

University of Washington
THE SCHOOL OF MUSIC

CD

P 76

1994

3-9

presents

PROCONART

8:00 PM

Brechemin Auditorium

March 9, 1994

DAF 12,335

~~CASS 12 336~~

PROGRAM

DAF
1D2

ENDYMION'S LULLABY (7'54) Byron Au Yong
Karl Seeley: Trumpet
Loren Dempster: Cello
Sumiko Sato: Piano

Endymion was this young guy who was so stunning that the moon fell in love with him. Because of his beauty, Endymion was preserved by the moon in an eternal sleep. As a Greek myth, this story deals with immortality, sleep as death, youth and so on.

Scholars have called Endymion the sun, a shepherd and a demigod. The sun idea fits as the sun and moon are in constant pursuit of each other. Only in the third quarter does the moon disappear. As a shepherd, Endymion becomes a naïve, youthful boy who through his exposure to love, loses innocence. Endymion as a demigod is less poetic. It maintains that he secretly courted the moon and tricked her into making him immortal.

Moonlight sheds beauty on common things. The night where dreams are sacred and time is different seems the best place for this hyper-real image to appear. The memories of childhood that don't seem logical but are plausible usually involve the moon.

With **Endymion's Lullaby**, I expand upon ideas present in the **moon embalmed in phosphorus** which was written a year earlier for violin and piano. Rather than play with the six medieval rhythmic modes, I used medieval melodic modes with continually shifting finals. The trumpet plays predominantly in dorian which according to 15th century music theoretician Ramos de Pareja, is crystalline and rousing. The cello uses mixolydian which inspires youthful behavior in a pleasant, albeit lascivious way. The piano focuses on hypodorian while mixing in elements of the others. Hypodorian represents the firmament.

Contrary to popular belief, Endymion was no mere sleeper. He was a dreamer. His sleep was one of visions; as Keats wrote in his poem "Lamia,"

Real are the dreams of gods, and smoothly pass,
Their pleasures in a long immortal dream.

Byron Au Yong is a double major in composition and ethnomusicology. He studies with Joël-François Durand.



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DAT
ID 3

MET.....(6'00).....Anne-Marie Ulrich

Kyoko Dati: Flute
Jean Drumm: Viola

A slow exploration of a twelve-tone row.

Anne-Marie is a composition student studying with Professor William O. Smith.

ID 4

INTIMA.....(9'42).....Sumiko Sato

Jeff Yang: Viola

The beginning section consists of several fragmented ideas, which grow into two large sections.

Sumiko Sato began her piano, introductory music theory studies and ear training in Yamaha music school at age three, composing by age seven. Since then, she has made numerous appearances as a composer-performer in Japan and the United States.

Sato earned a master's degree at University of Washington in 1993 and is now pursuing a DMA in composition. She has studied with Ken Benshoof and Diane Thome, and currently studies composition with Richard Karpen.

ID 5

CURSE OF THE FATHERS.....(14'36).....Tom Baker

- I. Prologue: Emasculation of Ouranos
- II. Saturn Devours his Children
- III. Aside: Zeus Escapes
- IV. Epilogue: Curse fulfilled

Tom Baker: Guitar

Curse of the Fathers is a piece inspired by a Goya work entitled Saturn devouring his children. The four movements each represent a significant event in the Greek creation myth. Throughout the work is a unifying thread: elements that evolve as they reappear. These elements are the curse, which has been handed down to each successive generation.

Tom Baker received his MM from Arizona State University in 1993, his principle teachers were Chinary Ung (composition) and Frank Koonce (guitar). In 1992, Tom was a resident composer at the Ernest Bloch Music Festival in Newport, OR. He is currently a graduate student at UW, and studies composition with John Rahn and guitar with Steve Novacek.

ID 6

PRELUDE FOR UNACCOMPANIED CELLO.....(2'37).....Benjamin Carson

Leslie Hirt: Violoncello

Dedicated to Leslie Katherine Hirt.

Benjamin Carson studied composition and theory for three years at Willamette University under John Peel, and has participated in the Aspen Music Festival. He is a student of John Rahn.

ID 7

MUSIC FOR TWO CLARINETS.....(7'27).....Joaquim Freire

ID 8

University of Washington Improv Ensemble

William O. Smith, clarinet
Boyd Phelps, saxophone
Christian Asplund, violin
Alex Guilbert, piano
Ken Morrison, percussion
Bill Moyers, percussion

(9'53)

original DAT has several seconds of dropouts near end of piece.
(2005)

CASS SIDE A
CASS SIDE B