

Presents the

CONTEMPORARY GROUP
Jonathan Pasternack, *Director*

November 16, 2011

7:30 PM

Meany Studio Theater

PROGRAM

PIERCING THE VEIL OF KINDNESS ABBY ARESTY (b. 1982)

Daria Binkowski, *flute/bass flute*

BOSTON FANCIES STEVEN STUCKY (b. 1949)

Erin Bodnar, *conductor*

Elizabeth Jolly, *flute/alto flute*

Ben Fowler, *clarinet/bass clarinet*

Brian Pfeifer, *percussion*

Brooks Tran, *piano*

Allion Salvador, *violin*

Elisa Clegg, *viola*

Sonja Myklebust, *cello*

POINTS AND DISINTEGRATION SHIH-WEI LO (b. 1985)

Marcin Pączkowski, *conductor*

Allion Salvador, *violin*

David Colmenares, *viola*

Elizabeth Jolly, *flute*

Adrian Swan, *bass*

Group Improvisation featuring students of Cuong Vu

Ivan Arteaga, *alto sax*

Cameron Sharif, *piano*

Evan Woodle, *drums*

ABBY ARESTY – *PIERCING THE VEIL OF KINDNESS*

PIERCING THE VEIL OF KINDNESS has its origins in a review of one of the Aspen Contemporary Ensemble's performances in the summer of 2006. The critic, who was assigned to a new music concert despite her ambivalence towards contemporary music, was put off by the raucous sounds the group produced, and declared the entire ensemble a bunch of "screaming banshees." She specifically pointed her finger at the flutist, Daria Binkowski, accusing her of "piercing the veil of kindness" in the flute's upper register. This piece is a musical embodiment of that quotation. The live flute part contains primarily "traditional" music that is interrupted, or pierced, by the electronic score that was composed using improvised extended techniques and sounds recorded by Daria on the bass and C flutes. *PIERCING THE VEIL OF KINDNESS* was written for Daria Binkowski and was commissioned by the Hanson Institute for American Music of the Eastman School of Music at the University of Rochester.

STEVEN STUCKY – *BOSTON FANCIES*

BOSTON FANCIES is a string of seven miniatures, played without pause and lasting together about 15 minutes. All the movements are based at least partly on a 12-note theme announced at the outset (though there is no classical serial technique). The music is scored for flute (alternating with alto flute), clarinet (alternating with bass), a percussionist, piano, violin, viola, and cello. The seven movements comprise two interlocking series, titled Ritornelli and Fancies. The ritornelli, all in fast tempo, serve as introduction, linking interludes, and coda; but, unlike their Baroque namesake, they avoid literal repetition in favor of a thorough recomposing of the materials on each recurrence. The "fancies," all slow, are so called both because they unfold in free, capricious forms, with none of the hard edges of the ritornelli, and because they give scope for soloistic elaboration. In contrast to the lean, unanimous manner of the fast movements, the fancies focus more intimately on subgroups of the ensemble: strings in the First Fancy, percussion (i.e., marimba and piano) in the Second, flute and clarinet in the Third.

SHIH-WEI LO – *POINTS AND DISINTEGRATION*

In *POINTS AND DISINTEGRATION*, the tension formed by points is gradually disintegrated through certain processes which lead the music into a more linear state. The most frequently utilized pitch classes in this piece come from the chromatic space from G to C[#], and the pitches A and B are always utilized as points of departure and/or arrival.

BIOGRAPHIES

Seattle-based composer and sound artist ABBY ARESTY investigates the world through its sounds. Her work crosses paths with diverse disciplines, and includes interdisciplinary collaborations in dance, film, and music. Aresty's music has been performed across the U.S. and abroad, and she has received commissions from the Hanson Institute for American Music and the Ossia New Music Ensemble at the Eastman School of Music. Her works and collaborations have been featured in the International Computer Music Conference, in Montreal, and the ImageMovementSound Festival in Rochester, NY. Aresty writes both acoustic and computer music, and has studied with composers Richard Karpen, Bright Sheng, Michael Daugherty, and Ricardo Zohn-Muldoon. She has studied computer music with composers Juan Pampin, Josh Parmenter, Evan Chambers, Erik Santos and Allan Schindler. Aresty earned her bachelor's degree in composition at the Eastman School of Music, her master's degree at the University of Michigan and is a doctoral student at the University of Washington.

STEVEN STUCKY, born in 1949, has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He is also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic: in 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005. Steven Stucky has taught at Cornell University since 1980 and now serves as Given Foundation Professor of Composition. He has also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutosławski's music, he is a recipient of the Lutosławski Society's medal. He is a frequent guest at colleges and conservatories, and his works appear on the programmes of the world's major orchestras.

Born in Pingtung, Taiwan, SHIH-WEI LO is currently working on his Master's Degree in Music Composition at the University of Washington, studying with Juan Pampin and Richard Karpen. His study at UW also involves the research of electronic music and collaboration of interdisciplinary arts at the Center for Digital Arts and Experimental Media (DXARTS). He received his Bachelor of Fine Arts in Music Composition and Theory from National Taiwan Normal University, under the instruction of Ching-Wen Chao.

Versatile and adventurous, flutist DARIA BINKOWSKI enjoys a multi-faceted performance career around the world. Currently based in America, she held principal flute positions with the National Center for the Performing Arts Concert Orchestra in Beijing, China and the Hyogo Performing Arts Center Orchestra in Nishinomiya, Japan. Daria is devoted to the development and

performance of contemporary music, especially that of emerging young composers. Daria was a founding member of the Talea Ensemble, a contemporary music group based in New York City, and has performed with the Aspen Contemporary Ensemble, Signal Ensemble, and the McGill Contemporary Ensemble, among others. She has given masterclasses and talks both on traditional flute technique and contemporary flute practice for performers and composers across North America. In addition to her performance activities, Daria recently ventured into the realm of electronic improvisation and hopes to expand her performances in the future.

ERIN BODNAR is currently pursuing a Doctor of Musical Arts degree in instrumental conducting at the University of Washington, studying with Timothy Salzman. She received a Master of Music in wind conducting from the University of North Texas and a Bachelor of Music in music education from the University of Victoria. Recently, Erin was one of three doctoral conducting students who participated in a masterclass with Maestro Gerard Schwarz at the College Band Directors National Association Conference. In 2010 she was chosen as one of three Young Conductors for the National Band Association's Young Conductor and Composer Mentorship Project. She excelled at teaching both middle and high school band in Alberta, Canada for which she received the Keith Mann Young Band Director's Award and the prestigious Edwin Parr First Year Teacher Award.

MARCIN PAĆZKOWSKI (b. 1983 in Kraków, Poland) is a composer, conductor, and performer. He received his Masters' degrees from the Academy of Music in Kraków, Poland (composition, conducting), and from University of Washington (composition). Currently he is a PhD student in the Center for Digital Art And Experimental Media (DXARTS). As a conductor and performer he is involved in performances of new music, often engaging electronic media. 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. His performances with various ensembles include Academy of Music in Kraków Symphony Orchestra, Orchestra Temporanea ensemble and Central Washington University Symphony Orchestra.

Upcoming contemporary music concerts at the University of Washington:

- December 9, 2011: Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- February 14, 2012: Contemporary Group. 7:30 PM, Meany Theater.
- March 9, 2012: Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- April 25, 2012: DXArts. 7:30 PM, Meany Theater.
- May 23, 2012: Contemporary Group. 7:30 PM, Meany Studio Theater.
- May 25, 2012: Composers' Workshop. 7:30 PM, Brechemin Auditorium.