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1994  
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University of Washington  
THE SCHOOL OF MUSIC

presents

# ProConArt

8:00 PM

Brechemin Auditorium

May 24, 1994

## PROGRAM

DAT-12,401

ID 2

**SOLO FOR PIANO**  
Jiyoung Han: Piano

(7'15)

Hyojin Kang

ID 3

**SHENDOS (TIMEPIECE III)**  
I. Dawn...1970  
II. Day.....1973  
III. Dusk.....1985  
IV. Night.....1990

(37'20)

Tom Baker

Maxim Mahoaney-Flake: Alto Saxophone  
Christian Asplund: Piano  
Matthew Sperry: Bass  
Ken Morrison: Drums

Shendos is the third work in a series of 'time-plays' that are concerned with the manipulation of temporal qualities and the effects that manipulation has on the performer and the listener. This piece is the first in the series based on improvisational structures. Written for four parts, each performer goes through the musical material at his or her own pace, setting up a personal 'time-continuum.' The performer must at one time stay true to that continuum throughout the entire movement, and also interact with the other players, who are playing in their own time-continuum.

(-Tom Baker)

Tom Baker is a graduate composition student at UW, and currently studies with John Rahn.

CASS 12,403 - SIDE B

ID 4

**EVOLUTION**  
Electronics, and computer-generated tape

(6'20)

Donald J. Ankney

Evolution was written in the MAX programming environment on a Macintosh II computer connected to a Yamaha SY77 midi-controlled keyboard. The notes were generated by a heavily constrained random algorithm. Other techniques used include re-tuning the keyboard and overloading the instrument's midi buffers.

As it was completed, the work unintentionally began to take on a nearly-programmatic character which led to its title.

(-Donald J. Ankney)

CASS 12,403 - SIDE A

1D6

**SESTINA KYRIE**

(20')

Lynette Westendorf

Valerie Yockey: Voice

Ken Morrison: Speaker

Patrick Roulet: Percussion

Sheila Espinoza: Speaker

Gunner Folsom: Percussion

Rob Duisberg: Speaker

Chris Carlson: Percussion

Lynette Westendorf: Conductor

"Sestina Kyrie" is intended to convey a mood of ritualism and reverence -- one which is influenced by the multicultural spirit of the text, in which aspects of both Native and Christian religious beliefs and practices are intertwined. The story expresses the spiritual queries of a Yup'ik Eskimo and her belief that even an old grandmother can be a sherman. The form of the piece is structured from the modified sestina from the poem, which contains seven six-line verses. The speaking-chorus performs in the spirit of the Greek chorus, commenting on the story as it is told by the vocalist. During the singing, the percussionists are given material relative to the vocal line, that is, their events are cued by specific words, or beginnings and ends of phrases, etc. During the interludes between the verses, the percussionists are given considerable interpretive and rhythmic freedom within ten-second blocks of time.

(--Lynette Westendorf)

Lynette Westendorf has just completed her DMA in composition at the University of Washington. "Sestina Kyrie" is one of her dissertation compositions.

INTERMISSION

↑  
DAT-12,401

DAT-12,402

1D2 **AQUACADE**

(10'27)

Sumiko Sato

**I. Fish hard Die rich**

**II. Twist and Trout**

**III. Sole Searching**

**IV. Kelp Forest**

(concept inspired by Ray Troll's artworks)

Joel Barbosa: Bass Clarinet

Sumiko Sato: Piano

Electronics, and computer-generated tape

This piece consists of texturally designed improvisations and tape parts recorded on Yamaha SY77. "Aquacade" is a water entertainment spectacle at the EXPO of 1937 in Cleveland.

Special thanks to Ron Averill for technical assistance.

(--Sumiko Sato)

Sumiko Sato is a graduate composition student at UW. She has studied with Ken Benshoof and Diane Thome and currently studies with Richard Karpen.

1D3

**IN SEARCH OF THE DOUBLE BAR**

(10'10)

Brad Sherman

Libby Gray: Flute

Joel Barbosa: Clarinet

Scott Perry: Oboe, English Horn

The opening clarinet solo is the basis for departure and arrival throughout the piece. For this reason, I had difficulty finding a satisfying cadence. When I finally did compose what I believe to be a good ending, I was so pleased that I gave the composition its present title, referring to the double bar at the end of every piece of music.

(--Brad Sherman)

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## PERFECTLY NORMAL

(6'21)

Jim Eoff

Jeremy Ensebio: Guitar  
Jim Eoff: Guitar

A guitar duet combining my interests in minimalist techniques within quasi-improvised framework. During the composition of this piece, the so-called perfect intervals of the fourth, fifth and octave emerged as important structural points, hence the title.

