

The School of Music
presents the 26th program of the 1989-90 season.

Young Composers

N49
1989
12-5

New Works By
UW Composition Students



Stephen Heinemann
Craig Weston
Ciro G. Scotto
David Hunter

*and a special performance
by the*

Contemporary Group Improvisation Ensemble

December 5, 1989
8:00 PM, Brechemin Auditorium



School
of
Music
University
of
Washington

Program

Order
3 Synopses 6' STEPHEN HEINEMAN

Stephen Heinemann, *clarinet*
Lynette Westendorf, *piano*

Steven Heinemann is a student of William O. Smith

1 Soliloquy 6' CRAIG WESTON

David Gorgas, *guitar*

Craig Weston is a student of John Rahn

2 Three Words 11' CIRO G. SCOTTO

Direction
Evanesce
Obliquity

David Gorgas, *guitar*

Ciro Scotto is a student of John Rahn

Three words for guitar is a three movement work that is loosely based on the traditional format of two fast movements, *Direction* and *Obliquity*, and a central slow movement, *Evanesce*. As it's name suggests, *Obliquity* diverges from being a straightforward fast finale. Its character is one of discovery. The first movement explores the many directions that a seven measure phrase can be extended. The slow movement consists of several variations of a simple melodic statement. My compositional objective was to create a highly evocative musical statement using limited compositional resources.
— *Ciro Scotto*

4 Is It? 8' DAVID HUNTER
for Musique Concrète and Dancers

Ken Thompson and Jason Coopeer, *dancers*

David Hunter studies with William O. Smith.

Cass side A
side B

5 Contemporary Group Improvisation Ensemble

Gerd Breitenbach, *clarinet*
Ed Davis, *viola*
Stuart Dempster, *trombone*
David Hunter, *electric guitar*

Eduardo Resina, *guitar*
William O. Smith, *clarinet*
Paul Susen, *viola*
Lynette Westendorf, *piano*

2 pieces - 20'

Composers' Teachers

John Rahn

Ph.D., M.F.A., Princeton; Diploma, Juilliard (*bassoon*); B.A., Pomona College.

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.

William O. Smith

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

William O. Smith studied composition with Darius Milhaud and Roger Sessions and joined the faculty of the University of Washington School of Music in 1966 where he has been co-director of the Contemporary Group since that time. He has written over 100 works for various combinations of instruments and voice, and has received such awards as the Prix de Paris, Prix de Rome, and two Guggenheims. In addition to his work as a composer, he is a legendary clarinetist in his own time, both for his contributions to extended instrumental techniques as well as his jazz work with Dave Brubeck and others.

Music at the University Of Washington

For over 125 years, aspiring musicians have come to the UW School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 students, the School of Music offers an intimate learning atmosphere; our faculty-to-student ratio in the School of Music averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefitting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Many of our faculty are regularly invited around the world to present clinics and give performances. Our students come to the UW to work and learn in a highly stimulating artistic environment.

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Upcoming Concerts

University Chorale; December 6, 8:00 PM, Meany Theater
Soni Ventorum; December 8, 8:00 PM, Brechemin Auditorium
Rachelle McCabe, piano; December 10, 8:00 PM, Brechemin Auditorium
Keyboard Debut Series; December 14, 8:00 PM, Brechemin Auditorium
Béla Siki, piano; January 5, 8:00 PM, Meany Theater
Music by Women Composers; January 16, 8:00 PM, Meany Theater
Dames at Sea; January 16-20, 8:00 PM; January 21, 3:00 PM; Meany Studio Theater
Tim Smith, piano; January 19, 8:00 PM, Brechemin Auditorium
David Breitman, fortepiano & Elizabeth Field, violin; a Musical Poetical Club concert; January 21, 3:00 PM, Brechemin Auditorium
University Symphony; January 24, 8:00 PM, Meany Theater
Jazz Festival; February 3, 8:00 PM, Meany Theater
University Wind Ensemble and Symphonic Band; February 6, 8:00 PM, Meany Theater