

Presents

# THE COMPOSERS' WORKSHOP

December 4, 2009

7:30 PM

Brechemin Auditorium

## PROGRAM

*FOUR PIECES FOR FLUTE AND PIANO* ..... STEVEN LUKSAN  
Alysa Treber, *flute* / Steven Luksan, *piano*

*VERMITTLUNG* ..... MICHELLE MCKENZIE  
Trevor Bortins, *bass*

*FANTASY FOR CLARINET* ..... KATYA SOUDEK  
Ruben Watson, *clarinet*

*EACH LIFE CONVERGES TO SOME CENTRE* ..... KATYA SOUDEK  
Cecile Farmer, *voice* / Katya Soudek, *piano*

*MINDLESS COLLUSION* ..... DANIEL PETERSON  
electronic realization

*VARIATIONS* ..... YIĞIT KOLAT  
Yiğit Kolat, *piano*

FOUR PIECES FOR FLUTE AND PIANO, STEVEN LUKSAN

STEVEN LUKSAN, originally from Federal Way, Washington, is a senior studying Music Composition at the UW. He is also majoring in Norwegian Language Studies and is a member of the Husky Marching Band. *FOUR PIECES FOR FLUTE AND PIANO* was written in the spring of 2009 and uses as its pitch material only the “white notes” found on the piano. Each piece uses a different pitch center within this collection of notes, with no sharps or flats found throughout the entirety of the composition.

ALYSA TREBER is studying flute performance and is in her final year at the University of Washington.

VERMITTLUNG, MICHELLE MCKENZIE

MICHELLE MCKENZIE is recently an undergraduate in composition. She has studied under Professor Huck Hodge since Autumn 2008.

FANTASY FOR CLARINET, KATYA SOUDEK

Inspired by the solo clarinet literature of the 20th century, this work explores the various different tonal ranges and articulations of the clarinet as a means to create polyphonic textures.

EACH LIFE CONVERGES TO SOME CENTRE, KATYA SOUDEK

There is one thing that unites us all—trying to achieve something in our lives and the resulting struggles that essentially shape us. This piece was inspired by and uses the poem of the same name by Emily Dickinson. It describes the many attempts in one's life that converge, progressively aiming higher and higher, toward a sometimes unreachable goal. In the end, one realizes that it is all a cycle destined to never end...

KATYA SOUDEK grew up in Federal Way, WA and began composing at an early age at the piano. She studied clarinet while in grade school and was principle clarinet of her high school concert band and member of the Tacoma Youth Symphony Association; at that time she began writing for instruments by arranging numerous works for various wind ensembles. Katya also was accepted into the Seattle Conservatory of Music where she studied piano and composition with Mark Salman. Katya is now a composition major studying with Joël-François Durand at the UW.

MINDLESS COLLUSION, DANIEL PETERSON

*MINDLESS COLLUSION* (2009) was realized using the music synthesis language SuperCollider, Juan Pampin's spectral analysis tool ATS, and the technical computing language MATLAB. The piece attempts to explore the spectral space inside the sound of a guitar, as well as the real space which the sound creates. The spectral analysis for the piece involved the use of wavelets, which can model the attack portion (the moment when the string is struck) more precisely in time than sinusoids. Wavelets produce

time varying envelopes that correspond to energy in different frequency bands. The approximate spectrum can be reproduced by applying these energy envelopes to the appropriate bands of noise, or actually bands of any sound in general. So, the spectrum of the guitar can be a sort of lens through which any other sound can be heard or vice versa. The composition is loosely based on the novel *The Storyteller* by Mario Vargas Llosa, in which a man from western society becomes a part of a nomadic native tribe living in the Amazon. The title was inspired by the novel.

DANIEL PETERSON received a B.A. in Comparative Literature from the University of Washington. He is currently studying computer music composition with Juan Pampin. His interests include spectral analysis, 3D surround sound with ambisonics and the relationships between literature, philosophy, and sound.

VARIATIONS, YIĞIT KOLAT

*VARIATIONS* consists of a theme and seven variations. The theme is derived from Ottoman court composer Buhurizâde Mustafa Efendi's (a.k.a. "İtrî", 1630-1711) masterpiece *Segâh Âyin-i Şerif* (The Mevlevî Rite in the makam of Segâh). The variations display different textural ideas which are basically based upon certain pianistic gestures. These gestures often require the usage of extended playing techniques which make possible to apply the notion of variation not only at pitch and rhythmic level, but also at timbral level.

The seven variations also possess a symbolism that is directly relevant with Mevlevî—in general, Sufi—mysticism. Each variation depicts a step of spiritual evolution of a Sufi disciple according to the Sufi tradition. At the first step, the disciple has the most primitive state of mind, only following his/her bestial urges. Throughout his/her training, the disciple climbs up the other steps, and at the last step he/she reaches to “a mind state which equals to Prophets' minds”.

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.

.....  
Upcoming COMPOSERS' WORKSHOPS:

March 5, 2010, 7:30 pm, Brechemin Auditorium

May 28, 2010, 7:30 pm, Brechemin Auditorium

