

*presents*

## The Composers' Workshop

May 20, 2011

7:30 PM

Walker-Ames Room

### PROGRAM

*RÉFRACTIONS* pour Orgue Mécanique à Quatre Mains ..... JÉRÉMY JOLLEY  
Rose Whitmore, Jérémy T. Jolley

*RÉFRACTIONS* is written for Rose Whitmore and is conceived as three tableaux each exploring different textural possibilities of the mechanical organ. The first tableau focuses on the use of the stops towards a continuous transformation of timbre punctuated by a repeating chord, the second presents a polyphonic texture fragmented by a monody framed into a static structure, and the third is not written yet but is planned to project the melodic material of the second tableau into the sound world of the first.

French-American composer and co-artistic director of the Seattle Modern Orchestra, JÉRÉMY JOLLEY was born in Lyon, France. He moved to Seattle to pursue composition studies and received his Bachelor of Arts and Master of Music degrees in Composition from the University of Washington, where he studied composition primarily with Joël-François Durand, electronic music with Juan Pampin, and classical guitar with Steven Novacek. Mr. Jolley has been the recipient of the Brechemin Scholarship in Music in 2006 and 2007, as well as the William Bergsma Endowment for Excellence in Music Composition in 2006. He followed the master classes of Brian Ferneyhough, Pierluigi Billone at the 2010 *Darmstadt Internationalen Ferienkurse*.

---

*ONTOGENESIS* ..... YIĞIT KOLAT

Ah-ra Yoo

The term *ontogenesis* describes the origin and the development of an organism. Such a process serves as the main idea of the piece: a simple pattern is treated as an evolving embryo whose fate constitutes the form of the music. A series of melodic lines function as the regulators of the embryonic growth, supporting or halting the developmental process by changing the cognitive importance of the pattern throughout the piece. However, at a certain point, the lines somehow cease to function properly, leading the organism growth uncontrollably. The pattern begins to take over the music by abruptly cutting the melodic lines, dominating them and eventually threatening their very existence. The domination of the now-mature organism is soon ended by the reminiscence of the most important motivic elements of the music: their second comings gradually push the rebelling pattern to its former, “tamed” structure. The relationship between melodic lines and the repeating pattern also functions as a political allegory, referring to the unbalanced political atmosphere in composer's native country.

A native of Ankara, Turkey, YIĞIT KOLAT is a DMA student, studying with Joël-François Durand. His music has been performed by various groups and artists including Argento New Music Project of Columbia University, Peter Sheppard-Skaerved and Aaron Shorr of the Royal Academy of Music and Presidential Symphony Orchestra of Turkey.

---

*DIMINUTION CYCLE* .....JEFF BOWEN

Susanna Valleau

*DIMINUTION CYCLE* is a study treating a sequence of thirteen dyads, which appears in the pedals roughly halfway through the piece and which is presented again as a more-or-less melodic gesture in the final moments. Harmonic and rhythmic material is drawn from the timbral qualities and acoustical beating patterns of these dyads and used throughout the piece. The title *Diminution Cycle* refers specifically to the treatment of the temporal proportions extracted from these beating patterns, which first serve as durations for larger sections, but which are "diminished" over the course of the piece so that they eventually provide the rhythmic values for the final statement of the dyad sequence. Wave-like motives and static pitches illustrate the push and pull of various tempi--also derived from these dyads--and gradual trends in density and

rhythmic complexity interact with this process of diminution as the piece moves towards the final presentation of the sequence.

JEFF BOWEN is a guitarist and composer in the first year of the master's program in Composition at the University of Washington. Jeff earned his BA in Music at Stanford University, where he studied composition with Jaroslaw Kapuscinski and Mark Applebaum, and classical guitar performance with Charles Ferguson. He is continuing his composition studies at UW under Joël-François Durand.

---

*CONCENTRICITY*..... JOSH ARCHIBALD-SEIFFER  
Laura Ouimette

*CONCENTRICITY* consists of three sonic archetypes, or “sound families”: slowly-evolving chords (paired with rapid murmuring figures), sharp and sporadic articulations, and a lyrical monophonic melody. This series of sound families is cycled through three times in the same order, and each iteration of the series is longer and more complex than the previous one. This allows more time and material into each cycle from which smooth transitions can be made between the initially very disparate sounds. The musical materials used to embody each sound family remain similar across the cycles, but they do develop and evolve as the piece progresses, creating broad structural trajectories.

JOSH ARCHIBALD-SEIFFER is a first-year master’s student in Music Composition at the University of Washington. He completed his B.A. in Music with a concentration in Music Composition at Stanford University with departmental honors under the guidance of Brian Ferneyhough and Mark Applebaum. Among his musical accolades are the 2010 Carolyn Applebaum Memorial Award, the 2010 Robert M. Golden Medal for Excellence in the Humanities and Creative Arts for his *Piano Trio*, first-place finishes in the national student composition contests run by the Music Teachers’ National Association and the National Federation of Music Clubs for his piece for string quartet, *Introspection and Rondo*, and a Merit Award for Composition in the ARTS Recognition Talent Search, sponsored by the National Foundation for the Advancement of the Arts. His music has been performed by ensembles such as Beta Collide, sfSound, the Stanford Faculty Piano Trio, and the Texas State University Faculty String Quartet. Josh is currently a student of Joël-François Durand.

---

STILL, EARLY .....MARCIN PĄCZKOWSKI

Ivan Arteaga - *alto saxophone*  
Chris Lewis - *trumpet*  
Colin Pulkrabek - *trombone*  
Dan Remme - *French horn*  
Marcin Pączkowski - *live electronics*

A galaxy is a massive system, held together by gravitational attraction. It consists of stars, stellar remnants and cosmic dust. But each galaxy has yet another important, though maybe only postulated to exist component: the dark matter.

MARCIN PĄCZKOWSKI (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 Delekta. He also attended Central Washington University (Ellensburg, WA) as an exchange student. Currently he is studying composition and computer music with Richard Karpen and Jaun Pampin 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 received 2nd prize in the 18th edition of Adam Didur all-Polish Composers' Competition.