(-Jim Eoff)

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## EDGE

(26'41)

Byron Au Yong

Tessa Brinkman: Flute  
Taina Karr: Oboe  
Karl Seeley: Trumpet  
Anna Vinten-Johansen: Voice

Loren Dempster: 'cello  
Ian Rashkin: String Bass  
Byron Au Yong: Taiko

I never thought that I would set a poem by Sylvia Plath. The power of her writing is so complete and undefinable to subject it to music seemed sacrilegious. After finding two poorly-composed expressionistic, lieder-like settings of "Edge," I felt the need to do the text justice by truly penetrating the mood of Plath's writing with a musical creation that didn't subject the poetry to mere superficial interpretation.

First, I set the text syllabically as the two other composers had. Next, I musically elongated parts of the text. Still unsuitable, I eliminated the text from the audible world and left it as words on paper/images in the mind. From this quietude came the music you will experience tonight.

Sounds have the ability to clarify the unity between the natural and the divine which often becomes clouded in human perception. Music acts as the audible outer agent of an inner and transcendent power. As the epitome of the natural laws of metaphysics, musical structures can alter the apparent confusion of elements in the everyday world and cause them to revert to unfettered relationships; especially the primary or divine ones that become lost in workaday life for us non-monastic types.

"Edge" uses alchemical structures, magic squares, number games and other patterns, which combine to produce meta-patterns that represent the higher orders of music. It also circumvents the restrictive parameters of time especially in the linear, developmental sense. These are replaced with spiral transformations which transcend the mundane reality and reach toward the realm of the dream world and other paranormal modes of existence. The musicians' merging and destruction of time and space allows one to enter an alternate reality where consciousness is allowed to combine with sub- and pre-conscious states to form a new awareness of the workings of the world, at levels not usually focused on.

Special thanks to Garret Fisher for the use of his prayer rugs, S.M. Devi for the tunics, Irene H. Huniyuki for recording the performance on video and Northwest Taiko (which will perform this Friday, May 27, from 8-8:30 PM, at the Northwest Folklife Festival at the Seattle Center Flag Pavillion) for the use of their jozuke and conch shells.

(-Byron Au Yong)

Byron Au Yong has one more year left as a double major in composition and ethnomusicology. He has studied with William O. Smith and considers Joël-François Durand his mentor. Byron will attend the "spirituality in music" composers' symposium at the Oregon Bach Festival this summer.

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This quarter's ProConArt has been coordinated by Sumiko Sato and Benjamin Carson.

## UPCOMING CONCERTS:

December 2, 1994 ProConArt  
March 8, 1995 ProConArt  
May 26, 1995 ProConArt

12,404-SIDE A

CASS 12,404-SIDE B

## Sestina Kyrie

by Carolyn Kremers

She has never seen a real shaman,  
but Mark says his grandmother was one,  
and isn't it true that God  
lives inside everything, even or especially (Lord have mercy)  
inside a shaman? Christ have mercy. Piece  
of bread, sip of wine, "God bless you all," says the priest.

Once a Presbyterian, neither has she known, before, a real priest.  
A shaman  
might be more exotic, but she likes the peace  
inside this balding man, the one  
who tells a joke right next to her at dinner with friends and then says, laughing, "Mercy,  
yes, I'll have another piece of turkey. Praise God."

Everywhere, she hears *Ellam Yua*.  
"Owner of the weather, spirit of the universe." God.  
Not just inside the dusty wooden church  
but over the whole, wild island that priests  
used to tackle by dog team, Lord have mercy,  
Christ have mercy. She can hear the island, like a shaman,  
talking, especially when the priest and everyone--  
elder, student, mother, father, wiggling fur-wreathed child--  
extends a hand and murmurs, "Peace."

Something about that word, "Peace,"  
electrifies fingers and, God,  
it shoots up her bundled arm into the one  
place that no person, not even a priest,  
can really know or understand, a buried, shaman place,  
Lord have mercy,

Christ have mercy.  
And there's a peace  
that reaches in, circles around, settles down,  
shaman-like, as if there were a God.  
The priest  
blesses purple and yellow dyed tundra grass baskets, and people give

\*

one dollar bills or quarters

(when she remembers, she brings quarters, Lord have mercy).

Women in new calico *qaspeqs* sing an offering

with that unpeaceful, screeching, scraping, shaman sound  
heard in all God's Eskimo churches,  
a screech she loves, doesn't imitate.

Slowly, with a Yup'ik echo, the priest

reminds everyone God is Love, God is Light, God is One. Which She is,

of course, and anyone

who has felt the rhythm (Lord have mercy, Christ have mercy)

and the power and the glory, with or without a priest,

of peace,

goodwill toward men and women, knows that God was inside

Mark's grandmother. And She is a real shaman.

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