

NONCIRC CD 15,526

Presents

The Composers' Workshop

November 30, 2007

7:30 PM

BRECHEMIN AUDITORIUM

CD 15,527

1) remarks, Wyatt Fletcher PROGRAM

2) 3. for flute, oboe, and alto saxophone 6:11 JOSEPH SCHULTZ
Chung-Lin Lee, flute / Chris Aagaard, oboe / Scott Macpherson, alto saxophone
Joseph Schultz, conductor

JOSEPH SCHULTZ is an undergraduate at the University of Washington studying music composition. For the first two quarters of his degree he studied with Joshua Parmenter. He is currently studying with Joel Durand.

3) LITTLE BIT, for english cor anglais and live electronics 3:08 RICHARD JOHNSON
Richard Johnson, english cor anglais

4) UNDER HEAVEN, computer piece 5:40 RICHARD JOHNSON

UNDER HEAVEN is inspired by a poem of the same title by Elizabeth Frost and uses recordings of her reading the poem.

<i>We all know the truth. Craving something after, we make a dance of hunger, quilt it with endless artifice. We find what we have to, the foretaste of a better place, chocolate in dark bricks waits for the tongue. The swift cold</i>	<i>of Chardonnay: heaven, we say. Maybe the newborn still knows, blue and birdlike in its fever, the hands' first dissent tracing the shapes of the body. Here belief hangs from a trellis, bright as impatiens, and all we can do is rename what we see: caprice</i>	<i>of the stoplight changing its mind again, soft cream in the bowl, pungent leaves of the strawberries. There's never much to show for yearning. Call it jasmine. Call it afternoon light through branches. See if it answers.</i>
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RICHARD JOHNSON is a composer, improviser and instrument builder. He has received grants from the American Composers Forum and the Eric Stokes Fund and has been a resident at the MacDowell Colony, the Virginia Center for the Creative Arts and the Ucross Foundation. Richard has studied composition with Juan Pampin, Salvatore Macchia and Martin Boykan. His music has been performed at the University of Massachusetts, Ithaca College, the University of Cincinnati and on Cape Cod. He has invented numerous instruments, including the english cor anglais, a double double reed.

5) MUSICQUE POUR ALTO SEUL (2005), for solo viola 4:39 JEREMY JOLLEY
Brianna Atwell, viola

MUSICQUE POUR ALTO SEUL is an attempt to establish musical breathing through the development of phrase lengths and levels of activity through which a specific character could be presented. The time compression and extension of the material evolved from my study of Edgar Varèse's *Density 21.5*, specifically his development of phrases and moods. This piece was composed for Brianna Atwell.

JEREMY JOLLEY graduated from the University of Washington, School of Music with a BA/BM in music composition during which he studied classic guitar under Steven Novacek and composition under Joël-François Durand. Also, he has followed the year-long electronic music curriculum under Juan Pampin. In 2006, Jeremy received the Brechemin Music Scholarship and the William Bergsma Endowment for Excellence in Music Composition. He is currently a graduate student in music composition at the University of Washington.

6] *LITTLE HILL SONG* (2004).....1:56..... DOUG NIEMELA

Using a phrase of bluegrass fiddle, this short passage electronically dissects the sound's spectrum, and combines it with subtle infusions of FM synthesis. The result brings together old and new worlds.

DOUG NIEMELA: Born in Gainesville, Florida. Bachelor of Arts, Interdisciplinary Humanities (art history, world literature), University of Maryland, College Park; Bass/Arranging studies with Bruce Gertz and Dick Lowell, Berklee College of Music, Boston, Massachusetts; Graphic artist, San Francisco, CA and Microsoft Corporation; Graduate music composition student, University of Washington School of Music, Seattle. Composition studies with Juan Pampin, Richard Karpen, Ken Benshoof. Performances and works in Washington DC, Boston, San Francisco, Seattle.

7] *from EIGHT ELECTRONIC PIECES* (1961): *PIECE #4*2:26..... TOD DOCKSTADER

These mid-century pieces represent strong North American efforts in electro-acoustic development. Born in 1932 in St. Paul, Minn, TOD DOCKSTADER, a cartoonist/ animator by trade, initially worked for UPA and TerryToons film production houses. The former was run by an early creator of "Mr. Magoo." Soon becoming adept at sound engineering for these organizations, Mr. Dockstader took employment at Gotham Recording in New York City. Inspired by Pierre Schaeffer's early "Etudes", Mr. Dockstader recorded sounds in and around his apartment (including climbing in the elevator shaft) to capture audio for these works. Using the editing equipment at Gotham Studios, time was split between commercial film audio and these creations. Special thanks to the Smithsonian Institute for permission to perform this work this evening. Tod Dockstader's works are commercially available on Folkways Records, FW03434, Smithsonian Institute.

8] *BLUFFING*, for solo piano.....7:09..... NICOLE DELAITTRE
Roger Nelson, piano

9] *AUDIOSTEREOGRAM*.....4:22..... BRANDON PETTIT

An autostereogram is a two-dimensional image designed to trick the human brain into perceiving a three-dimensional scene. In order to perceive 3D shapes in these autostereograms, the brain must overcome the normally automatic coordination between focusing and convergence. Using similar techniques to trick the brain, here an audiostereogram attempts to superimpose a piece of music onto a texture.

BRANDON PETTIT is a composer, sound artist, and chef, based in Seattle. He has earned degrees from the Oberlin Conservatory of Music in Composition and Saxophone and a Master's degree in Composition from the Brooklyn Conservatory of Music where he studied with Tania Leon. He is currently a D.M.A. candidate at the University of Washington. His music has been played by many chamber and large ensembles throughout the country and in France. To find out more, or to hear samples of his work, please visit www.brandonpettit.com