

Presents

The Composers' Workshop

7:30 PM, March 4, 2011

Brechemin Auditorium

PROGRAM

BOJE SIE CIEBIE, SLEPY WIERSZU (...)..... MARCIN PACZKOWSKI
Sarah Marroquin, *voice* / Yigit Kolat, *piano*

9 TO 5..... PERRY JONES

QUIDDITAS MICHELLE MCKENZIE
Colleen McElroy, *flute* / Kelsey Langlois, *oboe*
Aaron Azoze, *clarinet* / Dan Reisinger, *horn*
Brennan Carter, *trumpet* / Thomas Larson, *trombone*
Jeremy Ford, *euphonium* / Michelle McKenzie, *conductor*

OBJECT:SOUND ABBY ARESTY

ONTOLOGICAL ACCELERATOR JASON WELLS
Gabriella Vizzutti & Brian Pfeifer, *percussion*
Elizabeth Jolly & Kathleen Shin, *flute*
Sol Im & Min Kim, *violin*
Sonja Myklebust & Alex Ho, *cello*
Joshua Archibald-Seiffer & Yigit Kolat, *piano*
Marcin Paczkowski, *conductor*

Boje sie ciebie, slepy wierszu (...)..... poem by Rafal Wojaczek

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| <i>Boje sie ciebie, slepy wierszu (...)</i> | <i>I'm afraid of you, blind verse</i> |
| <i>Boje sie bialego snu</i> | <i>I'm afraid of the pale dream</i> |
| <i>Tak cie pisze, bialy wierszu</i> | <i>I write you, just like this, blank verse</i> |
| <i>A kazda litera jest cyfra leku</i> | <i>and every letter is a digit of a fear</i> |

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| <i>Tak smakuje Jej cialo</i> | <i>I taste her body, just like this,</i> |
| <i>Nieobecne, odlegle o wiorste snu</i> | <i>Distant, a mile of a dream away</i> |
| <i>Szron snu na wargach</i> | <i>Frost of a dream on the lips</i> |
| <i>I szorstkier podniebienie</i> | <i>and a rough palate</i> |
| <i>Jak szorstka skora gwiazdy...</i> | <i>like a rough skin of a star...</i> |

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 Juan Pampin and Richard Karpen at the University of Washington in Seattle, WA.

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*.

PERRY JONES has been composing music since age 10. He received his first formal composition training at Whitman College with John David Earnest. Perry is pursuing his Master of Music in Composition at the University of Washington. He has studied with Richard Karpen, Huck Hodge, and is a current student of Juan Pampin. Until 2010, Perry exclusively wrote in an acoustic medium, but has recently become fascinated with electronic music and is excited about all the new opportunities this field offers.

9 TO 5 is a piece that explores the potential effects of working in an occupation filled with redundancy and monotony. By using routine sounds as a gateway into an altered state of mind, one can more easily pass time. This piece is the composer's first large electronic work. Tonight's performance represents only the first portion of the piece.

QUIDDITAS is the essence of a thing. Stephen Dedalus, a James Joyce protagonist, calls it "whatness". The main idea was to extract a melody, this whatness, from prevalent moments in the beginning of the piece. These moments occur in dynamics, register, and articulation. Once all voices are established and have finished their rhetoric, the oboe whimsically leads the ensemble into a capricious middle section. It ends abruptly, and here each instrument receives and exchanges bits of a melodic line via those "moment" techniques.

MICHELLE MCKENZIE is currently an undergraduate in composition and music education. She became recipient of the Tufts scholarship, awarded by the composition division in the 2009-10 academic year. She studied two years under the instruction of Huck Hodge.

Seattle-based composer ABBY ARESTY is a doctoral student at the University of Washington, studying under Richard Karpen. She received her masters degree from the University of Michigan, and her bachelors 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.

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. 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 was *Green latex gloves on glass*. The second piece is *Needle, Tracing*.

ONTOLOGICAL ACCELERATOR is representative of the relationship between St. Anselm's Ontological Argument and the Large Hadron Collider (LHC); an argument for the existence of God, and a particle accelerator used by physicists

to study the smallest of particles—the fundamental building blocks of all things. The Ontological Argument uses the method of a priori proof (relying on intuition and reason), while the product of the LHC relies on a posteriori (justification dependent on experience or empirical evidence). Both of these share a similar goal—to prove something that is related to or explains the creation of matter. I became interested in the different ways I could explore this concept musically.

The form of this piece is derived from the process that occurs within the LHC: acceleration, collision, and exploration. The tam tams act as a central hub or sound source—simulating the collision, as well as the conditions shortly after the Big Bang. The sounds produced by the other instruments simulate the acceleration of protons/the premises of the argument, and within the exploration, they focus on different aspects of sounds produced by the tam tams—attempting to unveil certain particles/the conclusion of the argument. I have conceptually stretched the perception of time immediately after the collisions to create a means for exploration, with intent to reveal relationships between the selected instruments and the tam tams.

JASON WELLS is currently an undergraduate in music composition at the University of Washington, studying under Huck Hodge. His influences are derived from western philosophy, perception of form, and just intonation.

Upcoming Performance:

May 20, 2011: Composers' Workshop. 7:30 PM, Walker-Ames Room