

P76  
1995  
5-26

# **ProConArt**

*New Music by Local Composers*

**Friday, May 26, 8pm  
Brechemin Auditorium  
UW School of Music**

DAT# 12,611  
CASS# 12,612

CASS B ↓

DAT ID 2 *floating with tortoise on sky* (1995) Ron Averill (9'57)  
for disklavier and synthesizer  
Benjamin Carson, Disklavier

ID 8 *East Wind* (1994-5) Donald J. Ankney (8'08)  
for Oboe, Piano, and Electronics  
Lauri Blouke, Oboe  
Krista-Dawn Jenner, Piano

ID 3 *A Seed in Silence* (1995) Nancy Bondurant (5'30)  
for Wind Quintet  
Brian Fairbanks, Flute  
Scott Perry, Oboe  
Thuc Nygen, Clarinet  
Donald J. Ankney, Horn  
Nancy Bondurant, Bassoon

ID 9 *Snowgoose Just Noise, Medium Rare* (1995) Chad Hanson (3'45)  
Kevin Karnes, trombone  
Chad Hanson, remote control

ID 4 *Prelude Four for Piano* (1995) Benjamin Carson (6'45)  
Benjamin Carson, Piano

ID 10 *Scenes from Genji* (1995) Sumiko Sato (14'18)  
for Koto, Flute, and Prepared/Unprepared Piano  
i. Fireflies  
ii. Asagao (Morning Glory)  
iii. Interlude — rites of passage  
iv. Channel-bouys  
v. Heartvine

ID 5 *Céntico* (1995) Joaquim Freir (8'20)  
for Computer-generated sound

ID 6 *Allusions* (1995) Donald J. Ankney (11'39)  
for Oboe and Tape  
I. Dream  
II. Deferred  
III. Epilogue

Benjamin Carson, Koto  
Nancy Miles, Flute  
Sumiko Sato, Piano

Stina Dragovich, Oboe

ID 11 *painting legs on the snake* (1993) Ron Averill (16'02)  
for computer-realized sounds  
i. (curtain opens to reveal) the dark continent  
ii. monk wandering westerly  
iii. prelude (fade to black)

—INTERMISSION—

CASS A ↑

### floating with tortoise on sky & painting legs on the snake

As the century draws to a close, I become increasingly convinced that the piano is primarily a tonal instrument. The keyboard is terminally trapped in equal temperament, a tuning system designed for tonality; many of the timbral manipulations which make contemporary music interesting to me are not easily achieved by the piano. Yet the piano continues to dominate new music concerts, remaining popular with composers and performers, myself included. Not wanting to abandon the instrument entirely, I composed painting legs on the snake, an electronic piece using sampled piano sounds. By manipulating the sampled piano on a NeXT computer, I was able to overcome the pitch and timbral limitations of an acoustic piano. The title refers to engaging in a futile exercise, an apt description of my feelings about composing for piano at that time. floating with tortoise on sky provides a different solution, expanding the tonal and timbral palettes of an acoustic piano with a synthesizer using manipulated piano samples. The performer is able to communicate with the synthesizer through the MAX composing program, thus causing the electronic portion of the music to be cued by the live portion, rather than the other way around. As a result of the electronic tonal and timbral enhancements, the piano is able to remain more-or-less tonal, while the piece overall remains consistent with my own musical language. Unlike the futile exercise of painting legs on the snake, floating with tortoise on sky became a celebration of the future of the piano in my composing.

### A Seed in Silence

A Seed in Silence is based on a small core of sound, C, B, Bb, D - a 'seed' if you will. The work is about this seed and how the sound grows using the various devices available to the composer - dynamics, rhythm, melody, and harmony. Many of the rhythms are jazz-based with just a shade of the blues.

### Céntico

Céntico was realized in a NeXT computer at the School of Music Computer Center, University of Washington, using the Csound and Lisp languages. Sound Materials were derived from sampled oboe, timpani, and thunder, and were later edited and enhanced using the RT software. The voice part comes from the soprano DÍbora Batista reciting a religious folk text in Portuguese. Some materials were stretched using the unit generator Sndwarp developed by Richard Karpen. This piece was synthesized based on LPC analyses of the whole text as well as analysis of words such as promessas, dignos, alcanfar, por nós (promises, deserving, achieve, for us), some syllables and fragments of words, and the analysis of sampled sounds. Final Editing was made using the RT program.

