

University of Washington  
1999-2000

# School of Music

DAT 13,574  
CD 13,575

presents the

## UNIVERSITY COMPOSERS WORKSHOP

C657  
1999  
11-23

November 23, 1999

8:00 PM

Brechemin Auditorium

### PROGRAM

CD

RECITATIVE and SARABANDE *for solo piano* ..... (8:33) ..... Melodie Linhart  
Melodie Linhart, *piano*

SCREAM *for computer-realized sound* ..... (5:47) ..... Nir Sadovnik

CONSTANT DISSIDENTS *for string quartet, clarinet, flute and piano* ..... (4:52) ..... Erick Borling  
Yu-Ling Cheng, *violin*                      Jenny Bailey, *flute*  
Alexis Schultz, *viola*                      Rosanne Ritch, *clarinet*  
Jacob Humphrey, *cello*                      Karen Mu, *piano*  
Chris Brunhaver, *bass*                      Erick Borling, *conductor*

### INTERMISSION

DREAMS OF SPRING *for solo piano* ..... (16:34) ..... Jonathan Eck

ANXIOUS MACHINE MUSIC *for computer-realized sound* ..... (7:44) ..... Ben McAllister

SYMBIOSIS FOR REALLY BAD REASONS *for flute and 6 tom-toms* ..... (5:25) ..... Patrick Clark  
Linda Antas, *flute*  
Miho Takekawa, *percussion*

Melodie Linhart. RECITATIVE and SARABANDE

"Recitative" translates the recitative singing style into an instrumental idiom. As such, it features irregular timing and phrase lengths, as well as discontinuities in register.

The title "Sarabande" simply denotes the character of the movement--slow and ornate. It uses some of the material from the first movement.

Nir Sadovnik. SCREAM

During the spring of 1999, while working on realizing some technical acoustic concepts, I discovered a terrifying relationship between the sounds of war and the sound of children at play: This analogy was a product of two separate processes, a conscious one and an unconscious one. I was experimenting with different sounds at the time, treating them as much as I could in their purely abstract forms. One thing led to another and the sounds of a bomber plane slowly dipped in to the shrieking and giggling of children at a playground. It wasn't till a friend of mine at the computer lab said - "it sounds like a Requiem for the children at Colombine High," that I realized how deeply this piece was effected by the two great tragedies of that dark Spring--the adult war, the child's war, and all that screaming.

Nir Sadovnik is a senior studying composition at the University of Washington. He studied with Ken Benshoof for three years and is currently studying with Diane Thome. He has composed a number of piano pieces and jazz compositions, and is currently working on computer compositions. Nir studies jazz piano with Marc Seales and is currently playing in a jazz combo that is incorporating a string quartet.

Erick Borling. CONSTANT DISSIDENTS

This is a piece for string quartet, clarinet, flute and piano which might be characterized as a third stream piece. That is, if the historical antecedents of the piece are gathered, one can say that the piece fuses (Third Stream is a fusion music) romantic and jazz-fusion, and post-bop musics.

Erick Borling is a senior composition major studying with Joel Durand. As a recipient of two "Deebee" (DownBeat) awards for jazz performance and as a former member of the North Texas One O'clock Band, Erick's compositions bear the mark of a very strong jazz background. Early in life, Erick began to enjoy music that pushed or disregarded the limits of tonality. He began to compose for The Art Ensemble of Houston, an experimental jazz group he co-founded. Recent pieces have been for computer music and various small chamber ensembles. He is currently writing microtonal computer music. He has studied with Ken Benshoof and John Rahn.

Jonathan Eck. DREAMS OF SPRING

Dreams of Spring was conceived when I discovered that limiting harmony to certain intervals produces a particular sonority

unique to each different set of intervals. The set I was most interested in was the major 2<sup>nd</sup>, minor 3<sup>rd</sup>, perfect 4<sup>th</sup>, and perfect 5<sup>th</sup>, which is what I used in this piece. I did not use these intervals exclusively but as a guide for deriving the harmonic material. The structure of the piece is somewhat programmatic, following a simple rise and fall of action.

Jonathan Eck is a junior majoring in music composition at the University of Washington. In 1996 he took first place in the nation in the PTA Reflections contest with a composition for string orchestra. In 1999 he won the Guerilla Gabrieli composition contest with a work for brass octet. Also in 1999 he was invited to compose a brass fanfare for the Ruth Gerberding Steinway Piano Dedication at the University of Washington School of Music. He has had works performed by the University Percussion Ensemble and the Federal Way Philharmonic. Currently he is studying composition with Dr. Diane Thome.

Ben McAllister. ANXIOUS MUSIC MACHINE

Some people listen to one kind of music, and some people listen to all sorts. I was inundated with one particular kind for two months last year: Techno. Some of it I liked; some I didn't. I associate Techno with dance clubs, and one sub-genre of Techno, Drum and Bass, with a listening session. I didn't feel a particular way about it, but after this experience it worked its way into my subconscious and this piece is the result. I listen to everything I can, so I thought it would be interesting to compose something in this particular sound-world, purposely excluding others.

Born in 1972 in Seattle, Ben McAllister started out on turntable at age 5, playing Sandy Nelson and Dave Brubeck recordings on the wrong speed and/or direction. He bought a guitar at age 12, and now teaches the instrument. He began studying contrabass in high school and played the instrument in the UW Symphony for two years. Outside the University, he has played with Medicine Hat, the Contemporary Chamber Composers and Players, the Seattle Creative Orchestra, and the Young Composer's Collective. Ben now studies electro-acoustic composition at the UW with Richard Karpen.

Patrick Clark. SYMBIOSIS FOR REALLY BAD REASONS

Patrick Clark's desire to compose works for unique combinations of instruments may be a product of his eclectic musical youth - a time during which he was both a boy soprano and the founding member of a punk band. He has since written music for accordion with percussion and cello, voices with piano and popped balloons, and wind quintet plus tenor saxophone and percussion. Although Symbiosis For Really Bad Reasons seems to fit cozily into Patrick's canon of unlikely ensemble studies, phraseology and "musical metabolism" are the true controllers of form in the piece.