

DAT # 12,054  
CASS # 12,055

presents

P76  
1992  
12-3

# PROCONART

December 3, 1992

8:00 PM, Brechemin Auditorium

## PROGRAM

School

of

Music

University

of

Washington

DAT  
1D2 THE MOON EMBALMED IN PHOSPHORUS ..... 12'18 ..... Byron Au Yong  
for violin and piano (1992)

Dan Perry, *violin*  
Byron Au Yong, *piano*

1D3 SCULPTURES ..... 13'30 ..... Elizabeth Hoffman  
computer-generated sounds on tape (1992) (Recorded Thru mics)

I  
II  
III  
IV

1D4 IMPROMPTUS FOR PIANO (1992) ..... 9'54 ..... Sumiko Sato

*Dance*  
*Ex-jaz*  
*Reminescencia*  
*Impulsi*

Sumiko Sato, *piano*

1D6 BETWEEN GREEN AND ORANGE ..... 8'32 ..... Elizabeth Hoffman  
for saxophone sextet (1992)

Robert Davis, *soprano saxophone*  
Craig Weston, Boyd Phelps, *alto saxophones*  
Charles Davis, Scott Granlund, *tenor saxophones*  
Mark Taylor, *baritone saxophone*  
Laurent Philippe, *conductor*  
Thanks to Michael Brockman for his help during rehearsals.

CASS. SIDE A  
CASS. SIDE B

1D7 CONTEMPORARY GROUP IMPROVISATION ENSEMBLE

Brian Gray, *oboe and English horn*  
Cory Larsen, *guitar*  
Ed Pias, *percussion*  
Sumiko Sato, *piano*  
William O. Smith, *clarinet*

5'19

In many cultures, creation occurs simultaneously with destruction. The big bang theory contributes to this idea with the belief of an initial explosion that created the dissipating cosmos we live in. The large scale gesture of "THE MOON EMBALMED IN PHOSPHORUS" follows this theory with a maximalistic opening that includes all the consonant and dissonant intervals in a wash of sound. As the music unravels, six medieval rhythmic cells are presented and developed in isorhythmic structures. The pitch material consists of intervals rather than individual notes.

To fit the overall form of the concept of this piece, the intervallic structure presents haphazard, seemingly random patterns. Slowly, the dissonant intervals are weeded out which leaves only consonant intervals. The rhythmic cells complement the form by slowing down.

The small scale ideas or details allow for permutations and climaxes within the simple structural idea. As you float out in space to watch an explosion, oblong shapes would appear to grow and contract as they gyrate away from you. In the music, this is represented by notes and lyric phrases that build and subside. Sections of the work are intentionally maximalistic both to contrast with the minimalistic end and to provide sections that spin around audibility.

Byron Au Yong

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December 2, University Wind Ensemble "On Location." Meany Theater, 8:00 PM.

December 3, ProConArt. Brechemin Auditorium, 8:00 PM.

December 5, Collegium Musicum & Madrigal Singers. Brechemin Auditorium, 8:00 PM.

December 6, Collegium Musicum & Madrigal Singers. Brechemin Auditorium, 3:00 PM.

December 7, Studio Jazz Ensemble. Meany Theater, 8:00 PM.

December 8, University Chorale. Meany Theater, 8:00 PM.

December 8, Percussion Ensemble. Meany Studio Theater, 8:00 PM.

December 9, University Symphony. Meany Theater, 8:00 PM.

December 10, Keyboard Debut Series. Brechemin Auditorium, 8:00 PM.

December 14, Opera Scenes Workshop. Meany Studio Theater, 8:00 PM.