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P76  
1997  
5-22

DAT 13,053

CASS 13,054

# PROCONART

8:00 PM, May 22, 1997

Brechemin Auditorium

## PROGRAM

School  
of  
Music

University  
of

Washington

DAT  
1D1 STRING QUARTET.....9:35..... Elizabeth Hoffman  
Eric Rynes, *violin I* / Ann Wickstrom, *violin II*  
Sharon Tveten, *viola* / Mannfried Funk, *'cello*

1D2 TOCCATA, for solo piano.....4:36..... Dimitri Cervo  
Dimitri Cervo, *piano*

~~1D3~~ TINMAN, for simulated piano .....2:34..... Michael Rook

1D4 FOUR PIECES FOR CONNY.....9:40..... Donald Craig  
I. TREE  
II. PINWHEELS  
III. POEM  
IV. PUPPETRY

Conny Chen, *clarinet*

## INTERMISSION

cass side A  
side B

1D5 STILLE, HEILIGE NACHT\* STILL, HOLY NIGHT .....8:15..... Katherine Freeze  
Amy Bils, *soprano* (Maedchen) / Soon Cho, *mezzo-soprano* (Engelien)  
Amy Swanson, *flute* / Angela Lee, *cello* / Katherine Freeze, *piano*

1D6 ON THE PRESENCE OF WATER.....8:30..... Bret Battey

1D7 DUO CAPPRICCIO, for flute and clarinet.....6:01..... Ryan Hare  
Sarah Bassingthwaighte, *flute* / Kathryn Labiak, *clarinet*

## TOCCATA

*Toccata* is a piece based on bitonality, the simultaneous use of two tonalities. Two tonal triads or two different chords (polychord) are combined during most of the piece. Through the use of the pedal tonal materials are transformed into complex sonorities. The dialog between extreme registers which unfolds complements the harmonies to create the atmosphere of the piece.

## TINMAN

*Tinman* is a 2 part invention, a tempo-study that explores rhythmic phase and psycho-acoustic phenomena pertaining to pitch perception, which has been a long-term interest of mine. I wrote this piece as a soundtrack to an animated video I made, that features a small tin-foil-figure. This piece was realized in the electronic music studios of the UW, using Finale, Performer and the Kurzweil 2000.

## STILLE, HEILIGE NACHT

I wrote the text to "*Stille Heilige Nacht*" partly in response to some poetry by Rainer Maria Rilke (who frequently wrote about the night and night walks) and partly in response to my ongoing interest in Time. I started to think about the idea of Eternity--timelessness-- as a PLACE rather than a what or a when. The girl (Maedchen) goes through a series of revelations in which she begins by saying "I think I could *think* anything in a place like this" to "I think I could *believe*--" to "I think I could *know*--" to "I think I could *be* anything in a place like this." She imagines an angel and sings to her: "Engelein, Engelein, I see your portrait on every tower...I might believe you leave your hiding place at night..." But fundamentally she is not "catching angels"; she is catching a bit of timelessness. She remembers a nursery rhyme: "Night isn't run by the tick of the clock. It's all where I am and all where I'm not." For the girl, the night is timelessness itself: "I'm not in this city, I'm not in this street, this cobbled, cluttered, crooked Strasse. I'm here in this night and I might say the night is in me!"

I intentionally wrote the text with a few German words. I have two reasons for this, though in hindsight I see that clarity of communication is more important than my love of the German language! First, I love the SOUND of the words "*Stille, Heilige Nacht*" (Still, Holy, Night) and of "Engelein" (Angel) and of "Strasse" (street). And second, the story occurs in an old European city. The girl stands in some cobbled, cluttered, crooked street; towering about her are all these old Renaissance and Baroque buildings decorated with pictures of angels and cherubs. And those "gothic creatures" which "by the moon seem to breath" are, of course, the gargoyles.

The Maedchen never sees the Engelein, though she feels some presence close to her. But after all, she could be the angel in this place! "I think I could *be* anything! Anything! Here in a place like this..."