Céntico is a narrative piece inspired by peasants' manifests struggling for land. In the end, the only thing all countryside people can count on is the rain that comes every year.

### Allusions

Every once in a while, a composer stumbles on a piece that is inspired by an intensely personal matter. The creation of such a work becomes a labor not of creation, but of Love, and it becomes impossible to separate oneself from the piece, and the drive to create it can threaten to consume the creator.

For me, this is such a piece. Though one of my largest scale works to date, I composed the work, from start to finish, in the space of about a month.

The title, like in many of my works, has a double meaning. In this case, a double allusion. The first allusion is to a collection of audio texts that I had originally intended on including in the work- Martin Luther King's *I Have A Dream*, the announcement of the assassination of John F. Kennedy, and Reagan's speech following the destruction of the Space Shuttle Challenger.

These texts together seemed to match a poem by Langston Hughes, *A Dream Deferred*, and thus the movement titles, and the second meaning of the piece.

The second and third movements are to be played without interruption.

## East Wind

In many ways, writing this piece is both the most difficult and most important thing I've ever done. It began as attempt to set/respond to a text by Lauri Blouke, a task far more formidable than I could had ever imagined. The piece on tonight's program represents my fourth effort to do so.

The technical difficulties I encountered when writing East Wind were not at all formidable. I did have to deal with a much higher level of abstraction than in my previous works, but that was but a small step when compared to the level of personal growth required to create this music.

Lauri's text became a pivotal part of our relationship, something that was highly meaningful to both of us, but in extremely different ways. In writing this piece for the author of the text, this contrast of meaning became tremendously problematic. How could I, as a composer, write a piece of music that matched my own conception of the poem while incorporating hers as well?

In the end, I found that the only way I could create such a piece was to give away the part of myself that I put into the piece, writing the piece completely, and wholeheartedly for Lauri. In doing so, I gave her not only the music, but the part of myself that goes with it. In this case, with as much as this music means to me, that is no small part.

And so, for only the second time in my life, I find myself dedicating a piece of music. East Wind was both written for, and dedicated to Lauri E. Blouke.

Where have I felt this wind before?  
Years have past, and friends have passed,  
And the sky isn't sea blue anymore.

The breeze enwraps me like a sub-lunar lover.  
He squeezes me, feigning love, holding me fast.  
This is not the embrace of a brazen brother.

I am surrounded by a Witch's Ring,  
Terror of the faces around me,  
I pray I would open my mouth to sing,

A serenade to a path of glorious escape,  
To an elven realm of golden trees,  
This is the road I must fake.

Only gentle breezes can waver in the leaves,  
My brother and I make footprints in the ground, and he holds my hand,  
The elf king and I a path through the forest weave.

The quiet melodies of life through the trees persist,  
In this lush lotus land, this enchanting land,  
Where even the snake is green gold and all are sun kissed.

I am the only witness to this scene.

Lauri E. Blouke 1994

## Snowgoose Just Noise, Medium Rare

This piece was conceived as a sort of dialogue between a VCR and a trombone. In order to have a successful dialogue, the two parties should be speaking a common language. The language here is improvisation. Improvisation was chosen because I feel that the great majority of scripted dialogue is unbelievable AS dialogue. The method is simple: I will be "playing" the VCR like a musical instrument via remote control. Kevin will be reacting to this. In turn, I will react to his part of the "conversation" by manipulating the video further, and so on. The VCR machine sounds will also be amplified for emphasis. The net result is that, for a short while, these two "mediums" will join together. It's an unlikely duet, but hopefully an interesting one.

The content of the video--the dancer--was chosen for its neutrality; there is motion that allows for the visual manifestation of the remote manipulations, but no interfering story, character or such. During rehearsal, thanks to Kevin's input, the original prepared video (which I spent a lot of time editing) was found unsatisfactory due to its length and familiar content. We fell into a video / accompanist trap which I should have seen coming. I've learned a lot from this piece, both technically and logistically. In that sense, it has already proved its technically and logistically. In that sense, it has already proved its worth.

The piece is in three movements. In the first movement, the remote control leads the action. In the second, the trombone takes the lead, and in the third is the dialogue between the two players.

## Scenes from Genji

Some parts of the piano is prepared with a cloth pin and erasers for alternative timbres.

Genji is the main character from a Japanese romantic novel on court family, written by Murasaki Shikibu in the eleventh century.

Special thanks to Clare Carson, Ben Carson, Nancy Miles, and RR Hardware of Roosevelt.