

The School of Music
presents the 94th program of the 1988-89 season.

Young Composers

New Works By
UW Composition Students

N/49
1989
5-30

School
of
Music

University
of
Washington

Craig Weston
Lynette Westendorf
Charles Hiestand
Kris Falk
Stephen Heinemann
Carolie J. Shoemaker

May 30, 1989
8:00 PM, Brechemin Auditorium

Program

Labyrinth of Proteus 10' CRAIG WESTON

Craig Weston, *tenor saxophone* Kris Falk, *bass*
 Kevin Byford, *guitar* Dan Oie, *percussion*
 David McCullough, *conductor*

Hokule'a 8' LYNETTE WESTENDORF

Paul Susen — David Tobin, *violin* Lynette Westendorf, *piano*

Parts of A Mass (from Plainchant) 8' CHARLES HIESTAND

Kyrie
Credo

performers to be announced

concert side A — **Intermission** — side B

The Question of Immortality 12' KRIS FALK

Ed Davis, *viola* Kris Falk, *piano*

Double Helix 6' STEPHEN HEINEMANN

Metathesis
Dallapiccola
Double Helix

Nancy H.H. Miles, *flute* Stephen Heinemann, *clarinet*

Extended Forecast 1' CAROLIE J. SHOEMAKER

Carolie J. Shoemaker, *vocals* Jubilee Cooke, *viola*
 Tom Collier, *vibes* Joe Bichsel, *cello*
 Paul Elliot — Paul Susen, *violin* Kris Falk, *bass*

Program Notes

Perhaps like skydiving or auto racing, it is danger which exhilarates **Labyrinth of Proteus**; a piece which has been thoroughly imbued with the musically precarious. The ensemble itself borders on acoustical impossibility, and indeed even the title embodies an inherent contradiction. But are these not the things we seem to value most — the precarious, the ineffable, (the extra-rational?)

This Premiere is dedicated to the memory of Scott Lakin Jones (November 15, 1957 March 31, 1989), who offered advice regarding guitar writing, and was to have been the guitarist for this performance — a tragic example of the precariousness of life itself.
 — *Craig Weston*

Hokule'a is a Hawaiian name for the star Arcturus, the zenith star over the state. It is also the name of the Polynesian double-hulled sailing canoe that has sailed from Tahiti to Hawaii, New Zealand and Samoa, navigated by sailors using only traditional means — The stars, winds and ocean currents.

Hokule'a for two violins and piano was written with this in mind. Without being a program piece, it loosely alludes to the sea and sky. In this, the first movement, the violins are treated as a single voice, giving the movement a duo rather than a trio feel.
 — *Lynette Westendorf*

I find it interesting that the sound of electronic waves through the air and the sound of the waves in the sea can become indistinguishable from one another.
 — *Kris Falk on The Question of Immortality*

Most of us will never have the opportunity to experience their total desolation, yet we walk past them every day, closing our faces to avoid entertaining the thought. Now that you are here in this safe place, free from some such confrontation, perhaps this piece can entertain your thoughts for you.

EXTENDED FORECAST

So I've decided, if it rains it rains;
 too often washed on the waves of the weather
 those folks with their slicker and bumbershoots
 seem to get so upset when they get wet

But I've decided, when it rains it rains;
 it isn't for the worse or the better
 then there are those whom we meet
 (don't need to wet their feet)
 limos and taxicabs deliver their meat to the market

In my lifetime every time I've been soaked to the skin
 I've had someplace, I've had somewhere to get dry, to get in

So unlike those
 who are flooded from
 their sidewalk homes

Those odd, sodden hags living in plastic bags
 and the looney, the tramp, perpetually damp

But they'll be alright
 it seems no one ever drowns
 in towns such as these

Yes, I've decided, if it rains it rains;
you can go crazy predicting the weather
some may find it's unkindly one step ahead
but simply take their lumps and take the bet

So I've decided, when it rains it rains
It's high time to step out of the unemployable line
and demand of our world something better

Yes, I've decided, when it rains it rains

and it will rain,
it will rain

— Carol J. Shoemaker

Composition and Theory Faculty

John Rahn, Division Head

Ph.D., M.F.A., Princeton; Diploma, Juilliard (bassoon); B.A., Pomona College.
Compositions for voice, instruments, chorus and tape (computer music). Editor since 1983 of *Perspectives of New Music*.

