

presents the

# CONTEMPORARY GROUP

Joël-François Durand, *director*

February 16, 2010

7:30 PM

Meany Theater

## PROGRAM

...D'ASILES DÉCHIRÉS... for piano ..... JOËL-FRANÇOIS DURAND (b. 1954)

Cristina Valdès, *piano*

LIFE STUDY #4 for computer-realized sound ..... RICHARD KARPEN (b. 1957)

NADA for viola and electronics ..... JUAN PAMPIN (b. 1967)

Melia Watras, *viola*

= = = = =

EFFLUX for clarinet and violin ..... HUCK HODGE (b. 1977)

Jesse Canterbury, *clarinet* / Eric Rynes, *violin*

FIRERHYTHM, FLOWING for piano and computer-realized sound ..... DIANE THOME (b. 1942)

Judith Cohen, *piano*

APPARENT MOTION for 2 pianos and 2 percussions ..... HUCK HODGE

Alastair Edmonstone, *piano I* / Amy Grinsteiner, *piano II*  
Chris Lennard, *percussion I* / Jennifer Wagner, *percussion II*  
Meena Hwang, *conductor*

IN THE MIRROR LAND for flute and clarinet ..... JOËL-FRANÇOIS DURAND

Donna Shin, *flute* / Sean Osborn, *B<sup>b</sup> clarinet*

JOËL-FRANÇOIS DURAND, "...D'ASILES DÉCHIRÉS..."

"... D'ASILES DÉCHIRÉS..." was written in early 1983, during my studies with Brian Ferneyhough in Germany. While reflecting in some way the influence of my teacher, the work is also indicative of my interest in the Piano Sonata of the French composer Jean Barraqué, with which I was deeply involved at the time. I was particularly interested in its layout in two large sections, one fast, loud and dense, and the other one slow, quiet and sparse. This design also reflects the general dramatic outline of my piece and, as in the Barraqué work, there are episodes of opposite nature within each half; this helps establish a dialog between them, rather maintain than a complete separation. The comparison ends here, though, because my piece is not organized by serial principles, and is of a more lyrical nature than its model. The first half is based on variations of elements heard in the introductory section, whereas the second half starts in the low register, with material that has little to do with anything heard before. Progressively, as the piece reaches its ending, fragments of the opening sections appear again, in particular in the form of loud, obsessive chords, and long trills, which were heard only in germinal fashion at the very beginning.

RICHARD KARPEN, *LIFE STUDY #4*

*LIFE STUDY #4* for computer-realized sound is one of a series of pieces which might be described as "aural cinema." Much of what is heard was derived from "ready-made" recordings, although some of what is heard is not what it seems to be. To go further with the metaphor of the cinema, while I am presenting sounds in these works which are at times directly recognizable, therefore having "meaning" on their own, they are presented through a "lens" which puts these sound images into a context of my own making. There are no "stories" or programs in these works, but there is a sense of the narrative which in *LIFE STUDY #4* is colored by a sense of the solitary or of separateness. There are juxtapositions of a horse galloping, crows cawing, waves of white noise, human and other non-human sounds, haunted by a synthetic "electronic" drone-like sound which appears and disappears several times. Later in the work a simple flute-like sound is interrupted by a burst of noise followed by footsteps which "walk in place" (getting neither closer to nor farther from the listeners' perspective.) I used a wide array of signal processing techniques in this work: filtering, time-stretching, phase vocoder analysis/synthesis, distortion, and so on...and there are synthetic sound sources as well. The piece was composed primarily with Csound and Common Music. *LIFE STUDY #4* was commissioned by Swedish Radio, Malmö and was composed in 1996.

JUAN PAMPIN, *NADA* for viola and electronic sounds

*No hay, al principio, nada. Nada.*

Juan José Saer, "Nadie nada nunca" (1980)

*NADA* is an homage to writer Juan José Saer (1937-2005), one of the greatest contemporary writers in the Spanish language. The piece attempts to capture the time of Saer's literature, to materialize it, to make time advance in a liminal way. The use of electronic media helps this purpose, transforming the instrument's sound to turn it strangely ethereal. Those spectral transformations occur just beyond our perceptual thresholds, producing a symbiosis between the acoustic and electronic material. *NADA* was commissioned by violist Melia Watras for her CD *Prestidigitation*.

