

GABRIEL CASPAR PROKOFIEV, was born in Greenwich, London (1975). He studied music at the University of Birmingham (1994-1997), where he specialised in electroacoustic composition under composer Jonty Harrison. He has a continuing interest in Ethnomusicology, inspired by nine months teaching in Tanzania, East Africa (1994); where he made field-recordings for the National Sound Archive of The British Library (1995). In December 1998 he completed a Masters Degree in composition at the University of York under Ambrose Field. In York he co-founded Nerve8, a composers' collective and diffusion group, bringing new sounds to unusual venues. He was a winner of a Bourges residency prize in 1998 with his composition Zhiva, and was highly commended in the York Minster choral competition for his Magnificat & Nunc Dimitis. He has also composed music for dance and film, including a collaboration with Central St Martin's Film Students, commissioned by the Sonic Arts Network and screened at the ICA London as part of their Sonic Concrete festival.

University of Washington  
1998-1999

School of Music

DAF 13,485  
CD 13,486 - normalized  
13,487 presents

C 657  
1999  
5-20

## COMPOSERS' WORKSHOP

8:00 PM, May 20, 1999

Brechemin Auditorium

### PROGRAM

CD 13,486  
1

AINASDRIVE, for viola solo (10:55) Sarah Bassingthwaight  
Scott Ligocki, *viola*

2

VERTIGO, for string quartet (11:30) Peter Haley  
Jennifer Han, *violin 1*; Larissa Brown, *violin 2*;  
Laura Routt, *viola*; Jacob Humphrey, *cello*

3

PAR LE FEU RECUEILLI (1997), for solo flute (8:50) Joel F. Durand  
Felix Skowronek, *flute*

4

ORIGAMI ANIMAE, for tape (5:42) Rachel McInturff

INTERMISSION

Richard Karpen and Diane Thome. Linda's work has been recognized by the Santa Fe International Festival of Electro-Acoustic Music, the International Computer Music Conference, the Second International Music Contest Citta' di Udine, Italy, and SEAMUS. As a flutist, she has appeared in the Seattle area with the Seattle Creative Orchestra, Orchestra Seattle and has performed solo and chamber works by her colleagues. Currently the vice-president of the Seattle Flute Society, she has studied flute with Janet Scott and Alex Murray.

Lost time in a cafe, losing oneself in the cafe's universe

Sitting alone in a cafe, thoughts fade from your mind as you become overwhelmed and then consumed by your surroundings.

It is certain that the cafe by itself with its patrons, its tables, its booths, its mirrors, its light, its smoky atmosphere, and the sounds of voices, rattling saucers, and footsteps which fill it, is a fullness of being. (Jean-Paul Sartre, 1943 *Being and Nothingness*, p.9)

In CAFE PERDU, essential sounds of a cafe are explored in turn as they rise out of the environment, caught by the imagination and followed through various fantasies.

Each element of the setting, a person, a table, a chair, attempts to isolate itself, to lift itself upon the ground constituted by the totality of the other objects, only to fall back once more into the undifferentiation of this ground; it melts into the ground. (*Being and Nothingness*, pp. 9-10)

Finally, CAFE PERDU with its occasional "musique concrete" style and cafe theme, pays homage to the beginnings of electroacoustic music. Cafes have always been the meeting place of philosophers, artists and composers in France, so CAFE PERDU recalls the image of the pioneering French sonic artists of the 40s and 50s, meeting and deliberating in Parisian cafes. It must be noted however, that all the source recordings for this work were recorded in Cafes and Teahouses in York, England.

CAFE PERDU was realised with the following equipment: Silicon Graphics O2 running Composers Desktop Project (CDP), SVP, Mix and Ceres by Ovinde Hammond, and Cecilia (C-sound interface). Macintosh PowerPC G3, running Logic Audio, Pro-Tools, Bias Peak, Waves plug-ins, Cecilia, and Sonic Worx. Neumann microphones were used for recording, mostly with a FocusRight mic-amp and David Mallam's A-D box. Composed between June and December 1998

CD 13,487

1 Untitled, for oboe solo..... (5:45) Wha-Yeon Lee  
Sarah Bahaudin, *oboe*

2 IN SEARCH OF THE DOUBLE BAR, (10:50)  
for woodwind trio..... Brad Sherman  
Sarah Bassingthwaighte, *flute*  
Beth Antonopulos, *oboe/english horn*;  
Jenny Ziefel, *clarinet*

3 A RIVER FROM THE WALLS, (9:52)  
for flute and computer-realized sounds..... Linda Antas  
Linda Antas, *flute*

4 CAFE PERDU, for tape..... (13:15) Gabriel Prokofiev

AI NASDRAVE, for solo viola, was inspired initially by traditional Bulgarian folk music (hence the title, which is a Bulgarian toast, along the lines of "to your health"), which is quite lyrical, poignant, sometimes dissonant. My experiences in that country as well as my aesthetics in general compelled me to break up this lovely lyricism into disjunct, contradictory pieces—the changes are abrupt and the sections left without satisfactory development. The piece is written for Scott Ligoeki, whose provocative and passionate playing balances these precarious pieces quite nicely.

