

Compact disc
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1988
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Dob

THE SCHOOL OF MUSIC
at the
University of Washington

presents its 68th program of the 1987-88 season.

YOUNG COMPOSERS

CD# 14,922

June 1, 1988

8:00 PM, Brechemin Auditorium

11360

SIDE A

PAUL ELLIOTT

Paul Susen, *violin*
Louanne Bean, *violin*

This is the send of four movements. It is primarily uptight and aggressive in tone, with a slightly more lyrical center section.

CAROLIE J. SHOEMAKER

Garren Read, *voice*

This song is the fourth of a continuing group of settings of poems from A. A. Milne's *When We Were Very Young*. The focus of the style is to appropriately accompany the rhythm and character of the poems, allowing them to remain in their purest possible form; as they might be read to a child.

CHARLES HIESTAND

This piece is the product of two or three different streams of thought; thoughts on composition and thoughts on computer music, colliding. As to whether collisions make good music I can't say; it is up to the listener to pick up the pieces here. I should mention that this is an unfinished version, though the piece may or may not have a definite version in the future.

PROGRAM

STRING QUARTET, *Aggressive*
(2nd movement)

8:20

Leslie Johnson, *viola*
Joe Bichsel, *cello*

SHOES & STOCKINGS
Text: A. A. Milne

3:45

Mark Kuss, *piano*

VARIATIONS FOR COMPUTER

10:30

INTERMISSION

SIDE B

CRAIG WESTON

SEEDS, SPARKS, DREAMS,
VISIONS: (Eleven miniatures
for String Quartet and Two
Pianos)

20:29

- I. Introduction
- II. Spaslyranonverocta
- III. Andante con Dramatico
- IV. Corybantes' Shell Game
- V. Romance Again Courts The Sonic Bricklayer (to no avail)
- VI. Arrive, Depart?
- VII. Serenade
- VIII. Grottesqueology
- IX. Zoom
- X. S.B. Stands Fast
- XI. Introduction? (To Where Music Really Begins?)

Paul Susen, *violin*; Midge Thomas, *violin*,
Julia Young, *viola*; Joe Bichsel, *cello*; Gennie Greg, *piano*; Tamara
Pillsbury, *piano*

Where does music live? Is it black marks on a page, or is it in our heads? Does music float about us, stealthily roaming open space, searching for an unsuspecting ear upon which to pounce? Can we talk to music where it lives, or is the number unlisted? These and other questions about the origin, nature, and perception of music played a central role in the genesis of *Seeds, Sparks, Dreams, Visions*. Wherever music lives, that is where we hope to go.

Where does music live?

11361

KARLIN LOVE

SIDE A

AMBIDEXTROUS SUITE

1. Left
2. Right
3. Adroitly gauche

8:58

Jubilee Cooke, *viola*
Karlin Love, *clarinet*
Anne-Marie Scotto, *piano*

DAVID HUNTER

HOLES FOR VIBRAPHONE AND
MULTI-TRACK TAPE RECORDER

- I. 3:00
- II. 6:00
- III. 3:00

12:10

John Damberg, *performer*