*Technical note: most of the electronic sounds for the piece have been generated with the ATS spectral modeling system (<http://www.dxarts.washington.edu/ats/>), using its Super Collider interface, developed by Josh Parmenter.*

DIANE THOME, *FIRERHYTHM, FLOWING*

Two symbols explain my choice of this title. The first is intense, bright light; the second is quietly flowing water. The symbol of intense light is evoked through the immediate presentation of a long, powerful, sonic luminescence which slowly expands. The second symbol is evoked later in the piece through an allusion to the past with a specific quotation of quietly flowing music. My primary challenge was to gradually unveil a subtext that would introduce a quite different musical language.

The solution was to differentiate piano from electronic music throughout the piece. The electronic part is characterized by a tessellated percussion texture which alternates a variety of metallic or ringing sounds with dry, short, or drum-like sounds interspersed with silences. The sparser percussion texture allows for a kind of underpainting to emerge from the shadows. The unexpected appearance of a contrasting musical discourse which references the past also defines the form of the work. While the piano continues its iteration of recognizable musical elements, the electronic part undergoes a change, fluctuating between a background of unfamiliar

components and a foreground of familiar ones. It is as if old memories come to the surface, then disappear and reappear in different guises.

While the comments above may be suggestive to the listener, they are intended only as a possible guide. The piece was not composed with a literal program in mind. Rather, my focus was the integration of multiple harmonic, textural, timbral, and temporal complexes in a coherent and expressive musical composition.

All of the source sounds for the computer-realized portion of this piece are derived from the acoustic piano. They were then processed using Metasynth, Sound Hack and Logic Studio, and assembled into the multitrack software Deck. The hardware platform used was a Mac Pro, running both OS X and Windows Vista. I thank Robert Austin for his generous collaboration in the production of the computer-realized sound.

*FIRERHYTHM, FLOWING* was commissioned by The Governor's Chamber Music Festival. It was completed in December 2007.

— Diane Thome

#### HUCK HODGE, *APPARENT MOTION*

How spatial and temporal distances interact to determine the strength of apparent motion has been controversial. Some studies report space–time coupling: If we increase spatial or temporal distance between successive stimuli, we must also increase the other distance between them to maintain a constant strength of apparent motion (Korte's third law of motion). Other studies report space–time tradeoff: If we increase one of these distances, we must decrease the other to maintain a constant strength of apparent motion. Starting from a normative theory of motion measurement and data on human spatiotemporal sensitivity, we conjecture that both coupling and tradeoff should occur, but at different speeds. We confirm the prediction in two experiments, using suprathreshold multistable apparent-motion displays called motion lattices. Our results show a smooth transition between the tradeoff and coupling as a function of speed: Tradeoff occurs at low speeds and coupling occurs at high speeds. From our data, we reconstruct the suprathreshold equivalence contours that are analogous to isosensitivity contours obtained at the threshold of visibility.

Gepshtein, Sergei and Michael Kubovy (2007). “The lawful perception of apparent motion” *Journal of Vision* Vol. 7, No. 8, Art. 9, 1-15.

#### JOËL-FRANÇOIS DURAND, *IN THE MIRROR LAND* (2003) for woodwind duo; version for flute and clarinet

The work is laid out as a set of variations. During the first section, the initial gesture provides the impetus for constantly changing presentations of phrases built around ascending intervals. The first instrument (the one on top in the score) has here a leading role, while the second acts as its shadow, by doubling some of the pitches of the other one, or by distorting its lines more actively.

As the two instruments become more equal in the slower middle section, what is then varied is not so much what appeared at the beginning like a motivic statement: the relationships between the two instruments become now the main focus of variation, as the lines of the polyphony are constantly spread between them which results in a timbral variation of similar pitches, or parts of lines. Now the melodic aspect, instead of being the sole focus of variation, acts as support for the timbral aspect, which comes to the foreground. In the last section, the fastest one, elements of the first section return, with now the second instrument in the leading role. The two instruments end as completely equal partners, in a texture similar to the slow middle section, only much faster.

