

Presents

# THE COMPOSERS' WORKSHOP

March 5, 2010

7:30 PM

Brechemin Auditorium

## PROGRAM

*VERSO LIBERO* (2007) for computer realized Surround Sound..... DOUGLAS NIEMELA

Using recordings of traffic reports, a soundtrack dialog, and an electric guitar phrase, sounds are transformed into an abstract journey from East to West. Based on the career migration of a UW music professor, the piece touches on both the times and places of this movement. An analog multitrack tape recorder, the main equipment of these "tape pieces" of past electronic composition is used in new ways along side modern direct digital synthesis. This lends both a long view of time and its change (technological fashion) as well as hints of audio from long distant lands (East to West).

*I THINK I WANT TO BE MYSELF*..... RICHARD JOHNSON  
recorded voices, instruments and algorithms

This piece is the early result of a long process of interviews and recordings with a variety of people and musicians. The interviews explored people's perceptions of themselves and how they developed into who they are. Audio from these conversations became material for imitations and improvisations by the instrumentalists. Many thanks to the people who donated their time and sounds to the project: Lisa Bancroft, Jesse Canterbury, Stuart Dempster, Cliff Dunn, Emma Klein, Jake Harris, Mindy Lindstrom, Shawn Mincer, Tari Nelson-Zagar, Aaron Reeves and John Teske.

RICHARD JOHNSON is a composer and instrument builder. He is currently working on a DMA in music composition at the University of Washington, studying with Richard Karpen.

*PATHS*.....ABBY ARESTY  
Christopher Lennard, *percussion*

As a title, *PATHS* describes both this work and my process in composing the piece. Often, in writing, I find myself following a number of divergent paths before settling on the one that best fits the project. In this instance, however, I felt the piece never really settled; instead, it maintains seemingly disparate elements from various stages of its development. Among them was

the desire to write for timpani as I might for a vocalist. The realization of this concept is achieved through the setting of unspoken texts, which the performer plays with hands on a single drum. Another path I took in writing the work was to create a single gestural idea that would provide the shaping for the entire work. Though the gesture no longer serves this underlying function, it still provides structural definition at key moments in the piece. What I enjoy most about this piece is that after a lengthy process composing a short work, so many of these paths remain.

Seattle-based composer ABBY ARESTY is a doctoral student at the University of Washington, studying under Richard Karpen. She received her Master's degree from the University of Michigan, and her bachelors degree from the Eastman School of Music. She has studied with composers including Bright Sheng, Michael Daugherty, Ricardo Zohn-Muldoon and David Liptak. A former participant in Rochester, NY's ImageMovementSound Festival, Aresty is especially excited by opportunities to collaborate with musicians and artists from across disciplines; it's been her good fortune over the years to work with gifted artists and musicians whose creativity has pushed the boundaries of her music.

*CALLIGRAPHY*..... YIĞIT KOLAT  
electronic realization

Chinese calligrapher Haji Noor Deen Mi Guang Jiang's work was the inspiration for *Calligraphy* (2009). The music can be thought as an "aural interpretation" of his marvelous calligraphic style which juxtaposes Chinese and Islamic calligraphic traditions. Most of the sonic materials that are used in the piece are derived from sound samples somehow related to traditional Chinese and Islamic cultures, reflecting the multi-cultural aspect which can be observed in his art.

A native of Ankara, Turkey; YIĞIT KOLAT holds B.A. and M.A. degrees from Hacettepe University State Conservatory and a M.Mus degree from the University of Memphis. His music has received several awards, including the First Prize in the Seventh Dr. Nejat F. Eczacıbaşı Composition Contest, the most prestigious composition award of his native country and 2009 Tennessee Music Teachers Association Composer of the Year Award. His works were performed by various groups and artists including the Argento New Music Project of the Columbia University, Peter Sheppard-Skaerved and Aaron Shorr of the Royal Academy of Music and the Presidential Symphony Orchestra of Turkey. Kolat is currently pursuing D.M.A. in music composition at the University of Washington, studying with Joël-François Durand.

*THEONITY* (2006) for computer realized Surround Sound ..... DOUGLAS NIEMELA

Ideas of institutionalized human "faith", some resultant real world actions, betrayal, and its constant drama are the sources for "Theonity". Sounds obtained directly (some considered scandalous - Falun Gong, Al-Aqsa) and indirectly, through inferred situations, are digitally deconstructed and juxtaposed. The potential beauty, the ugly, and the nature of what it is for humans to connect to spirituality in the world inspire the resultant progression.

Douglas Niemela: Contemporary music composer working with hybrid constructions of acoustic and computer based sound. Graduate student at the University of Washington, Seattle. Particular interests in surround sound composition and live electronic ensembles. Born in Gainesville, Florida. Bachelor of Arts, Interdisciplinary Humanities (art history, world literature), University of Maryland, College Park; Bass/Arranging studies with Bruce Gertz and Dick Lowell, Berklee College of Music, Boston, Massachusetts; Graphic artist, San Francisco, CA and Microsoft Corporation, Redmond, WA; Doctoral Candidate in music composition student, University of Washington School of Music, Seattle. Composition studies with Ken Benshoof, Juan Pampin, and Richard Karpen. Performances and works in Washington DC, Boston, San Francisco, Seattle.