### \**Stille, Heilige Nacht*\* *Still, Holy Night*

\* Maedchen = girl / \* Engelein = Angel / \* Strasse = street / \* Naechliche Gang = night walk  
\* Augenblick = wink of an eye, moment

#### \*Engelein:

*Here, cobbled, cluttered, crooked Strasse\*  
shadowy, enchanted, still  
watch these lovers, drunks, strays  
decorate your window frames and gutters  
Look now! your overhanging rooftops shelter there  
a maedchen who ponders the night  
pensively resisting trepidation  
blissfully embracing what is unseen, unheard  
she feels it on her cheek  
nudging her soul  
Naechliche Gang\*  
Heilige, Stille, Nacht*

*like a halo  
like the helmet of a soldier catching orders  
catching angels  
Stille, Heilige Nacht*

#### Maedchen:

*What was that?  
This place of shimmering shadow  
not a sound, not a sound  
just a touch  
a sense!  
"maybe it's an angel...  
...an angel!"  
Engelein, Engelein!*

#### \*Maedchen:

*Oh! What an evening city this is!  
By the moon the gothic creatures seem to breath  
I believe that even houses mutter musings to each  
other  
As the dusk-born blanket settles here  
it isn't fear that makes me tremble  
it's sublime imagination!  
here it's not loneliness that makes me wander  
it is wild expectation!  
I think I could think anything in a place like this!*

*I see your portrait on every tower!  
are you just a painter's fancy?  
Engelein, Engelein!  
I might believe  
you leave  
your hiding place at night  
The mellow moon tempts us all, Engelein  
even me!  
Just a soul, not a saint  
but here, here at night—*

#### Engelein:

*See how your lantern's fire  
sets a crown upon her head*

*Engelein:  
You stand shivering in this night  
and you are quite a young girl!  
time for sleep...*

Maedchen:  
I think I could believe anything  
in a place like this!

Engelein:  
time for sleep--  
can you catch your dreams as well?  
thrown to you by this passing hour

Maedchen:  
I heard you!  
momentarily the moment stood still  
and I felt you! Engelein!  
Stille, Heilige Nacht!

Maedchen:  
There-- in a blink  
in an Augenblick\*-- quick,  
quickly you darted  
you started to come to me  
Engelein, Engelein!

Engelein:  
Ah, Moon---  
sitting so far removed from time  
you might dose!  
lighting our calendar  
with your entourage of stars

Maedchen:  
no legend, no wing  
sitting so far removed from time  
timelessness you are

Engelein:  
timelessness you are

Engelein:  
a glimpse, a glance

Maedchen:  
a glimpse, a glance and  
I think I could know anything  
in a place like this!

Engelein:  
She knows, she believes  
the moon stops in this place

Maedchen:  
How did that nursery rhyme go?  
"Night isn't run  
by the tick of the clock  
it's all where I am  
and all where I'm not"

Ah! Yes!  
I'm not in this city  
I'm not in this street,  
this cobbled, cluttered, crooked Strasse  
I'm here in this night  
and I might say the night is in me  
I think I could be anything! Anything!  
here in a place like this...

Engelein:  
Stille, Heilige Nacht

## ON THE PRESENCE OF WATER

*On the Presence of Water* is a sound and image meditation on water as a psychological and spiritual archetype. The work was conceived for digital video and computer music, though the computer music portion was consciously crafted to stand on its own.

It was not my intent with this work to explore the sound and image of water as such. Indeed, there are no sounds in the piece that originate with water. Rather, I used the contemplation of water-as-symbol as a lens to focus a disparate array of sounds, images, ideas, and experiences into a creative work.

In the process of synthesizing these items, my own conception of them was enriched, my awareness of life enlarged. It is my hope that similar transformation of awareness will occur for the attentive listener.

*On the Presence of Water* was created using the resources of the School of Music Computing Center (SMCC) at the University of Washington. Most of the work was executed on Silicon Graphics Indigo II and Indy systems. Tools utilized included Csound and Richard Karpen's extensions to that language, Heinrich Taube's Common Music, IRCAM's SVP, and Paul Lansky's RT. IRCAM's AudioSculpt was also utilized on the Power Macintosh platform. The video portion was developed using Adobe Premiere with the computing resources of the Center for Advanced Research Technologies in the Arts and Humanities (CARTAH).

Special thanks to Katie Sauter and Andrew Hendry at the University of Washington Fisheries department for images used in *On the Presence of Water*.