*IN THE MIRROR LAND* was written for Helen Bledsoe and Peter Veale who premiered it 2003, in Brechemin Auditorium, at the University of Washington School of Music, in a concert given by the German group MUSIKFABRIK in celebration of Ferneyhough's 60<sup>th</sup> birthday. It is available in three versions, for the following duos: Flute and B<sup>b</sup> Clarinet, B<sup>b</sup> Clarinet and Oboe, or Flute and Oboe.

#### COMPOSER BIOGRAPHIES:

JOËL-FRANÇOIS DURAND was born in Orléans, France on 17 September, 1954. He studied mathematics, music education and piano in Paris, then composition with Brian Ferneyhough in Freiburg im Breisgau, Germany (1981-84). Between 1979 and 1984 he attended master classes by György Ligeti, Luciano Berio and Luigi Nono. In 1982 he was awarded a scholarship from the DAAD (German Academic Exchange). That same year he received a Darmstadt Institute Scholarship for his String Trio, and in 1983 his piano piece ...*D'ASILES DÉCHIRÉS*... was

awarded a prize at the Third International K.H. Stockhausen Composition Competition in Brescia (Italy). He left Europe in 1984 to pursue a Ph.D. in Composition (awarded in 1988) at the University of New York, Stony Brook (USA), where he studied composition with Bülent Arel and electronic music with Daria Semegen. He followed the computer music course at the IRCAM in 1987. Durand was awarded scholarships from the Fulbright Foundation (1984) and from the French Ministry of Culture (1985). He received the "Kranichsteiner Musikpreis" from the Darmstadt Internationalen Ferienkurse in 1990.

Durand has been teaching at the School of Music, University of Washington in Seattle, since 1991, where he is Professor of Composition. He has been Associate Director of the School of Music since 2002. Durand was awarded the Donald E. Petersen Endowed Professorship in 2003-06.

As a guest composer and lecturer, Durand has contributed to the "Centre de la Voix" in Royaumont, France where he was co-director of the composition course in September 1993, the "Civica Scuola di Musica" in Milan, Italy (1995), the Royal Academy for Music in London, UK (1997), the Internationale Ferienkurse für Neue Musik in Darmstadt (1984, 1990, 1992, 1994), the "VIII. Internationaler Meisterkurs für Komposition des Brandenburgischen Colloquiums für Neue Musik", Rheinsberg (1998), Washington State University, Pullman, WA (2004), and Stanford University (2006), among others. In the Fall 1994 he was Visiting Assistant Professor in Composition at the University of California at San Diego. Durand is also Director of the Contemporary Group at the School of Music, University of Washington.

Durand's music has been commissioned and performed by many leading soloists, ensembles and orchestras throughout Europe, the US, Brazil, Japan and South Korea, including the Ensemble Intercontemporain, London Sinfonietta, Contrechamps, Arditti Quartet, ASKO, Nieuw Ensemble, Ensemble Köln, Recherche, musikFabrik, New York Philomusica, Counter)Induction, EarPlay, BBC Symphony Orchestra, Orchestre Philharmonique de Radio France, Deutsches Symphonie Orchester Berlin.

A book on his music, *Joël-François Durand In the Mirror Land*, edited by Jonathan W. Bernard, was released in autumn 2005 by the University of Washington Press, in collaboration with Perspectives of New Music. His music is published by Durand Editions Musicales et Editions Musicales Européennes, Paris. Recordings of his music are available on the Auvidis-Montaigne and Mode Records labels. Durand is listed in the New Grove Dictionary of Music and Musicians.

HUCK HODGE writes music that is influenced by the fields of Psychoacoustics and Cognition, eastern and western philosophical inquiry and music of the early Renaissance. He is the winner of the 2008 Gaudeamus Prize, the Aaron Copland Award from the Bogliasco Foundation and numerous other honors, awards and commissions from organizations such as the American Composers Forum, ASCAP, the Centre Acanthes, the Jerome Foundation, the Manhattan Sinfonietta, the Stony Brook Contemporary Chamber Players (19th Annual World Premieres Commission) and Musik der Jahrhunderte as part of the ISCM World New Music Festival.

