

DAT 13,658
CD 13,659

Presents the

C657
2000
3-2

COMPOSERS' WORKSHOP

March 2, 2000

8:00 PM

Brechemin Auditorium

PROGRAM

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| [1] | CD
SCHERZO (3:44) JONATHAN ECK
Melodie Linhart, <i>piano</i> |
| [2] | FOUR PIECES FOR VIOLIN AND PIANO (6:15) ERIC FLESHER
Eric Rynes, <i>violin</i>
Ming Tsu, <i>piano</i> |
| [3] | CANZONETTA (6:50) RYAN HARE
Darlene Franz, <i>oboe</i> |
| [4] | BLUE GOODBYE (8:15) DONALD CRAIG
- Computer Realized Sound - |
| [5] | RECONCILIATION (2:16) MELODIE LINHART
Yu Jin Kim, <i>soprano</i>
Ryan Hare, <i>bassoon</i> |
| [6] | IN SEARCH OF A LONG LOST GROOVE (7:12) NIR SADOVNIK
Nir Sadovnik, <i>piano</i>
Christian Krehbeil, <i>vibes</i>
Donald Sweeny, <i>bass</i>
Korum Bischoff, <i>drums</i>
Karen Halliburton, <i>violin</i>
Vilde Aaslid, <i>violin</i>
Alexis Schultz, <i>viola</i>
Jacob Humphrey, <i>cello</i> |
| [7] | JAZZ GIGUE --- NIR SADOVNIK (8:24) |

PROGRAM NOTES

SCHERZO was inspired by the music of Prokofiev, one of my favorite composers. The harmony I used is tonality mixed with coloristic chromaticism. With the exception of the middle section, it never stays in one tonal center for very long, quickly modulating to distant keys. There are passages of free chromaticism between relatively tonal passages. This idea is what I particularly enjoy in Prokofiev's 3rd Piano Concerto. The piece is titled *Scherzo* because it is predominately in a triple meter and the style is light and playful. It even includes what one might consider a trio.

FOUR PIECES FOR VIOLIN AND PIANO are aphoristic works which compress their expression into very short time spans. This creates a challenge for the composer, in that he must find convincing ways of proportioning such brief and concentrated music. The performer is similarly challenged, in finding means of creating gesture and

phrasing that allow these brief movements to speak. To encourage this, I deliberately avoided "extended" techniques, so often too present in contemporary works, to encourage a musical discourse that seeks greater nuance in dynamic shading and tone production as its goal.

CANZONETTA for solo oboe was written in 1999 for Darlene Franz and is a reworking of my *Canzona* for oboe and cello (1997). The original piece is in two movements, one mostly slow and the second mostly fast. In *Canzonetta* I have disrupted this original structure by interlacing reordered material from both movements into a single movement. In some cases, I synthesized a new line from both the oboe and cello parts, but for the most part the piece was written using only the music from the original oboe part.

BLUE GOODBYE is a computer piece I did while collaborating with the choreographer Victoria Anderson. This was presented at the Fall '99 Graduate Dance Concert. It has never been played as a concert work so I decided now was a good time to do that. The piece uses a synthesis technique that was originally designed for the imitation of the singing voice. But it can do a number of other things as well. In this piece, I explored some of the possibilities of this technique. Other than some reverb, the piece uses this technique exclusively. The bass ostinato midway through the piece is borrowed from a French motet written in the thirteenth century. The original text was the cry of a street seller advertising his fresh strawberries. The other parts accompanying the ostinato are "improvised" by the computer software.

RECONCILIATION, for soprano and bassoon, uses a poem of the same title by W. B. Yeats as its text. It features a pretty syllabic setting that counterpoints the florid bassoon line. Although written in 1996, it has never been performed. The composer MELODIE LINHART is currently a doctoral student in composition at University of Washington.

Text:

Some may have blamed you that
You took away the verses that they cared for on the day when,
The ears being deafened, the sight of the eyes blind with lightning,
You went from me, and I could find nothing.
Nothing to make a song about but kings,
Helmets and swords and half-forgotten things
That were like memories of you.
But now well out--for the world lives as long ago
And while were in laughing weeping fit
Hurl helmets, crowns, and swords into the pit,
But dear, cling close to me.
Since you were gone,
My barren thoughts have chilled me to the bone.

