

DAF- 13,401  
CD- 13,402

presents the

COMPOSERS' WORKSHOP

C657  
1999  
2-25

February 25, 1999

8:00 PM

Brechemin Auditorium

CD 13,402

PROGRAM

- 1 GUITAR TRIO (1998) (8:03) ..... Ben McAllister  
Donald Craig, Peter Matern, Ben McAllister,  
all steel-string acoustic guitar
- 2 MUSIC FOR FLUTE AND COMPUTER REALIZED SOUND (1998) (6:38) ..... Donald Craig  
Linda Antas, flute  
Victoria Anderson, choreography  
Lisa Thompson, Beth Grazcyk, Victoria Anderson, dancers
- 3 "SH!" (1998) (6:40) ..... Patrick M. Clark  
Christian Krehbiel, vibes  
Mary Theodore, violin  
Tracy Bergmann, bassoon.
- 4 ADRIFT, for computer realized sounds (1999) (7:19) ..... Ben McAllister
- 5 PLATINUM SPIRALS (1981) (6:32) ..... Joan Tower  
Eric Rynes, violin
- 6 OUT OF JOINT (1994) (5:21) ..... Eric Chasalow  
Jay Scott, trumpet

GUITAR TRIO. BEN MCALLISTER

This piece is made up of my favorite steel string guitar sounds, and some of my favorite methods of playing with other guitarists. The trio is in four short movements.

Ben started out on turntable at age 3, playing Sandy Nelson and Dave Brubeck records on the wrong speed and/or direction. The purchase of a guitar at age 12 ensured his fate as a musician. Hoping to play some of Leo Brouwer's guitar music with his high school orchestra, he was talked into learning contrabass, which he continues to play. After touring and recording with a local band for five years, Ben returned to the University of Washington in 1995 to finish degrees in Composition and Theory, where he is currently a student of Richard Karpen. He has collaborated with his brother Andrew on many short film projects, and has wrote music for local television. He loves all the music.

MUSIC FOR FLUTE AND COMPUTER REALIZED SOUND.

DONALD CRAIG

Music for Flute and Computer Realized Sound is in two movements that are played without a pause. The music is mildly influenced by traditional Chinese music but only in a visceral way in that I have not studied Chinese music, but rather, I was imitating some of the sounds I heard. In the first movement, this is in the flute part with its grace notes, bent notes, and occasionally noisy timbres. The second movement is an imitation of a processional with its insistent percussion. The setting of this music for dance was done by Victoria Anderson.

Donald Craig is an undergraduate student of composition at the UW. He has studied composition with Joël-François Durand and is presently studying with Ken Benshoof. He is

also studying classical guitar with Steven Novacek and computer music with Richard Karpen.

Linda Antas (flutist) received her Bachelor of Music (1994) and Master of Music (1996) degrees in composition from the University of Illinois at Urbana-Champaign. Her primary composition teachers there were Salvatore Martirano and Morgan Powell. Linda is currently a Graduate Staff Assistant at the University of Washington's CARTAH (Center for Advanced Research Technology in the Arts and Humanities). She has studied composition with Richard Karpen and Diane Thome. Linda's compositions have been recognized by the Santa Fe International Festival of Electro-Acoustic Music, the International Computer Music Association, the Second International Music Contest Citta' di Udine, and SEAMUS. Linda is a flutist who especially enjoys playing her colleagues' music. She has studied flute with Janet Scott and Alex Murray, and is currently Vice President of the Seattle Flute Society.

Victoria Anderson (choreography) graduated from The Juilliard School with a B.F.A. in dance in 1994. She has been performing in NYC with Gina Gibney Dance, and is currently working towards her M.F.A. at the University of Washington.

#### "SH!". PATRICK M. CLARK

"SH!" is a trio for vibes, violin and bassoon. Much of the music in the first half of the piece is drawn from drum set rhythms of hip-hop music, with bassoon and violin representing kick and snare drums respectively. The poignant, unison melodies of the violin and bassoon in the second half of the piece suggest a vulnerability that contrasts with the confident hyperactivity of the opening material. The piece is dedicated to vibes "wunderkind" Stephan Harris.