Other notable performances include collaborations with members of Ensemble Modern and the Berlin Philharmonic, the ASKO|Schönberg Ensemble, the soloists of the Orchestre National de Lorraine, the New York New Music Ensemble, Second Instrumental Unit, ensemble adapter (Germany) and the NYU New Music and Dance Ensemble. His music has been performed in such venues as Carnegie Hall and Lincoln Center and has been broadcast by Dutch National Radio (Radio 4 Netherlands), Concertzender Radio and WKCR New York. His compositions have been played throughout the world at numerous festivals including the Gaudeamus Muziekweek, The Daegu International Contemporary Music Festival (South Korea), Berliner Festspiele|MaerzMusik, the Composers Conference at Wellesley College and the ISCM Global Interplay symposium. He has been awarded residencies at the Camargo Foundation's estate in Cassis, France and at the Ligura Center for the Arts and Humanities in Italy. His work has been supported through funding from numerous organizations including the Andrew W. Mellon Foundation and the Deutscher Akademischer Austauschdienst.

Hodge received his doctorate in Composition from Columbia University (2008) where his principal teacher was Tristan Murail. Prior to this, he studied Music Theory and Computer Music at the Musikhochschule Stuttgart, where his teachers included Georg Wötzer and Marco Stroppa. He has also studied with Fred Lerdahl at Columbia University, Mario Davidovsky at Wellesley College and Walter Zimmermann at the Universität der Künste in Berlin. He is currently Assistant Professor in Composition at the University of Washington, Seattle.

RICHARD KARPEN is one of the leading composers and researchers of electroacoustic music internationally. He is known not only for his pioneering compositions for live and electronic media, but also for developing computer applications for composition, live/interactive performance, and sound design.

Karpen is currently Director of the School of Music at the University of Washington after previously serving at the UW as Founding Director of the Center for Digital Arts and Experimental Media (DXARTS) and Divisional Dean for Research in the College of Arts and Sciences. He is a Professor of Music Composition. He has been the recipient of many awards, grants and prizes including those from the National Endowment for the Arts, the ASCAP Foundation, the Bourges Contest in France, and the Luigi Russolo Foundation in Italy. Fellowships and grants for work outside of the U.S. include a Fulbright to Italy, a residency at IRCAM in France, and a Leverhulme Visiting Fellowship to the United Kingdom. He received his doctorate in composition from Stanford University, where he also worked at the Center for Computer Research in Music and Acoustics (CCRMA). Karpen is a native of New York, where he studied composition with Charles Dodge and Gheorghe Costinescu.

Karpen's works are widely performed in the U.S. and internationally. While he is primarily known for his work in electronic media, Karpen has also composed symphonic and chamber works for a wide variety of ensembles. Furthermore, he has composed works for many leading international soloists such as soprano Judith Bettina, violist Garth Knox, trombonist Stuart Dempster, flutists Laura Chislett and Jos Zwaanenberg, guitarist Stefan Östersjö, and oboist Alex Klein. Along with numerous concert and radio performances, his works have been set to dance by groups such as the Royal Danish Ballet and the Guandong Dance Company of China. Karpen's compositions have been recorded on a variety of labels including Wergo, Centaur, Neuma, Le Chant du Monde, DIFFUSION i MeDIA, Fleur du Son, and Capstone.

JUAN PAMPIN (b. Buenos Aires) is Associate Professor of composition at University of Washington and founding faculty member of the Center for Digital Arts and Experimental Media (DXARTS) for which he currently serves as Associate Director. Pampin received an MA in Composition from Conservatoire National Supérieur de Musique de Lyon, France and a DMA in Composition from Stanford University, where he studied with composer Jonathan Harvey. Juan Pampin's works explore the territory articulated by the concepts of: space, memory, and material, using mostly algorithmic composition and signal processing tools of his own development. His compositions, including works for instrumental, digital, and mixed media, have been performed around the world by world-class soloists and ensembles such as Susana Kasakoff, Melia Watras, Les Percussions de Strasbourg, Arditti String Quartet, Sinfonia 21, Krakow Percussion Group, and others.

Composer of a wide variety of works spanning solo, chamber, choral, orchestral, and electronic media, DIANE THOME is former professor and chair of the composition program at the University of Washington School of Music. Her compositions have been presented in Europe, China, Australia, Israel, Canada, and the United States. She has been composer-in-residence at numerous institutions, including the University of Sussex (England), Bennington College, and the University of Cincinnati. Thome has also been a guest of the École Nationale Claude Debussy and featured on French radio.

