

The School of Music
presents the 60th program of the 1989-90 season.

New Music by Young Composers

N49
1990
3-7

David Hunter
"1 + 1"

Lynette Westendorf
"Trapunto and the Nine Patch Chain"

Frederick Carl Gurney
"Prelude and Rondo for Solo Trombone"

Michael Golden
"Served All Day"

Kris Falk
"Triospace"

March 7, 1990
8:00 PM, Brechemin Auditorium

School
of
Music
University
of
Washington



DAT # 11,612

CASS # 11,613

Program

Cass 11,613 A

1 + 1 (17:10) DAVID HUNTER

Brian Fairbanks, flutes
David Hunter, master gongist
Chris Monroe, apprentice gongist

Trapunto and the Nine Patch Chain (7:52) LYNETTE WESTENDORF

Lynette Westendorf, piano

Prelude and Rondo for Solo Trombone (4:45) FREDERICK CARL GURNEY

Steve Wampler, trombone

Served All Day (Tape piece) (7:35) MICHAEL GOLDEN

Cass 11,613 B

Triospace (11:30) KRIS FALK

Bev Setzer, clarinets
Ed Davis, viola
Kris Falk, piano

David Hunter and Lynette Westendorf study with William O. Smith.
Kris Falk and Frederick Carl Gurney study with Richard Karpen.
Michael Golden studies with Diane Thome.

Composers' Teachers

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.

Diane Thome

Ph.D. and M. F. A., Princeton; M. A., Pennsylvania; B. A., Performers Certificate (piano), B. Mus. cum laude (composition), Eastman.

Awards from the Jerome Foundation and Martha Baird Rockefeller Foundation; National Society of Arts and Letters; two NEA fellowships; recordings with Tulstar, CRI, Crystal, and Opus One records; composer of chamber, choral, orchestral and electronic works; performances in Europe, Australia, Canada, China, Israel, United States; commissions from Seattle Symphony, Orchestra of Our Time (New York), Seattle Youth Symphony, Bennington Composers Forum of the East.

Richard Karpen

M. A. and D. M. A., Stanford University; B. A., City University of New York

Richard Karpen studied composition with Gheorghe Costinescu, Charles Dodge, Morton Subotnick, and Leland Smith. His compositions are performed frequently throughout the United States and in Europe at major festivals and conferences. Among the grants and prizes Karpen has received are those from the ASCAP Foundation for Young Composers, the American New Music Consortium, the Bourges Competition (France), the NEWCOMP Competition, the National Flute Association, the Luigi Russolo Contest (Italy), The Fulbright Foundation, and, most recently (1988), Stanford University's School of Humanities and Sciences "Prix de Paris". Professor Karpen's works have been recorded by Le Chant du Monde (France), WERGO (West Germany), and Perspectives of New Music.

Music at the University of Washington

For over 125 years, aspiring musicians have come to the University of Washington 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 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio 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 benefiting 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. Many of our faculty are regularly invited around the world to present clinics and give performances. 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. Students come to the UW to work and learn in a highly stimulating artistic environment.

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Upcoming Concerts

Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium
University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater
Concert Band Festival; March 10, 8:00 PM, Meany Theater
Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled
Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater
Jean-Paul Sevilla, Pianist; April 2, 8:00 PM, Brechemin Auditorium

PROGRAM NOTES

SERVED ALL DAY
(after "Breakfast" by John Rahn)

by Michael Golden

This piece is essentially a theme and variation, using as source material the final thirty-four measures of the above-mentioned work for piano. After two false starts, there is a complete statement of the original theme (in approximately the original tempo, if not orchestration), followed by a much slower restatement of the theme, overlaid with a variety of temporally altered sections and gestures. But who's counting, anyway?

For the "techniquely" minded, this was recorded at the Edmonds Community College Electronic Music Studio, using a Kurzweil 1000 and Korg M1 for sound sources, and an Atari ST with Hybrid Arts "Miditrack" software for sequencing and a variety of MIDI temporal manipulation.