#### ADRIET FOR COMPUTER REALIZED SOUNDS. BEN MCALLISTER

From October to December of '98 I lived in the southern Siberian town of Chelyabinsk, in Russia. It was very cold. It was very difficult to receive anything in English on my tiny short-wave radio there, ESPECIALLY the BBC. This computer-generated music was inspired by the act of listening through the static for something I could understand.

#### PLATINUM SPIRALS. JOAN TOWER

"Platinum," Joan Tower has said, "is a mineral whose internal properties reveal a very malleable and flexible set of characteristics. It is said that an ounce of platinum can be stretched into a mile. A lot of this piece is about the stretching of lines of ten upward in 'spirals.' Other times, there is a kind of 'rocking' pattern that holds the action in place." These helical illusions are most prominent in the central section of the piece. Tower achieves a coiling effect by having the violinist change bow, and/or string choice, in triplet rhythms while playing an ascending line. Exotic overtones produced by chromatically rising tritone double-stops add to the notions of stretching and winding. "Platinum Spirals" was commissioned by the National Endowment for the Arts, and is dedicated to the memory of Tower's father, who was a mining engineer.

Eric Rynes has performed in world, U.S., and regional premieres of fifty works, including orchestral pieces by Sir Peter Maxwell Davies, Lou Harrison, and Christopher Rouse. As a winner of the University of Chicago's 1996 concerto competi-

tion, he performed Shostakovich's Violin Concerto No. 2 with the university's orchestra. He has been a member of the Civic Orchestra of Chicago, the Aspen Festival Orchestra, and Sinfonia da Camera (Urbana, IL). He now enjoys performance and administrative roles in the Seattle Creative Orchestra and the Contemporary Chamber Composers and Players ensemble. Eric holds degrees in physics from the University of Chicago and the University of Illinois, and plans to begin pursuing M.M. studies in violin performance this fall.

#### OUT OF JOINT. ERIC CHASALOW

"Out of Joint" was composed for Italian trumpet virtuoso Mauro Maur for the 1994 Festival Nuova Consonanza. It is the fifth in a series of pieces that combine live performers with pre recorded electronic sounds. My purpose in combining these forces is to extend the possibilities of the live instrument, to create a fantasy world with a large timbral palette. There is a drama created in concert by the rhythmic drive of the music and its extreme difficulty. This is heightened by the ambiguity of the source of many sounds; is what we hear coming from the live player, or the tape? Much of my music, electro-acoustic or simply acoustic, owes a debt to my love of jazz. The rhythmic drive and choice of motivic and harmonic materials is often derived from the jazz tradition. I am interested in the energy of improvisation, not the indeterminacy. My music is often quite contrapuntal and always completely notated. With *OUT OF JOINT*, I had the opportunity to write for a traditional jazz instrument. As I wrote the piece, I had in mind some of the great recordings of Miles Davis, Dizzy Gillespie, and Chet Baker; the spacious slow middle section with harmonic mute is a meditation on Miles and Gil Evans, "Sketches of Spain." The tape part for this piece was produced in the Brandeis Electro-Acoustic Music Studio (BEAMS) using a Kurzweil K2000, and Yamaha TX 81Z synthesizer and the Spectral Synthesis digital audio workstation. (Eric Chasalow)

Eric Chasalow is Assistant Professor of Composition at Brandeis University and Director of BEAMS, Brandeis Electro-Acoustic Music Studio. His musical output includes over two dozen compositions for all media--chamber music and orchestra, electro-acoustic and tape in combination with live instruments and voice; and he has received awards and commissions from, among others, the Fromm Foundation, the Guggenheim Foundation, MEA, NY Foundation for the Arts, and the American Academy of Arts and Letters, with particular recognition for his works that combine live soloists with electronic sounds. He received the DMA from Columbia University where his principle teacher was Mario Davidovsky; he studied flute with Harvey Sollberger. New World Records has released a compact disc of Chasalow's music entitled "Over the Edge." Another disc, "This Way Out," is available from the International Computer Music Association and was featured at their 1992 international conference. Performances of his music have recently taken place in Sweden, Switzerland, New York, Boston and San Diego. Mr. Chasalow formerly served as Executive Director of the Guild of Composers, for whom he produced several seasons of concerts in New York City and a nationally distributed series of radio programs called "Composers in Concert".