She is the first woman to receive a Ph.D. in music from Princeton, where she also received an M.F.A. in composition. Her other degrees include an M.A. in theory and composition from the University of Pennsylvania and two undergraduate degrees with distinction in piano and composition from the Eastman School of Music. Among her teachers were Dorothy Taubman in piano and Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Bosovich, and Milton Babbitt in composition.

Thome's honors include the 1994 Washington Composer of the Year; the 1995-96 Solomon Katz Distinguished Professor in the Humanities, University of Washington; and a 1998 International Computer Music Conference Commission. Recent commissions include those from the Bremerton Symphony Association, Seattle Symphony, New Jersey Symphony Orchestra, The Eleusis Consortium, The Esoterics, and Trimpin. Her collaborative works include *Night Passage*, an environmental theatre piece for the Moore College of Arts in Philadelphia, and *Angels*, for virtual reality artwork shown at the Biennale des Arts Electroniques in Paris.

Thome's music has been recorded on the CRI, Crystal Records, Capstone, Leonarda, and Centaur labels, including *Palaces of Memory* and *Bright Air/Brilliant Fire*, two monographic CDs of her electroacoustic music (Centaur). The latter was described by Computer Music Journal as "a must-have for every electro-acoustic music collector."

## PERFORMER BIOGRAPHIES:

Committed to both contemporary and standard repertoire, CRISTINA VALDES is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in a multitude of venues including Lincoln Center, Carnegie Recital Hall, Jordan Hall, and the Kennedy Center. An avid chamber musician, Cristina has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, Antares, and Trio V. Her festival appearances include the Singapore Arts Festival, Brisbane Arts Festival, Foro Internacional de Musica Nueva in Mexico City, New Music in Miami Festival, Festival of Arts and Ideas, and the Festival of Contemporary Music in El Salvador among others. She has also performed with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, and the Stony Brook Symphony Orchestra. Cristina can be heard on several recordings on the Newport Classics, Albany, and Innova labels. She holds degrees from the New England Conservatory and SUNY at Stony Brook, and is the recipient of an Arts International Grant, the Thayer Award for the Arts, and an Yvar Mikhashoff Trust for New Music grant.

Described as "staggeringly virtuosic" by The Strad, violist MELIA WATRAS has been hailed by audiences and critics alike for her electrifying and vibrant performances. She has long been at the forefront of the American new music scene, both as a soloist and co-founder of the award winning Corigliano Quartet ([www.coriglianoquartet.com](http://www.coriglianoquartet.com)). Throughout her career Watras has championed the works of living composers, commissioning, premiering and recording numerous new works for the solo viola and for string quartet, while appearing in the nation's leading venues including Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center.

Watras's expanding discography has garnered considerable attention and praise from the media. Of her debut solo CD, *Viola Solo*, Strings remarked, "Watras is a young player in possession of stunning virtuosic talent and deserving of the growing acclaim." The Strad called her "excellent" and "authoritative," while the American Record Guide proclaimed, "Watras is a terrific violist." For the CD, Watras adapted John Corigliano's *Fancy on a Bach Air* for viola. Her edition of this work is published by G. Schirmer, Inc. Watras's recently released second solo CD, *Prestidigitation* features world premiere recordings of five works written especially for her and was described by Strings as "astounding, and both challenging and addictive to listen to." Her upcoming third disc will include short, stylistically diverse works from composers ranging from Henri Vieuxtemps to Gyorgy Ligeti.

Melia Watras was born in Honolulu, Hawaii and began her musical studies on the piano at age 5. Soon after, she turned to the viola and made her debut at age 16, soloing with the Dayton Philharmonic Orchestra. While still in high school, Watras drew attention by winning the National Wendell Irish Award. Her formal studies took her to Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, Watras served as Professor Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School while also teaching there as an assistant to the Juilliard String Quartet. Watras then served as Musical Artist in Residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program.

In 2004, Watras was appointed Assistant Professor of Viola at the University of Washington, where she teaches viola and chamber music. Watras currently resides in Seattle with her husband, Corigliano Quartet violinist Michael Jinsoo Lim. She plays a viola made by Samuel Zygmuntowicz. For more information on Melia Watras, please visit [www.meliawatras.com](http://www.meliawatras.com).

