

Compact Disc

CG57

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SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

Composition Studio

with

Inverted Space Ensemble

June 2, 2018, 7:30 pm

Brechemin Auditorium

UW School of Music

CD#18,031

Composition Studio
June 2, 2018, 7:30 pm
Brechemin Auditorium

1 remarks Hodge

- 2 Efflux 3:31 Huck Hodge
Ivan Arteaga, clarinet / Luke Fitzpatrick, violin
- 3 The Paradox of Stillness (WP) 14:45 Adian Gold
Inverted Space Ensemble
- 4 VCascade.0572 (WP) 8:38 Nikki Chang
Inverted Space Ensemble
- 5 Even now there are places where a thought might grow (WP) 6:20 Irene Putnam
Inverted Space Ensemble

Intermission

- 6 Enfance 16:31 Joël-François Durand
Brooks Tran, piano
- 7 Départ 6:34 Huck Hodge
Luke Fitzpatrick, violin
- 8 Courtship Dance of the Jungftak 11:22 Charles Corey
Inverted Space Ensemble

WP (World Premiere)

Inverted Space Ensemble:

Clarinet:	Ivan Arteaga
Violin:	Luke Fitzpatrick
Guitar:	Jeff Bowen
Piano:	Brooks Tran
Percussion:	Andrew Angell
Conductor:	Marcin Pačzkowski

Program Notes

Efflux

short and dissipative — like life

The Paradox of Stillness

This piece is about the suspension of time in ways that push the music inexorably forward. Both movements use only one scale each, and they both are fundamentally static in some musical element. The first movement is a dreamscape of distant, slowly morphing textures, and the second movement is a fast, tumultuous piece constructed almost entirely from small, repeated cells. However, all the elements that supposedly constitute stillness- lack of pulse in the first movement, repetition in the second- are the keys to the processes and transformations that sweep the music to larger and larger climaxes. It is through stillness that the piece gains the momentum to drive to its conclusion.

VCascade.0572, inspired by the commands in program configuration files and the idea of sound expanding and cascading up and down, is formed through a set of instructions and a series of repetitions. As descending thirds gradually expand diatonically, and the part ratios differ between performers, the resulting piece becomes unique to each ensemble through instrumentation and player choice in rhythmic variation.

Départ

— in affection and shining sounds

Courtship Dance of the Jungftak

The Jungftak was first identified in the 1943 edition of *Webster's Twentieth Century Dictionary*:

jungftak, n.—a Persian bird, the male of which had only one wing, on the right side, and the female only one wing, on the left side; instead of the missing wings, the male had a hook of bone, and the female an eyelet of bone, and it was by uniting hook and eye that they were enabled to fly, — each, when alone, had to remain on the ground.

This curious definition is not what it seems. Neither a real creature nor one of mythology, this bird was hatched by the *Webster's* editors as a copyright trap. But if it did exist, its courtship ritual would be remarkably curious.

The music of *Courtship Dance of the Jungftak* contains, among many bird songs from my own imagination, five birdsongs quoted from the final movement of Messiaen's *Catalogue d'oiseaux*, "Le courlis cendré."