

Compact Disc
CG57
2018
3-10



Composition Studio
March 10, 2018, 7:30 pm
Brechemin Auditorium

UW School of Music

05# 17,990

1 - remarks, Huck Hodge

2 - reading, Webbon

3 The most important meal of the day 10:03

Daniel Webbon

Violin - Janna Webbon
Clarinet - Caitlin Beare
Melodica - Daniel Webbon

4 remarks, Leavens

5 Invocations on the colors of a sunset 7:55

Bradley Leavens

Bradley Leavens, horn

6 Wanderings(s) 6:10

Caitlin Beare and Connor Walden

Clarinet - Caitlin Beare
Percussion - Connor Walden

7 remarks, Farris

8 Stairway to Eudaimonia, for Cello Quartet 10:09

Ryan Farris

I. Graph in Unison
Walking Music #1
II. Dance & Hymn
Walking Music #2
III. Invertible Graph

Ryan Farris, Michael King, Peter Tracy, & Chris Young, cellos

9 Linoleum 14:57

Emerson Wahl

Clarinet - Caitlin Beare
Dancers - Zakkir A. Rahman, Gal Snir, Selorm Tamakloe
Guitar - Elias (Bunky) Hampton
Percussion - Emerson Wahl

10 After the Storm 10:21

Matt Carr

Guitar - Elias Hampton
Bass - Tony Lefaive
Drums - Matt Carr
Instrument Detuner - Kellie Carr

Program notes:

The most important meal of the day takes the form of a guided improvisation. The performers have a score of sorts but it is nothing more than a set of three text passages from Thomas Pynchon's *Gravity's Rainbow*. Prior to tonight's performance the players used traditionally notated musical excerpts to help them form a communal improvisational language.

Wandering(s) for two players and sound installation explores the sonic, physical, and psychological trajectory of moving from congruency to incongruency and back to congruency. Although the players are always aware of one another, gradations of interaction - both social and musical - oscillate throughout, as they navigate and respond to a landscape that is at once familiar and unnerving.

Stairway to Eudaimonia explores different modes of structured improvisation in an ensemble. In the first movement the ensemble is given a graphic score which we will attempt to interpret together as a unit. After we have literally moved to a new place, a dance begins, in which the rhythms are strictly notated out but the pitches are to be improvised. A transition where the performers are each given different shapes to interpret and a brief unison chorale leads us to the hymn, where in a reverse of the dance, the pitches have been exactly notated but the rhythms of each individual are to be improvised. After we have moved again (in a game of music chairs), the third movement is a graph in two parts which will be read forwards by half the group and backwards by the other half, attempting to achieve maximum independence.

Linoleum is the sonic representation of a love story between two extra-terrestrial beings. Their domicile is near the Gesualdo Waterfall on the western side of planet Linoleum. Elements of indeterminacy in rhythm, movement, and (sometimes) pitch coincide with the often transient nature of human relationships, and love.

After the Storm is a composition/improvisation that explores what would it be like to improvise on instruments whose tuning rapidly changes. My inspiration for this composition comes from my experience growing up in Mississippi and Louisiana where hurricanes frequently devastate the gulf coast. During hurricane Katrina, many musicians had to leave their instruments behind in the flood. In some cases, the waters created great sounding cymbals and drums, but most instruments were utterly destroyed. We begin the piece with a Gershwin like opening melody reminiscent of the 1920's Tin Pan Alley composers. This is played in the style of an ECM Paul Motian Trio recording, followed by a guided improvisation. The inspiration for the improvisation section comes from my fascination with the music of Ligeti and with noise rock, both of which venture into sonic soundscapes and densely clustered notes. During the improvisation, the piece's different sections are queued by the performers doing the tuning alterations. Following the improvisation, a reprise of the opening melody will be played again, but will be drastically different, as if playing your instrument after a hurricane.