Clarinetist JESSE CANTERBURY performs new music spanning modern classical music, improvisation, and avant-jazz. He has worked and performed with some of the world's finest improvisers and musical innovators, including Butch Morris, William O. Smith, and François Houle. He keeps an active schedule as a chamber musician, performing works by composers such as Elliott Carter and Toru Takemitsu, as well as premiering works by Pacific Northwest composers. As clarinetist with the Tom Baker Quartet, he is establishing a reputation as an important emerging improvising voice on the clarinet. [Jazzreview.com](http://Jazzreview.com) called him "one of the best new improvising clarinetists around."

ERIC RYNES has been described by the Seattle Weekly as an "intrepid" violinist, "devoted to the sort of edgy, path-breaking works that give the glossy composers of today's Age of Accessibility hives." In addition to his many performances of solo, chamber, and orchestral works composed before 1900, he has performed 150 solo,

chamber, and electro-acoustic works from the 20th and 21st centuries, often giving world or national premieres. His festival appearances include June in Buffalo, Aspen, the International Computer Music Conference (Havana), the Internationales Bodenseefestival (Konstanz), and the Rotterdam Music Biennial; he has given solo recitals at Tesla (Berlin), Queen's University (Belfast), Stanford University, Universitat Pompeu Fabra (Barcelona), the University of California at San Diego, and several other locations. He has worked extensively with both established and student composers, and has lectured on composing for the violin at universities including De Montfort (U.K.) and the University of Montana.

Eric received his M.M. from the University of Washington, where he was a top scholarship winner, concertmaster, instructor, and a researcher at the University's Center for Advanced Research Technology in the Arts and Humanities. He previously earned degrees in physics from the University of Chicago and the University of Illinois, and studied contemporary violin literature in Paris with Maryvonne Le Dizès of the Ensemble Intercontemporain. He has also received private coaching from Irvine Arditti of the Arditti Quartet and lessons at Aspen with David Perry of the Pro Arte Quartet, and participated in a masterclass with Christian Tetzlaff.

As a concerto competition winner, he has soloed with university orchestras in Seattle (Bartók Concerto No. 2) and Chicago (Shostakovich Concerto No. 2); he has also performed Giacinto Scelsi's *Anahit* for solo violin and 18 instruments with the Contemporary Group at the University of Washington. As an orchestral musician, he has performed under the batons of Barenboim, Boulez, Comissiona, DePriest, Foster, Slatkin, and many others. In 2006, Eric served on the violin faculty of Marrowstone Summer Music, and judged auditions for the Seattle Youth Symphony Orchestra. He is currently recording a solo CD, funded in part by an Artist Assistance Program grant from Jack Straw Productions. His recording of Richard Karpen's *Sotto/Sopra*, for violin and real-time computer processing, is available on the Centaur label.

JUDITH COHEN began playing the piano at the age of five, and studied at the Chicago Musical College until the age of 18. She was First Prize Winner in the 1984 Pacific International Piano Competition, prompting jury chairman Dr. Bela Nagy to call her "one of the five best pianists I have heard in the last 15 years." She has also won prizes in the Memphis International Keyboard Competition, the International Young Keyboard Artists Association Competition, and the International Piano Recording Competition. In 1985, she was the only American of eight pianists chosen to perform in the public master classes of Maestro Aldo Ciccolini in Bari, Italy. That same year, Ms. Cohen made her Community Concerts debut with recitals in Idaho, Washington, and Montana. She also made her international debut with a recital in Mexico under the sponsorship of the Instituto Nacional de Bellas Artes. Critic Robert Somerlott of The Mexico City News hailed her as an "artist of unusual talent who captivated the audience with both her musicianship and stage presence."

Since 1989, Judith Cohen has served as Artistic Director of the Governor's Chamber Music Series, planning and performing in chamber music concerts throughout the Pacific Northwest. She has also appeared at the Abbey Bach Festival, the Ernest Bloch Music Festival, the Second City Chamber Series, and the Northwest Chamber Orchestra Showcase Series. She has been presented in solo recitals by the Dame Myra Hess Recital Series in both Chicago and Los Angeles. Ms. Cohen made her European recital debut in April of 2002, performing two solo recitals in Budapest, Hungary. She has appeared as soloist with various orchestras in the Pacific Northwest, performing concerti by Beethoven, Mozart, Prokofiev, Rachmaninoff and others.

