

Presents

THE COMPOSERS' WORKSHOP

December 3, 2010

7:30 PM

Brechemin Auditorium

PROGRAM

OBJECT: SOUND

1. *Green latex gloves on glass* ABBY ARESTY

[Computer-realized sound]

The visual representation of an object in an artwork gives both artist and viewers the opportunity to create a narrative based on learned associations with that object. When an artist detaches that same object from its physical body, and instead uses only a recording of its sound, the object takes on a new character. Depending on the sound, and the manner in which the artist uses the sound, it might still evoke certain associations. Alternatively, we may not be able to determine the physical source of the sound, allowing us to understand the sound completely in terms of its own nature. In *OBJECT: SOUND* I'm interested in exploring the nature of a series of sounds on this level. Just as visual artists state the materials used to create their works, in this series of short pieces, the titles describe the material(s) used to create the work. While this will help the listener grasp the source of the sound, the goal is to create a completely new, entirely aural understanding of the object(s) in question. The first of these pieces is *Green latex gloves on glass*.

—Abby Aresty

Seattle-based composer ABBY ARESTY is a doctoral student at the University of Washington, studying under Richard Karpen. She received her master's degree from the University of Michigan, and her bachelor's degree from the Eastman School of Music. She has studied with composers including Bright Sheng, Michael Daugherty, Ricardo Zohn-Muldoon and David Liptak. Her music has been performed in festivals such as the International Computer Music Conference, and the ImageMovementSound Festival, in Rochester, NY.

NIGHTPIECE, AN INTERPRETATION OF THE POEM BY JAMES JOYCE..... MICHELLE MCKENZIE

Sarah Marroquin, *voice* / Michelle McKenzie, *violin* / Kim Rivera, *viola*
Natalie Hall, *cello* / Trevor Bortins, *contrabass* / Elizabeth Jolly, *flute*
Miriam Champer, *clarinet* / Josiah Boothby, *French horn*
Brennan Carter, *trumpet* / Steve Harreld, *trombone*
Marcin Paczkowski, *conductor*

NIGHTPIECE is a musical interpretation of the well-known James Joyce poem. This piece is entirely programmatic and primarily inspired by deciphering Joyce's ambiguous text through his novel The Portrait of the Artist as a Young Man. This is my first collaboration working with brass and the human voice. I employed extended vocal techniques that resonated closely with imagery of the text, similar to the manner of the late classical art song. An objective was to intermingle timbre and sound between the instruments and voice through the process of assimilation. I intend to utilize this technique in which the human voice and other instruments are indistinguishable. I sincerely thank all the musicians for the time and effort they have put into this performance. I especially thank Marcin for his invaluable feedback and support.

—Michelle McKenzie

Nightpiece
James Joyce

Gaunt in gloom
The pale stars their torches,
Enshrouded, wave.
Ghostfires from heaven's far verges faint illumine,
Arches on soaring arches,
Night's sindark nave.

Seraphim,
The lost host awaken,
To service till
In moonless gloom each lapses muted, dim,
Raised when she has and shaken
Her thurible

And long and loud,
To night's nave
A starknell tolls
As the bleak incenses surge, cloud on cloud,
Voidward from the adoring
Waste of souls

MICHELLE MCKENZIE is currently finishing her two Bachelor's in Music degrees in Composition and Music Education. She is recipient of the Tufts Scholarship awarded through the composition division (academic year 2009-10). She performed as musician in the UW School of Drama productions, Twelfth Night (2008) and The Tempest (2009). Michelle studied composition for two years under the instruction of Huck Hodge.

STUDY FOR SUBMERSIBLE.....RICHARD JOHNSON LOGAN-GREENE

STUDY FOR SUBMERSIBLE is a first attempt to compose for this newly created instrument. The piece explores the instrument's ability to subtly modify the sounds of metal pipes with water, and its mechanical percussive nature.

—Richard Johnson Logan-Greene

RICHARD JOHNSON LOGAN-GREENE is a composer, improviser and instrument maker. He is in the DMA program at the University of Washington, studying with Richard Karpen.

BOJĘ SIĘ CIEBIE, ŚLEPY WIERSZU (...)..... MARCIN PACZKOWSKI

Sarah Marroquin, *voice* / Yigit Kolat, *piano*

BOJĘ SIĘ CIEBIE, ŚLEPY WIERSZU (...) [I'm afraid of you, blind verse (...)] is a song set to the poem by Rafał Wojaczek. It explores expressive possibilities within a tonal-center-oriented harmonic approach. Below is the text with approximate literal translation.

