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2000

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New Music from The University of
 Washington's School of Music
 Composers Workshop
 Monday December 4th, 2000
 Brechemin Auditorium 7:30

CD

-
- 1 Joshua Parmenter (7:26)
Fugue and Passacaglia from Seven Pieces
 Kimberly Powell, piano
-
- 2 Cris Ewing (6:26)
 15%
 Computer-realized sound
-
- 3 Ralph Forsland (10:33)
Selected Settings of Haiku for Voice and Piano
 Shawna Avinger, soprano, Ralph Forsland, piano
-
- Intermission
-
- 4 Sal Sofia (5:27)
 Working Day and Night Silent
-
- 5 Computer-realized sound (5:42)
-
- 6 Bret Battey (13:11)
Writing on the Surface
 Computer-realized sound and video
-

Sal Sofia

Sal Sofia is currently pursuing his doctorate in Musical Composition in Computer Music and Electronic Media at the University of Washington School of Music, studying with Dr. Richard Karpen. He received a Master of Fine Arts Degree in Composition and New Media from California Institute of the Arts in 1999 and a Bachelor of Arts Degree in Music Science and Technology from the University of Northern Iowa in 1997 during which time his principal teachers in Composition and Sound Design were Tom Erbe, Peter Hoekje (student of Arthur H. Benade), David Rosenboom, Jonathan Schwabe, Morton Subotnick, and Mark Traylor. Sofia's thesis and some of his electronic compositional works are published in The Csound Book/CD-ROM edited by Dr. Richard Boulanger and published by MIT Press.

His electronic Opera, Charitas, premiered at the Walt Disney Modular Theater in 1999. In the percussion field, he has many publishing credits including "The OMNI of Drum Technique", "TRAPS, A Rudimentary Approach", and the more recent writings of rhythmic patterns and phrases for compositions are included in the Computer Books category. Sofia's numerous articles (as a rhythm technique expert) have also appeared in leading percussion periodicals. He also founded and published Percussioner International Audio Magazine and as a performer/instructor of drum set technique has presented international seminars on several continents.

Joshua Parmenter

Joshua Parmenter is currently working on his Master of Music in Composition at the University of Washington, where he is currently studying with Richard Karpen. He received a Bachelor of Arts in Music from the University of California, Berkeley, where he studied with Edwin Dugger and Jorge Liderman. His music has been performed here in Seattle, as well as in California and Hawaii.

Ralph Forsland

Ralph Forsland currently attends the University of Washington, where he is studying with Diane Thome.

A Working Day and Night Silent

A Working Day was written for a group of dancers that are reminiscing the working day of a woman's life in an African village. *Working Day* depicts a peaceful place in Africa surrounded by trees and water streams recreated by sounds as natural as possible using bamboo flutes and percussive metallic sounds, implements that very probably are used in the working day of a native. There is a repetitive fluid motion throughout the work to portray not only the simplicity and toil of work but also the serenity and security that is home and fulfillment.

Interestingly, this composition was used to accompany an installation (*Over-hung*) for three dancers suspended in air by straps portraying through fluid motion the impression as if they were underwater. Though "*Working Day*" was composed for a different scenario, as Morton Subotnick would say, you can get a dancer and a music composition totally foreign to each other and the result can be a beautiful match. It was created utilizing sampled sounds and a computer synthesis program Csound.

Night Silent is a composition based on a young woman who is trapped in a crystal cube, the crystal cube representing her world. The sounds that are heard throughout the piece projects all that is going on in the young woman's mind. The woman fights against herself and against her world struggling to get out and see another world and experience other situations. But, the struggle to be free is too great and in the end she just gives up hope and futilely stays in the crystal cube. This work incorporates a vertical progression of voice-like fatigued sounds with subtle dramatics dynamics to convey the convoluted workings of the unconscious. It was created utilizing sampled sounds and a computer synthesis program Csound.