Recording on *Perspectives of New Music* cassette, vol.25. Author of the textbook *Basic Atonal Theory* (Schirmer), and of articles on musical subjects such as serial theory, metatheory and musical explanation, formalization, tonal theory, computational models of music theory, 13th-century music and musical grammars, ethnomusicology, new research paradigms from the humanities, aesthetics, and computer software systems for music synthesis, appearing in journals such as *Perspectives of New Music*, *Computer Music Journal*, *College Music Symposium*, *Journal of Music Theory*, *In Theory Only*, *Spectrum*, and the Soviet-edited journal *Musikometrika*; and in the proceedings of various American, French, Italian and German conferences on topics including Brahms, musical grammars, computer analysis, and music and artificial intelligence.

James Beale

M.M., Yale University; B.A., Harvard University.

Guggenheim Fellow; compositions, including nine piano sonatas, two symphonies, chamber music, available through the American Composers Alliance and Permanent Press (Boston Music Co.). Edited performance editions of Webern's *String Quartet* (1905) and *Langsamer Tanz* (Carl Fischer).

Kenneth Benschopf

M.A., San Francisco State; B.A., University of Washington.

Guggenheim Fellow; compositions include four string quartets and a large work of theater music; music advisor to the Seattle Repertory Theater.

Jonathan W. Bernard

Ph.D., M.Phil. and M.A., Yale University; B.A., Harvard University.

Author of *The Music of Edgard Varèse* (Yale University Press, 1987) and of numerous articles and reviews on topics in the history of theory, on the music of Varèse, Bartók, Carter, Messiaen, and Ligeti, and on spatially-oriented methods of musical analysis published in *Music Theory Spectrum*, *Journal of Music Theory*, *Music Analysis*, *Music Perception*, *Theory and Practice*, *Computer Music Journal*, *Perspectives of New Music*, and *Musikometrika*. Editor (since 1988) of *Music Theory Spectrum*.

Gerald Kechley

B.A. and M.A., University of Washington.

Guggenheim Fellow; compositions include two symphonies, and *The Golden Lion* (an opera), and numerous choral and instrumental works; publications through AMP, Carl Fischer, Galaxy, G. Schirmer.

William O. Smith

M.A., University of California, Berkeley; B.A., Mills College.

Guggenheim Fellow, winner of Prix de Paris and Prix de Rome; compositions for orchestra, chamber groups and jazz groups; recordings on Mark, Crystal, CRI, and New World labels. Contemporary composer for chamber groups; Jazz and concert clarinetist with numerous chamber music groups, plus recordings and international tours with The Dave Brubeck Quartet.

Diane Thome

Ph.D. and M.F.A., Princeton; M.A., Pennsylvania; B.A., Performers Certificate (piano) Eastman.

Awards from the Jerome Foundation and Martha Baird Rockefeller Foundation; National Society of Arts and Letters; two NEA fellowships; recordings with Tulstar, CRI, Crystal, and Opus One records; composer of chamber, choral, orchestral and electronic works; performances in Europe, Australia, Canada, China, Israel, United States; commissions from Seattle Symphony, Orchestra of Our Time, Masterworks Choral Ensemble, Bennington Composers Forum of the East.

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University Chorale, June 2, 8:00 PM, Meany Theater
Contemporary Group, June 4, 8:00 PM, Brechemin Auditorium
Opera Workshop, June 5, 8:00 PM, Meany Studio Theater ~~Cancelled~~