

DAT 13.133

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presents

P 76

1997

12-5

PROCONART

December 5, 1997

8:00 PM

Brechemin Auditorium

PROGRAM

DAT
ID 1

BASILIAN.....2:55.....Erick Borling

Kendra Dupuy, *viola* / Richard Evans, *cello* / Ryan Hare, *bassoon*

Nick DeNunzio & Dan Kretz, *trombones* / Linda Antas, *conductor*

ID 2

COMPOSITION B FOR SOLO PIANO.....6:32.....Eric Flesher

Ming Tsu, *piano*

ID 3

FOR TIME AND ALL ETERNITY.....4:00.....Donald J. Ankney

ID 4

WYOMING BUS STOP.....7:32.....Peter Spotts

Spencer Arnot & Simon Poon, *high male voices*

Anthony Balducci & Peter Spotts, *low male voices*

Colleen Young, *piano*

INTERMISSION

ID 6

CANZONA FOR OBOE AND CELLO.....11:35.....Ryan Hare

Darlene Franz, *oboe* / Peter Williams, *cello*

ID 7

STILL, YET, AGAIN.....8:30.....Linda Antas

copy A
B

ID 8

ANONYMOUS HIERONYMOUS.....9:47.....Nir Sadovnik

Dimitri Cervo, *piano*

Erick Borling has played trumpet in a variety of internationally renowned ensembles. He is a composition major at the UW and has studied with Ken Benshoof. He is currently studying with John Rahn.

Composition B for Solo Piano was written in the months of June and July of 1997. It is the second in a series of three pieces, all created from the same basic source material: the first work is for chamber strings, the third (in progress) is for two pianos.

The piece consists of three large sections. The first section is freely composed. The second section then reworks the music of the first, while the third recasts alternating parts of the first two sections. My intention was not to create the impression of thematic variations. Instead, a series of temporal/spatial variations results, in which elements like melodic gesture are abstracted as a shape that can later be applied to other musical parameters, such as tempo changes.

The work was premiered by Ming Tsu in September, 1997 in Berlin, Germany.

Eric Flesher was born in 1968 in Princeton, New Jersey. He holds a Bachelor of Music degree in Composition from California State University, Northridge, where he studied with Aurelio de la Vega, Daniel Kessner, and Frank Campo. In 1995, he received a Master of Philosophy degree in Musical Composition from the University of Cambridge, after completing his studies with Alexander Goehr and Hugh Wood. He is currently a doctoral student of Joël-François Durand. His compositions have been performed in the United Kingdom, Germany, and the U.S..

Wyoming Bus Stop puts into music impressions of the land around Casper, Wyoming which the composer experienced during a layover on the always-inspiring Greyhound bus.

Peter Spotts is an undergraduate student of music composition at the UW. He has composed music for theater and dance, and has played synthesizers in the wonderful rock group Dodi. In his music, as in life, he combines the primitive with the abstract, and sees the sacred as permeating the mundane. Peter lives in Seattle with his wife and cat and a roomful of outdated electronic machinery.

Canzona for Oboe and Cello is comprised of a single movement in two parts, slow and then fast. Despite the archaic title, there are no intentional references to music written earlier than the 20th Century. However, there are a couple of references to Sibelius' Fourth Symphony which are incon-

spicuously woven into the musical fabric. The title "Canzona" was chosen for its suggestion of a predominantly lyrical, polyphonic instrumental work.

Ryan Hare, originally from Reno, Nevada, is currently a DMA student in composition, and also a bassoonist and a teaching assistant in music theory. At the UW he has studied composition with Joël-François Durand, Diane Thome, and Richard Karpen. His previous degrees come from the Oregon State University, where he studied with Ron Jeffers, and from Ithaca College, where he studied with Greg Woodward. Other compositional studies were taken with Shulamit Ran and Jacob Druckman, both guest composers at Ithaca College, and Brian Ferneyhough and Paul-Heinz Dittrich at the 1996 Darmstadt Ferienkurse fuer Neue Musik.

Still, Yet, Again could not have been composed without the assistance of Elizabeth Purswell, Brett Battey, Chad Kirby, and Richard Karpen. The composer wishes to thank each of them.

Linda Antas received her Bachelor of Music (1994) and Master of Music (1996) degrees in composition from the University of Illinois at Urbana-Champaign. Her primary composition teachers there were Salvatore Martirano and Morgan Powell. During her graduate work at the University of Illinois, she was a teaching assistant, course instructor, and served as president of The Group for New Music. She worked as a lab assistant in CAMIL (Computer-Assisted Music Instruction Lab), and began her studies of electronic music in the Experimental Music Studios and the Computer Music Project. Linda is currently a Graduate Staff Assistant at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) at the UW. She has studied composition at the UW with Richard Karpen and Diane Thome, and wishes to focus her doctoral studies on computer music.

Anonymous Hieronymous reflects the composer's fascination with Hieronymous Bosch's symbolic reality, in which the surreal images he portrays hold a hidden meaning based on puns, religious connotations, and the beliefs of a medieval gnostic sect. This is not a program piece and is not based directly on any of his works. It is my way of dealing with the paradox of linear, trivial reality interacting with surrealism, sarcasm, and faith, as often found in his paintings.

Nir Sadovnik is a composition major at the UW. He has studied composition with Ken Benshoof and jazz piano with Marc Seales. His works include "Songs for a Sacred Pot" for solo piano and "Lena Goes Jet Set" for a jazz combo.