

WMCIRC CD# 15,203

presents

The Composers' Workshop

7:30 PM, May 26, 2006

BRECHEMIN AUDITORIUM

CD# 15,204

PROGRAM

- 1] *Comments, Doug Niemela*
- 2] **10 short piano pieces (2006) For piano** 11:35 John Teske

Piano: Tonya Siderius

10 short piano pieces is a study of ten distinct yet interrelated sound worlds. Each short movement aims for unity and coherence in addition to the multiple relationships to other movements.

John Teske is junior at the University of Washington studying composition under Joel-Francois Durand. John has also studied composition with Juan Pampin, Brian Cobb and Tom Baker while studying double bass performance during his first two years at the UW. John has had works featured at the Seattle Composers Salon and pieces premiered at the Marrowstone Music Festival in Bellingham. In addition to his classical work, John writes and performs with art-electronica duo tete octet and enjoys circuit-bending children's toys as a means of exploring new sounds and textures.

- 3] **Mordent Suite (2006) For Flute, Bass Clarinet, Trumpet, Violin and Cello** 6:38 Katie Freeze
- Flute: Samantha Bosch / Bass Clarinet: Mathew Nelson / Trumpet: Shelly Devlin*
Violin: Lauren Roth / Cello: Ruth Marshall

Mordent Suite

1. Chaconne
2. Courante
3. Sarabande
4. Gigue

The Mordent Suite comprises four miniature movements whose qualities are loosely based on traditional dances of the Baroque suite, and whose spirit is inspired by the Baroque ornament from which the suite takes its name. Each dance is meant to be like ornament in and of itself, self-contained and focused, manifesting aspects of the mordent's structure.

Katie Freeze is a graduate student in music composition, studying with Joel Durand.

- 4] **dripping a drip (2005) For computer realized sound** 5:14 Brian Cobb
- Narrator: Doug Niemela (pre recorded)*

A being cannot avoid the affect that nature has on its life experience. Such things as temperature, moisture, landscape, and sound, attributes of a seemingly endless variety change one's daily outlook of the surrounding world. Over time, these elements gain and lose focus depending on one's frame of mind, the time of year, and geographical location. This work focuses on a particular situation, which can be described as following a sequence of thoughts, which stem from a natural occurrence or thing. Through the course of events, which are filtered through the human imagination, connections are made between the concrete and the abstract. The sound of a drip is the natural occurrence that pre-

cipitated my creative process. *Dripping a drip* captures the transformation of a natural sound into the abstract concept of evolution, which is again transformed into a concrete setting as a poem. In other words-- *the drip sparks inspiration-the inspiration sparks words-those words are accumulated in manner that constitutes a poem.*

Brian Cobb is a composer, educator, and double bassist. He received a Bachelor's Degree in Composition from Berklee College of Music and a Master's Degree in Composition from the University of Massachusetts, Amherst. He is currently wrapping up his D.M.A. in Composition at the University of Washington. Brian has studied composition with Salvatore Macchia, John Bavicchi, Robert Stern, Dennis Leclair, Juan Pampin, and Diane Thome, and music theory with John Rahn and Jonathan Bernard. His music has been performed in the Netherlands, Boston, Minneapolis, Seattle and New York City. Brian has written works for orchestra, electronic media, string quartet, wind ensemble, voice, and other chamber music settings. In 2003 he was commissioned to compose a work for saxophone and piano, titled "in a far country," which was premiered by saxophonist Chien-Kwan Lin and pianist Pi Lin at the 2003 World Saxophone Congress in Minneapolis, MN. This month Brian presented a concert of his music at the University of Washington, which included the world premiere of his dissertation, "Campfire Songs".

5 **Dead End (2006)** *For violin and piano*.....17:53.....Nicole Delaittre
Violinist: Paris Hurley / Pianist: Nicole DeLaittre

In my piece, I have tried to find a way to react to the structural principles that Xenakis used in *Jonchaies* (1977). Since his piece stays away from obvious motivic relationships, the structural weight functions predominantly in closed off slabs. The goals of each section, like in my model, are in tactile, sonic, and visual perceptions. The lyrical operates within a different domain, having more to do with a huge force rather than a phrase. The difference is that his piece had to do with violence. Mine has to do with loss, blackness, and sickness.

Nicole Delaittre is a graduate composition student studying with Joel Durand.

6 **Theonity (edit 2006)** *For computer realized quadraphonic sound*14:15..... Douglas Niemela

Throughout the ages, the imaginary realm of religion and spirituality has been the cause behind great physical human action. We see this in the daily news of our time. Using a quadraphonic image, the audience is exposed to an abstract depiction of the mental or inner state of three world-class spiritualities from the rear of the hall. Abstractions of resulting physical human actions come from the front image of the quadraphonic field. Through this presentation, a picture of the inner workings of the mind meets the outside world in abstract historical events.

Douglas Niemela was born in Gainesville, Florida. Trumpet studies, age 8. Earned a Bachelor of Arts, Interdisciplinary Humanities, University of Maryland, College Park; Bass/Arranging studies, Berklee College of Music, Boston, Massachusetts; Former graphic artist, San Francisco, CA.; Graduate music composition student, University of Washington School of Music, Seattle. Doug has been a past student of Bill Potts and Dick Lowell (arranging), J.R. Salamanca (literature). Composition studies with Ken Benshoof, Juan Pampin, and Richard Karpen. Performances and works in Washington DC, Boston, San Francisco, Seattle.