IN SEARCH OF A LONG LOST GROOVE unfolded itself before me in its linear form from beginning to end. The different sections of the piece are intimately connected, at times by motivic reference and at times conceptually. It began with a simple musical idea that eventually began weaving its way through various musical styles, which all seem to me to be derived from the same source, the search for a groove. A "groove" by my definition is a that element of music that makes the body vibrate in resonance with the soul and the mind, it is what makes the dancers dance and the audience sway, it is what fills us with the desire to physically move closer and closer to the source of the musical experience.

This piece is the first in a series of compositions that are all based upon stylistic merging. I hope to better understand, through these experiments, the universal core of "groove".

BIOGRAPHIES:

DONALD CRAIG is a graduate student in composition at the University of Washington. He has studied privately with Joel Durand and Ken Benschhof. He is presently studying with Richard Karpen. He also plays guitar and has studied classical guitar with Steven Novacek. He has collaborated with graduate choreographers from the Dance program for two of their dance concerts. He is one of the recipients of the Brechemin Scholarship in Composition this year. He is presently taking the Computer Animation class and hopes to do some multimedia work in the near future.

JONATHAN ECK is a junior majoring in music composition at the University of Washington. In 1996 he took first place in the nation in the PTA Reflections contest with a composition for string orchestra. In 1999, he won the Guerrilla Gabrieli composition contest with a work for brass octet. Also in 1999, he was invited to compose a brass fanfare for the Ruth Gerberding Steinway Piano Dedication at the University of Washington School of Music. He has had works performed by the University Percussion Ensemble and the Federal Way Philharmonic. Currently he is studying composition with Dr. Diane Thome.

ERIC FLESHER was born in Princeton, New Jersey, and educated in the United States and England. He holds a Bachelor's degree from California State University, Northridge, and a Master's degree from Cambridge University. His teachers include Alexander Goehr, Aurelio de la Vega, Hugh Wood, and Daniel Kessner. He has additionally studied in master classes with Paul-Heinz Dittrich, Gerhard Stäbler, Jukka Tiensuu, and Charles Wuorinen, among others. He is currently a doctoral candidate at the University of Washington, where he studies with Joël-François Durand. His works have been performed in the United States, England and Germany.

On and off campus, ERIC RYNES has enjoyed performing chamber works by current UW graduate students Linda Antas, Sarah Bassingthwaighe, Donald Craig, Ryan Hare, Christopher Shainin, and (tonight) Eric Flesher, a string quartet by recent UW graduate Elizabeth Hoffman, and "Sotto/Sopra" for computer-processed violin by UW professor Richard Karpen. Eric's recording of "Sotto/Sopra" is part of a CD of new computer music from UW which will be released by Centaur Records this year. He is pursuing an M.M. in violin as a scholarship student of Ronald Patterson who, with his wife Roxanna, will premiere a duo by UW professor Joel Durand at the first UW Summer Arts Festival this July. Eric is also a research assistant at UW's Center for Advanced Research Technology in the Arts and Humanities (CARTAH), where he is writing software to simplify the notation of algorithmically-generated music intended to be read by live performers. His upcoming festival appearances include the Society for Electro-Acoustic Music in the United States (SEAMUS, this year in Denton, TX), and June in Buffalo.

NIR SADOVNIK is a senior studying composition at the University of Washington. He has studied with Kenneth Benschhof for three years and is currently studying with Diane Thome. He has composed a number of piano pieces, jazz compositions, and is currently working on computer compositions. Nir studies jazz piano with Marc Seales and is currently playing in a jazz combo that is incorporating a string quartet.

MING TSU has studied at the New England Conservatory of Music and Indiana University and has received BM and MM degrees in piano performance. She is currently a teaching assistant for the piano department while working towards a doctoral degree in piano performance. In recent years, Ms. Tsu has performed with the Aurage New Music Ensemble in Calgary and in concerts in Berlin, Rheinsberg (sponsored by the Brandenburgisches Colloquium für Neue Musik), Darmstadt (organized by the Darmstadt Internationale Ferienkurse für Neue Musik). Ms. Tsu is a member and the founding director of the Young Internationals Chamber Music Society, a performance group consisting of UW music students, music faculty members, and professional musicians who are dedicated to perform a broad range of chamber music repertoire, from Beethoven trios to the music of the present time, by composers from all over the world.