SARAH BASSINGTHWAIGHTE is pursuing a DMA in Flute Performance and a Masters in Composition at the UW, studying currently with Felix Skowronek and Richard Karpen, respectively. She is coming to the end of her fourth year with the Seattle Flute Society, of which she is President, and with this organization has been involved in bringing many international artists to Seattle and helped to commission 13 new works for flute (for other players, one for herself). Sarah has been heard on KING-FM, KUOW-FM in Seattle, and twice on NPR's Performance Today, and she has had articles published in Flute Talk Magazine. She performs frequently and maintains a full private studio.

PAR LE FEU RECUEILLI is constructed on basically two different categories of musical ideas: One characterized by rapid runs throughout the whole range of the instrument, either in legato lines (as in the very beginning), or in short staccato outbursts of fast notes. In these sections, a few pitches act as anchors, compensating for the constantly changing intervallic content of the melodic shapes. In the other main type of musical ideas, the range of the instrument is divided into four different registers, so that a sort of linear polyphony emerges as lines in these registers dialog with each other. In comparison to the first category, the melodic lines appear in these sections to go through timbral as well as intervallic distortion, because of the use of extended instrumental techniques, as well as extensive quarter-tone writing. The form of the piece is therefore an interaction between these two main categories, each developing in its own direction. The last page is the only calm and restful moment, as the music collects itself in a final gesture of peace.

*JOEL-FRANCOIS DURAND* was born in Orleans, France, and studied musicology in Paris and then composition with Brian Ferneyhough in Freiburg, Germany, subsequently obtaining his Ph.D. in Composition at SUNY, Stony Brook. He has received scholarships (DAAD, Fulbright), and international prizes including the "Kranichsteiner Musikpreis" (from the Summer Courses in Darmstadt, Germany) in 1990. Since 1991 he has been teaching at the University of Washington.

ORIGAMI ANIMAE began as a way to show a beginning level class in Electroacoustic Media the entire process of creating a piece. All of the raw sound material was generated by the class members through manipulating sheets of paper: tearing, crumpling, thumping, writing on, etc. The piece in progress was then used as a tool in class for discussing compositional elements. Finally, the finished piece was diffused in a concert format.

*RACHEL MCINTURFF* is currently a doctoral student at the University of Texas at Austin. She holds both a Bachelors and Masters degree in composition from the University of Missouri-Kansas City and has had numerous performances in the United States and Europe of her acoustic and electroacoustic works.

Untitled is a two-movement piece for solo oboe, written as a rhythmic study.

*WHA-YEON LEE* was born in South Korea in 1977. She began studying composition in 1998 with Joel Durand and is currently a junior at the University of Washington.

The title *IN SEARCH OF THE DOUBLE BAR* is a bit of a joke about what a composer faces when he or she first sets out to write a new composition. The title is actually rather descriptive of this particular piece, however, in that the material is meant to be of a questioning or searching quality. What it was I was questioning or searching for is never clear, but in the end, perhaps the search is for a resolution of all that went before. One may be free to make metaphorical comparisons to the compositional process, or even to life. The piece makes use of quarter-tones, multi-phonics, and other special sounds peculiar to these instruments, but are used sparingly as nuances rather than focal points. The opening clarinet solo can be thought of as making a statement of purpose, with the remainder of the piece trying to fulfill that purpose. In the end, however, there still remain questions.

*BRAD SHERMAN* is a doctoral student in composition, and is studying with Richard Karpen.

Several people have commented that *A RIVER FROM THE WALLS* brings them strong images of water. (And in fact, the sound of water trickling into a bowl is there, but well-disguised.) For one listener, the visual experience the piece inspired was one of water condensing on the walls, trickling down, forming pools, streams, and eventually a powerful river. I was struck by this idea and the relationship between this idea and the piece—water vapor as a present but invisible body of water in the air, which, under the right conditions, condenses. Millions of molecules collect, cling together, and become a visible body of water, which, in the end, has its own changing patterns of direction, speed, color, and range of moods, as well as serving as one possible point for the whole process to begin again.

*LINDA ANTAS* received her Bachelor of Music (1994) and Master of Music (1996) degrees in composition from the University of Illinois at Urbana-Champaign. Her primary composition teachers were Salvatore Martirano and Morgan Powell. Antas is currently a Graduate Staff Assistant at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) at the University of Washington where she is pursuing a D.M.A.. She has studied composition with