—Marcin Paczkowski

Rafał Wojaczek

Boję się ciebie, ślepy wierszu (...)

[*I'm afraid of you, blind verse (...)*]

Boję się ciebie, ślepy wierszu
Boję się białego snu
Tak cię piszę, biały wierszu
a każda litera jest cyfrą lęku
Tak smakuję Jej ciało
nieobecne, odległe o wiorstę snu
Szron snu na wargach
i szorstkie podniebienie
jak szorstka skóra gwiazdy...

I'm afraid of you, blind verse
I'm afraid of the pale dream
I write you, just like this, blank verse
and every letter is a digit of a fear
I taste her body, just like this,
Distant, a mile of a dream away
Frost of a dream on the lips
and a rough palate
like a rough skin of a star...

STUDY FOR TWO SAXOPHONES AND ELECTRONICS No. 1 MARCIN PACZKOWSKI

Ivan Arteaga and Marcin Paczkowski, *saxophones*

This study is focused on using improvisation in both instrumental and electronic parts. The computer system is programmed to improvise along with the performers, not only responding to direct sound input, but also analyzing higher level musical gestures and using this data to generate appropriate responses.

—Marcin Paczkowski

Marcin Paczkowski (b. 1983 in Kraków, Poland) is a composer, conductor, and performer. In 2009 he received his Masters' degree from the Academy of Music in Krakow, Poland, where he studied composition with Wojciech Widlak and conducting with Rafal Deleka. He also attended Central Washington University (Ellensburg, WA) as an exchange student. Currently he is studying composition and computer music with Jaun Pampin and Richard Karpen at the University of Washington in Seattle. As the conductor he led number of premiere performances of new music: *Wampir* – a musical by Karol Nepelski and Waldemar Razniak, Jakub Ciupinski's *Suite* for orchestra and tape, Lukasz Pieprzyk's *My Passion* for orchestra, choir, video and electronics, as well as his own *Synchrofonía* for orchestra and electro-acoustic layer and *String*

Quartet No. 0.8. In 2008 and 2009 he contributed in developing software for the new performance devices for the Audio Art festival in Krakow. His compositions were performed on many composers' workshops and concerts in Poland and United States. In 2010 he was awarded 2nd prize in the 18th edition of Adam Didur all-Polish Composers' Competition. He is the co-founder of the contemporary chamber vocal ensemble *Pogratulujmy Mrowkom*, which frequently features contemporary composers' concerts. His performances with various ensembles include Academy of Music in Krakow Symphony Orchestra, *Orchestra Temporanea* ensemble and Central Washington University Symphony Orchestra. During 2006-2007 he was a recipient of a scholarship for artistic achievement from Lesser Poland Scholarship Foundation *Sapere Auso*.

KOLMETOS.....DOUG NIEMELA
[Computer-realized sound]

KOLMETOS came about from a short study of the dichotomy between manmade design forms and those of outward nature. The lines and textures of our cityscapes, technological devices, and visual communications have a distinct appeal when compared to those of the human body, earthly terrain, or weather phenomena (also appealing). Using sound as the communication medium, elements of design derived from each source is strewn across the audio scape at varying degrees of separation. In its most subtle form, sounds derived from the natural complexity of muscle movement are juxtaposed against the more mechanized human audiosphere.

—Doug Niemela

DOUG NIEMELA: Born in Gainesville, Florida. Bachelor of Arts, Interdisciplinary Humanities (art history, world literature), University of Maryland, College Park; Bass/Arranging studies with Bruce Gertz and Dick Lowell, Berklee College of Music, Boston, Massachusetts; Graphic artist, San Francisco, CA and Microsoft Corporation, Redmond, WA; Graduate music composition student, University of Washington School of Music, Seattle. Composition studies with Ken Ben-shoof, Juan Pampin, and Richard Karpen. Performances and works in Washington DC, Boston, San Francisco, Seattle. <http://students.washington.edu/dougn>

2010-2011 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

December 6, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

December 7, CarolFest. 7:30 PM, Meany Theater.

December 8, Studio Jazz Ensemble. 7:30 PM, Meany Theater.

December 9, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

December 9, Wind Ensemble, Symphonic and Concert Bands. 7:30 PM, Meany Theater.

December 10, University Symphony. 7:30 PM, Meany Theater.

December 11, Guest Artist Master Class: Jordan Anderson, double bass. 2:00 PM, Brechemin Auditorium.

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March 4, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

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May 20, Composers' Workshop. 7:30 PM, Walker-Ames Room.

