

University of Washington
School of Music
1999-2000 Season—Brechemin Auditorium
Sunday, May 7, 2000 2:00 PM

H 358
2000
5-7

Ryan Hare, DMA Composition

Duo Capriccio (1997)

Lucas Robatto, flute; Deborah Colyn, clarinet

Four Songs to Texts by Emily Dickinson (1994)

Hope Wechkin, soprano; Julie Ives, piano

Canzona (1997)

Darlene Franz, oboe; Brad Hawkins, cello

Brief Intermission

Solecism (1996)

Computer-generated sound

Canzonetta (1999)

Darlene Franz, oboe

Kairos (1999)

Chad Kirby, bass trombone;
Eric Rynes, violin; Stephen Creswell, viola; Brad Hawkins, cello;
Julie Ives, piano; Matt Drumm, percussion;
Linda Antas, conductor

Ryan Hare is a student of Joël-François Durand and Richard Karpen.
This recital is given in partial fulfillment of the requirements
for the degree Doctor of Musical Arts in Composition.

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 (tty), 685-3885 (FAX)

Program Notes

One of my abiding interests among various compositional problems is the contrast between a musical form that represents a more or less uniform process and a form that is a kind of montage, and how these two can be reconciled. In a composition made up of juxtaposed, heterogeneous sections it is of course possible to develop a local process within each section, but it can be more interesting to combine the individual processes within each section coherently into a larger, overarching musical process. The process can be many things, but here I refer to the actual perceived flow of musical events in time, and not to any particular method of composing.

In *Duo Capriccio* for flute and clarinet, I attempted to exploit the tension of a largely sectional, episodic form which interacts with an overarching process. Each instrument in the beginning takes on a dramatically separate expressive identity: the flute plays a series of lyrical and increasingly complex arabesques, the clarinet is more aggressively rhythmic and jumpy. As the various sections unfold in time, the two distinct characters begin to react to each other more and more imitatively, ultimately switch roles, but finally resume something like their original musical ideas. In the end, however, each identity has undergone a necessary transformation as a result of the experience of encountering and interacting with the other.

The *Four Songs to Texts by Emily Dickinson* were composed in Ithaca, NY during a period of time when I was immersed in composing the thesis for my Master's degree, a larger work for wind ensemble called *With Fortitude of Obstacle*. At some point I was feeling rather overwhelmed and decided to take a break, which in this case came in the form of tossing off these four songs rather quickly. The songs themselves are extremely brief and were composed as intuitively as possible, meaning I made use of no precompositional sketches. This is the premiere performance of the songs.

Canzona, for oboe and cello, was composed for oboist Darlene Franz. The piece is comprised of two sections, the first mostly slow and the second mostly fast, though there are references in each to the other. There are a few references to Sibelius' Fourth Symphony which are inconspicuously woven into the musical fabric for some reason. I chose the title for its suggestion of a predominantly lyrical, polyphonic instrumental work. *Canzonetta*, for solo oboe, is a derivation of this piece. In it I disrupted the original structure by interlacing and reordering material from both movements into a single movement. In some cases, I convolved the oboe and cello parts to create a new line, and in at least one place the oboe plays what was originally a cello melody, but for the most part the new piece was rewritten using only the music from the original oboe part.

The title '*Solecism*' was chosen in part because I have enjoyed using pejorative titles for many smaller, experimental or educational studies undertaken while I was first learning to compose with computers and also while I was working on this piece. The title may also be taken to refer to the tendency of some sounds in the piece to feature small glitches or interruptions in an otherwise more uniform texture. I do not remember all of the sampled sounds used in the piece, but there are a variety of percussion instruments, usually stretched in time and otherwise extensively manipulated; I made extensive use of linear predictive coding and phase vocoding, among other techniques. The piece was realized on Silicon Graphics computers at the University of Washington's School of Music Computer Center.

Kairos was written in the Summer of 1999 for trombonist Chad Kirby and the Contemporary Chamber Composers and Players. The piece was conceived as a sort of mini-concerto for bass trombone and ensemble, with the violin and percussion parts also featuring prominent solos. The ancient Greek word *kairos* refers to a specific moment in time—as opposed to *chronos*, the flow of time or a span of measured time—with the additional connotation of suitability: thus arises the concept of a critical moment in time which requires or provokes a decisive action.

Please join us in "The Fishbowl" for a reception immediately following the recital.