## DUO CAPPRICCIO

One of my abiding interests and problems in composition is the variance between a musical form that functions as a more or less uniform process versus a form that is a kind of montage, and how these two different possibilities can be reconciled. In a composition made up of juxtaposed, heterogeneous sections, it is of course possible to develop a local process within each section, but it can be tricky to connect the individual processes within each section coherently into parts of a larger, overarching musical process. The process can be many things, but here I refer to the actual perceived flow of musical events in time, and not to any particular method of composing.

In *Duo Capriccio*, I try to exploit the tension of a largely sectional form with an overarching process. Each instrument in the beginning takes on a dramatically separate expressive identity. As the various sections unfold in time, the two distinct characters begin to react to the other imitatively, switch roles, and finally resume something like their original musical idea. In the end, however, each identity has undergone a necessary transformation as a result of the experience of encountering and interacting with the other.

## BIOGRAPHIES

BRET BATTEY received a Bachelors of Music in Electronic and Computer Music in 1990 from Oberlin Conservatory and is currently a Masters student in Music Composition at the University of Washington. He has studied composition with Conrad Cummings, Richard Karpen, Gary Nelson, and Diane Thome. Battey's works have been performed at the 17th Annual International Electronic Music Plus Festival, Seattle's Center on Contemporary Art, Northwest CyberArts Synthesetics Art and Technology Festival, Seattle Experimental Opera, and KING FM. His work has been covered in Mix Magazine, Computer Music Journal, and Seattle Weekly. In 1994 he and sculptor/juggler James Jay created the Juggling Jukebox, an installation which wired a juggler to a computer to generate music. The Jukebox premiered at the national art and technology conference Beyond Fast Forward, was demonstrated to the Microsoft Advanced Technology Group, and has been covered by MTV Europe.  
<http://weber.u.washington.edu/~bbattey/>

DIMITRI CERVO began his musical studies the age of eleven. At age fourteen he performed his first compositions in public. Between 1985 and 1990 he participated in several master classes with Brazilian, American and German composers.

In 1991 he studied at Accademia Chigiana of Sienna. In 1992, with a scholarship from CAPES, he began his graduate studies in composition at UFBA under guidance of the Brazilian composer Jamary de Oliveira. In 1994, with a scholarship from VITAE, he studied composition at the Camping Musical Bariloche (Argentina).

Between 1993 and 1995 Cervo presented several recitals of his chamber music with public and critical success. In 1995 his work *Abertura e Toccata* won the first prize in the Competition for Orchestral Works at the Londrina Music Festival (Brazil). In 1995 he was qualified to begin his doctoral studies at Universidade Federal do Rio Grande do Sul (Porto Alegre, Brazil). In 1996, the composer performed the premiere of his *Passacaglia Fantasia* for piano and orchestra. In October, with a scholarship from CAPES, he arrived at the UW School of Music for a student exchange program under the guidance of Joel Durand. In 1997 Cervo signed an Internet publishing contract with Sunhawk Corporation. Recently he conducted the premiere of his *Pan* for ensemble at UW School of Music.

RYAN HARE is currently a DMA student in composition, and also a bassoonist. At the UW he has studied composition with Joel Durand and Diane Thome and computer music with Richard Karpen. His previous degrees come from Oregon State University and Ithaca College. He has also taken lessons with Shulamit Ran and Jacob Druckman at Ithaca College, and Brian Ferneyhough and Paul-Heinz Dittrich at the Darmstadt Ferienkurse fuer Neue Musik, where his composition *Abstraction* for solo marimba was performed last summer. His piece *Solecism* for computer-generated sound was played at a recent Electro Nights concert in Seattle

ELIZABETH HOFFMAN received her doctorate last year from the University of Washington where she studied composition with Diane Thome and Richard Karpen. She is a composer of acoustic and electroacoustic music.

A native of Europe, MICHAEL ROOK emigrated to the US in 1989 to study composition at Oberlin College, where he received his Bachelor's in 1993. He is currently working on his Master's at the UW, and is a Student of Joel Durand. He has received Awards from the Northrhine-Westfalian Ministry of Culture and the "Deutsche Musikrat", is currently a Brechemin Scholar and Davis Fellow, and received a travel grant to the Darmstadt Summer courses in New Music 1996, where a piano piece of his was performed. His music has been performed throughout the U.S. and in Germany.