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School
of
Music
University
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Washington

The School of Music
 presents the 80th program of the 1990-91 season

ProConArt

P76
1991
3-13

Works By

David Hunter
 Kris Falk
 Stephen Heinemann
 Lynette Westendorf
 Michael Golden
 Charles Hiestand

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Monday, March 13, 1991
 8:00 PM, Brechemin Auditorium

DAT #11,781

CASS #11,782 - side A only

Program

DAT
ID2

Alone 4'20" DAVID HUNTER
Hanging Aluminum Angklung Improvisation

Alone. I stand in the face of a breathless wind.
Alone. All that ever was me, and that ever will be me is there.
Alone. The secrets. Inside.
Alone. I stand in the breath of a faceless wind.
Alone. Is this all that will ever be?
For all of us?
Or is it just me. Alone.
— July 29, 1988, Seattle

ID3

Animus 7'08" KRIS FALK
For NeXT computer and electronic tape

ID4

Dialectic 12'20" STEPHEN HEINEMANN
Trombone: Stuart Dempster
Harp: Pamela Vokolek

Dialectic was commissioned by trombonist James C. Lebens and harpist Nathalie Teevin-Lebens. They have performed the piece at l'Université Laval in Quebec and on Canadian public radio, and are scheduled to record it this summer for an Amplitude compact disc. As the title implies, this work is concerned with the attempted reconciliation of opposing forces. The acoustic and idiomatic differences between the two instruments are central to the piece and account for its polystylistic character.

ID5

Boulders and Whiteclouds: Quintet for Brass LYNETTE WESTENDORF
5'54"
Trumpet I: Michael Kane
Trumpet II: Matt Armstrong
Horn: Tony Miller
Trombone: Dan Wolfch
Tuba: Craig White

Boulders and Whiteclouds was written in 1987 and premiered at the University of New Mexico Composers Symposium in 1988, where it received the award for the best student composition of the year. It is a single-movement work. It is named after two mountain ranges in the central Idaho wilderness area.

ID6

As We Are (a Transformation) 6'51" MICHAEL GOLDEN

This piece has something to do with current events, and the mission of music/musicians to inspire hope and transform harsh and sometimes ugly realities, starting with ourselves. It was composed and recorded at the Edmonds Community College Electronic Music Center.
— February, 1991

ID7

Gloria 5'04" CHARLES HIESTAND
For chorus with instrumental support
(from **A Plainchant Mass**)

Sopranos: Gretchen Bjork, Kellie Eickmeyer, Sydney Keegan, Lucretia Boissonou
Altos: Lynette Westendorf, Ana Lackovic, Sumiko Sato, Nancy Miles
Tenors: Craig Weston, Fred Gurney, Rob Duisberg
Basses: Ron Averill, Doug Esson, Charles Hiestand
Flute: Launa Lube; Clarinet: Stephen Heinemann
Viola: Greg Savage; Bassoon: Katie Jackson
Conductor: Cliff Scotto

Using Gregorian chant as a starting point, melodies of the **Liber Usualis**, the harmony results from careful stratification, giving a sense of pan-diatonic harmony, but old lines. The results sound both modern and old at once, allowing the Mass to span time in structure as well as performance. The Gloria shifts centers as the piece progresses, and the lines are amalgams of chant, other parts of the Mass, and things I like. The harmony for the Gloria is mostly quintal and septimal. The completed Mass (the Kyrie and the Credo are also finished) will be part of my DMA dissertation.

Upcoming Concerts

- Keyboard Debut Series;** March 14, 8:00 PM, Brechemin Auditorium
- Pacific Northwest Band Festival;** March 15 & 16, 8:00 PM, Meany Theater
- Bruce Brubaker,** pianist; March 15, 8:00 PM, Brechemin Auditorium
- Opera Workshop;** March 18, 8:00 PM, Meany Studio Theater
- Brechemin Scholars Concert;** April 8, 8:00 PM, Meany Theater
- UW Harp Ensemble;** April 15, 8:00 PM, Meany Theater