CCCP (Contemporary Composers and Chamber Players), an organization of (as the name implies) performers and composers dedicated to new music, co-founded by Sarah Bassingthwaighte (Seattle), Jim Holt (Bellingham) and Bil Anderson (Bellingham). It was written for the players in the organization, and was performed in Bellingham at Western Washington University and in Seattle. It has been rewritten for this performance, however, so this is the world premier of this version. It is meant to be fun and light hearted, and as such should serve well to open this concert, saving "the dark side" of the concert for later. The title is for your curiosity.

In Search of the Double Bar

for flute, oboe/english horn, clarinet

The title "In Search of the Double Bar" is a bit of a joke about what a composer faces when he or she first sets out to write a new composition. The title is actually rather descriptive of this particular piece, however, in that the material is meant to be of a questioning or searching quality. What it was I was questioning or searching for is never clear, but in the end, perhaps the search is for a resolution of all that went before. One is free to make metaphorical comparisons to the compositional process, or even to life. The piece makes use of quarter-tones, multi-phonics and other special sounds peculiar to these instruments, but are used sparingly as nuances rather than focal points. The opening clarinet solo can be thought of as making a statement of purpose, with the remainder of the piece trying to fulfill that purpose. In the end, however, there still remain questions.

Stu Bones

for six trombones

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 this 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.

In Death's Place

for mezzo soprano and piano

Several years 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 give the words an extraordinarily musical quality. Preserving the natural music of the words was the most significant challenge 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 has not detracted from the original poem. Text follows:

Silent unday by silently not night

*did the great world (in darkly taking 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*

Part the Wild Horse's Mane

for eight percussion players

Thanks to Tom Collier, the director of the University of Washington Percussion Ensemble, I was able to compose a piece especially for this group. The challenge in writing the composition was to organize the music in ways which were meaningful, complex, comprehensible and interesting without using pitch as a primary element. The first few minutes of the piece owes homage to the music of Varése, but then ventures to areas which were, to me, hitherto unexplored. The concept of the piece is to weave a complex texture from various layers which at times collide with seemingly little relevance to each other, sometimes meet in serendipitous ways, but ultimately come together in a display of power which is both wild and directed. The title, which is the name of a Tai Chi form, seemed to me an appropriate metaphor for my compositional approach to this music.

This concert is in partial requirement for the degree *Doctor of Musical Arts* in composition.

Brad Sherman is a student of Professor Richard Karpen

I want to thank Stuart Dempster, Tom Collier, Tom Bell, Carol Sams, Bradley Hawkins, and all the student performers who helped to make this concert possible.

Special thanks go to Richard Karpen who has been my composition instructor, my mentor and my friend throughout some very difficult times. His uncompromising dedication to excellence has been and always will be an inspiration. Thanks Richard.

This concert is dedicated

to
Jeff Sherman

You will always live in my heart