Writing on the Surface

Bret Battey's work "*Writing on the Surface*" (1999-2000) is for computer-realized sound and video. Regarding the title he writes: "The full scope of time renders all of our proud, anxious, and violent dramas mere writing on the surface of water. Yet during something as brief as the

Cristopher Ewing

Cris Ewing received his Bachelor's degree in 1993 from the University of Iowa, where he studied with Erik Ziolek, David Gompper, and Robert Paredes. From 1994 until 1996 he studied classical Chinese music and composition in Hangzhou, the capitol city of Zhejiang Province in the People's Republic of China. His teacher was Zhu LiangKai, a composer for the Zhejiang Dance and Music troupe. From 1997 to 2000 he was a student at the University of Illinois, where he earned a Master's Degree in Composition. While there he served as the Operations Assistant for the Experimental Music Studios. His teachers at Illinois included Herbert Brun, Heinrich Taube, Guy Garnett, Stan Link and Scott Wyatt. Currently, he is pursuing a Doctorate in Composition from the University of Washington, where he studies with Richard Karpen. His compositions have been performed in concerts and festivals across the United States and in the People's Republic of China.

Bret Battey

Bret Battey (b. 1967) creates electronic, acoustic and multimedia concert works and installations. Diverse international venues have presented his works, including the Korean Electroacoustic Music Society Festival, the Bourges, France Synthese Festival, the Hungarian Radio Summer Meeting of Electroacoustic Music, the International Computer Music Conference, MTV Europe, Sonic Circuits V and VIII, and the Microsoft Advanced Technology Group. He is a two-time recipient of the finalist award in the ASCAP/SEAMUS student commission competition and a recipient of an honorable mention from Prix Ars Electronica. He pursues his doctoral studies in music composition at the University of Washington. He received a Bachelor of Music in Electronic and Computer Music from Oberlin Conservatory and has worked in Manhattan at the Philip Glass production studio and Studio PASS, a non-profit studio for sound artists. Teachers in music composition and technology include Conrad Cummings, Joel-Francois Durand, Richard Karpen, Gary Nelson, and Diane Thome.

soft flow of one moment's breath, one may hope to discover undercurrents deeper than one's work or its impermanence – and to find the source and goal of one's acts gently transformed."

In the work, Battey conceived his musical ideas in terms of images and shaped video with the time sensibility of a musical dramatist. Both the audio and video incorporate materials that arise from Battey's current research as a doctoral student in music composition at the University of Washington. The audio, rendered in quadraphonic sound, includes massive sweeps that arise from computer-controlled audio feedback and dense percussive sections that involve the use of chaos mathematics. Software tools developed by Battey allow him to shape computer animations with the same computer processes that control portions of the music. Besides animation, the video includes footage of water vibrated by low-frequency tones and line-maps derived from geographical information system (GIS) data.

15%

Most of us in the music world have had to, at one time or another, don the apron and pick up the pad (apologies to Frank Zappa for the paraphrase!) and work the service gig for a while. Even if you happened to be a cook rather than a server, you still may understand the camaraderie that exists among fellow wage-slaves of the service industry. 15% is a tribute to my brothers and sisters in restaurants everywhere. Anyone who has ever woken in the middle of the night from an anxiety dream, worried that table 23 still didn't have their chicken salad will understand where this piece comes from.

As the work opens, the listener is witness to the dreamscape of our intrepid server. Fragments of sound swirl through an unfamiliar space and slowly form into recognizable elements of restaurant life. As these fragments grow in clarity, the dream is suddenly interrupted by the ubiquitous demanding customer, dropping the dreamer into a hyper-real kitchen where the missing salad is finally located. Chaos in the kitchen grows until reality is shattered and the dreamer is returned to his or her original dream. Shards of the restaurant world continually interrupt the original material, however. Leftovers of the resentment of the server color the once-calm dream world with a tint of bitterness and anger.

15% was completed in December of 1999 in the Experimental Music Studios of the University of Illinois. My thanks are due to the workers and management of Cheddar's Casual Café in Champaign, Illinois, who generously gave of their time so I could get the source recordings for this work. Special thanks also to Melissa Palma, whose voice plays an important role in the composition

Selected Settings of Haiku for Voice and Piano

Into fog, through the fog
We rowed. Then:
The wide sea – so blue, so bright!
- Shiki (1867-1902)

Voices of two bells
That speak from twilight temples:
Ah! Cool dialogue.
- Buson (1715-83)

The old pond;
A frog jumps in:
Sound of water.
- Bashō (1644-1694)

The dragonfly
Perches on the stick
Raised to strike him.
- Kohyo (?)

Lightning flashing:
Beyond the darkness darts
A night heron's scream.
- Bashō

A trout leaps high –
Below him, in the river bottom,
Clouds fly by.
- Onitsura (1660-1738)