Judith Cohen's discography includes a CD featuring the solo piano music of Béla Bartók. Of this recording, *Fanfare* magazine reported: "On this attractive Bartok collection—in which some of his most popular piano music rubs up against less standard fare—[Cohen] shows herself to be a persuasive advocate for his gentler side...her light, treble-tilted tone and her transparent textures show her chosen repertoire off to good advantage. Her deft swing through the Roumanian Folk Dances is especially refreshing." In December of 2000, Pear Records of Los Angeles released three CDs of solo piano and chamber music showcasing Ms. Cohen at the piano. In the spring of 2003, Capstone Records released a live-concert recording titled "In Tandem: Music for Two Pianos," performed by Ms. Cohen and pianist Jill Timmons. Ms. Cohen has also recently collaborated with internationally known photographer Bruce Barnbaum on a CD of solo piano and chamber music. His most recent book of photographs, *Tone Poems*, is sold with the companion CD. More information on Judith Cohen is available at [www.judithcohen.com](http://www.judithcohen.com)

Flutist DONNA SHIN has been praised for her beautifully-spun phrases, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the Boston Globe, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestral, jazz and ancient Asian repertoire. Perform-

ing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair.

Shin has been featured in solo performances with the Korean National Symphony Orchestra, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and University of Washington Wind Ensemble at the Pacific Northwest Band Festival. Shin will premiere D. J. Sparr's *Concerto for Flute and Wind Ensemble* with the UW Wind Ensemble in Meany Hall and at the upcoming March 2010 Japan concert tour.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. In Boston, she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. She has also performed with the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin has won prizes in competitions held by the National Flute Association, April Spring Friendship Arts Festival in Korea, Performers of Connecticut, James Pappoutsakis Society, and Seattle Flute Society, to name a few. As a founding member of Paragon Winds woodwind quintet, she was awarded fellowships from the New England Conservatory and Norfolk Chamber Music Festival, and won the Grand Prize at the 2000 Coleman National Chamber Ensemble Competition in Pasadena, California.

Shin earned degrees with the highest honors from the Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.

This year's international concert tour has brought Shin's performances to the concert halls in Uzbekistan, Korea, Japan, and China. During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

Clarinetist SEAN OSBORN has performed on four continents since his recital debut at the age of seventeen at the Kennedy Center for the Performing Arts. Appointed over nearly 300 other applicants to a position with the Metropolitan Opera Orchestra in 1989, Mr. Osborn was the youngest clarinetist in the history of the Met. He has also performed as guest Principal Clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony and the American Symphony Orchestra.

Touring North America, Europe, and Japan, Mr. Osborn has performed live on numerous radio stations, including WNYC, KUOW, and KING radio, as well as being presented in recital on WHYI, WIAA and nationally on NPR's Performance Today to name a few. Sean is a top prize winner in both the ARTS Competition and the International Clarinet Society Competition, and in 1984 was named a Presidential Scholar in the Arts. He has also participated such festivals as Marlboro, Seattle Chamber Music, Zagreb Biennale, Pacific Rims, Colorado, and Aspen, as well as recording for Sony Classics, London, Deutsche Grammophon, CRI, and others.

A student of Stanley Hasty at the Eastman School of Music, Mr. Osborn is a graduate of the Curtis Institute of Music and the Interlochen Arts Academy where received its highest honor: the Young Artist Certificate, while studying with Dr. Frank Kowalsky. In 1999 he received his Master's Degree from Southern Illinois University, where he studied clarinet with Dr. Eric Mandat and composition with Dr. Frank Stemper. He has also given numerous master classes throughout the country, including those at The Eastman School of Music, Rice University, Florida State University, and The Manhattan School of Music. From 2006-2009, Sean taught clarinet and chamber music at the University of Washington.

Mr. Osborn is also a composer, and has written two Symphonies, *Oboe Concerto*, *Trombone Concerto*, *Wind Serenade*, *Sonata for E<sup>b</sup> Clarinet (or Violin) and Piano*, and *Duet for Bassoon and Clarinet* to name a few. His pieces have been performed by faculty of the Juilliard School and members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Seattle Symphony, Marlboro Music Festival, and the American Saxophone Quartet to name a few.

CLASSICAL

---

**KING FM 98.1**

