




March 8, 1995

New Music by Local Composers

PROGRAM

P76
1995
3-8



School
of
Music
University
of
Washington

DAT | CASS
12,551 | # 12,552

DAT ID 2 Benjamin Carson Piece in 2 5/8 Measures (1995) 0'10
Wonsoon Chung, Violin

ID 3 Chad Hanson Beastshemade for playthings (1994) 1'54
Kevin Karnes, Kate Sloan,
Robert Nicholas, Trombones

ID 4 Benjamin Carson Prelude 2 for Piano (1995) 2'10
Benjamin Carson, Piano

ID 5 Donald J. Ankney INCIDENTAL MUSIC I (1993-4) 2'22
(INCIDENTAL MUSIC III (1994))
Krista-Dawn Jenner, Piano

ID 6 Christian Asplund Duo for Last Days (1993-4) 11'57
III, VI, VIII
Loren Dempster, Cello
Sumiko Sato, Piano

ID 7 Benjamin Carson Piece in 2 5/8 Measures (1995) 0'10
Tom Baker, Guitar

CASS SIDE A

--INTERMISSION--

CASS SIDE B

ID 8 Incidental Music III (5')

ID 9 Benjamin Carson Piece in 2 5/8 Measures 0'10
Leslie Hirt, Cello

ID 10 Chad Hanson The Circus Animals' Desertion (1995) 7'30
Chad Hanson, Piano

ID 11 Hannah Kohl Solo for Oboe, No. 1 (1995) 3'00
I. Allegro
II. Andante con moto
Darlene Franz, Oboe

ID 12 Kristen Kessler Shepard This is a Photograph of Me (1995) 7'12
Christine Graham, Soprano
Loren Dempster, Cello

ID 14 Paul McClellan Cetera Desunt (1993, arr. 1995) 7'46
I. At Table
II. Lullaby
III. Epiphany

There will be refreshments served in the Faculty Lounge following the program.

Beastshemade for playthings

Here is a little sketch for three trombones. It is designed in a way that lets the players conduct the piece. There are arrows in the score (conductor's cues) for dramatic effect, allowing for several "interruptions". Also employed here are many contemporary effects for trombone, including the use of breath sounds and "scribble" notation. These effects are only as good as the players are. In this regard, I've been blessed with the luxury of borrowing some of Stuart Dempster's students. One last note: I've been asked several times about the origin and meaning of the title. Well, sometimes a name for a piece does not suggest itself through the music. It has been known to happen -- in such a situation -- that a composer will grab a book off his shelf, flip to any page and point to a phrase, thinking "this will be the title". This hardly ever yields good results. But sometimes you get lucky.

INCIDENTAL MUSIC

I honestly believe that the greatest insights into human psychology aren't contained in the collected works of Freud or Jung, but in those of William Shakespeare. Perhaps this is why I spent much of last year writing a set of pieces based on Shakespearean texts. My goal in writing these was not to set them programatically or otherwise, but rather as a response to their "hidden meanings." Tonight, the first and third pieces of this set will be performed; they are based upon "Henry V," Act 5 scene ii, and "A Midsummer Night's Dream" respectively.

Duo for Last Days was written and completed while I studied with Joel Durand. When I began writing it in 1993, I could not remove the sound of such cello standards as the Rachmaninoff "Vocalise," the Faure "elegie," and the Saint-Saens "The Swan" from my mind. The texture of these pieces, the rhythmically static piano parts with the long melodic lines in the cello, were what stuck with me. I also thought of the cello/piano and violin/piano movements of Messiaen's "Quartet for the End of Time" which have similar texture. I was interested in creating movements which contained only a few highly extended gestures, in some cases just one. This led to my use of sequence as line. The subject of this piece is apocalyptic, like Messiaen's "quator."

The Circus Animals' Desertion

Self-doubt and self-pity are inherent qualities present in most -- if not all -- creative artists. Especially after one has enjoyed some measure of success, one can sometimes be visited by that nagging, familiar question -- "Have I still got it". After all, none of us "artists" has the luxury of a constant Muse at her side. This is the sort of moment W.B. Yeats portrays in "The Circus Animals' Desertion". He is an old man, trying in vain to seek a "theme". He goes through a series of emotions, including the aforementioned ones, in reaction to his creative "block". He recalls past glories with a mixed sense of maudlin despair and stubborn pride. Although the text is primarily a despairing one, my setting of it attempts to interject comic moments and emotional contrast without making the piece a farcial one.

Solo for Oboe, No. 1

As a first year student at UW and in the composition department, I have been introduced to an amazing number of new things over the past six months, one of which happens to be music theory. My past experience lies mostly in writing background scores for theater, children's musicals, and video.

Being that this is college, I decided to employ my newly learned knowledge in this piece, and have found that music theory came about for a reason. In the Andante, I used set tone theory, based on a 0,1,6 motif and its inversions. In the Allegro con moto, I used a slightly distorted ABA pattern to develop the original melody. The Allegro is a work in progress that will soon be re-vamped for bassoon and strings. In this movement I explored the use of modulation and variation.

I am a student of Bright Sheng's.