

ANTHONY VINE was born in Warren, Ohio in 1988. He received his B.M. in music composition from The Ohio State University, and is currently pursuing a M.M. in music composition at the University of Washington, studying with Huck Hodge. In addition to his studies, Anthony works as an intern for The International Contemporary Ensemble (ICE). For more information, please visit www.soundcloud.com/anthony-vine.

...AND SOME THAT AREN'T..... JOSH ARCHIBALD-SEIFFER

[Computer-Realized Sound]

Sarah Marroquin, *recorded voice*

The electronic work *...and some that aren't...* seeks to embody the idea of "the uncanny" in a musical context. Though a number of definitions are commonly accepted for this elusive term, Sigmund Freud provides one that is succinct and compelling: "...the uncanny is that class of the frightening which leads back to what is known of old and long familiar." This is further reinforced by the etymology of *unheimlich*, the German word for "uncanny." The root *heim* implies home or familiarity, but the *un* prefix negates it. Thus, the word translates in a piecemeal fashion to "un-home-ly." While the meaning of *unheimlich* obviously describes a departure from the familiar, the fact that the familiar is referenced at all in the word's roots perhaps suggests that some elements of recognizability must be retained to create this unique, unsettling experience. From all of this, we can say that "the uncanny" is an odd and often inexplicable departure from something we understand and are comfortable with.

Since most musical compositions contain unique ideas which undergo frequent variation, the challenges of this work are two-fold: how to bring the listener to accept something they have never heard as "familiar," and how to transform it in a particular way such that their understanding of this "familiar" is threatened. This is achieved through gradual musical development as well as the sonic and semantic manipulation of a short text over the course of the piece.

JOSH ARCHIBALD-SEIFFER is a second-year master's student in Music Composition at the University of Washington. He completed his B.A. in Music with a concentration in Music Composition at Stanford University with departmental honors under the guidance of Brian Ferneyhough and Mark Applebaum. Among his musical accolades are the 2010 Carolyn Applebaum Memorial Award, the 2010 Robert M. Golden Medal for Excellence in the Humanities and Creative Arts for his Piano Trio, first-place finishes in the national student composition contests run by the Music Teachers' National Association and the National Federation of Music Clubs for his piece for string quartet, *Introspection and Rondo*, and a Merit Award for Composition in the ARTS Recognition Talent Search, sponsored by the National Foundation for the Advancement of the Arts. His music has been performed by ensembles such as Beta Collide, *sfSound*, the Stanford Faculty Piano Trio, and the Texas State University Faculty String Quartet. Josh is currently a student of Joël-François Durand; the piece being presented tonight was prepared with the assistance of Juan Pampin.

LINEARE MINIMO IN QUATTRO.....ANNA STARCHURSKA

Marcin Paćzkowski, *violin* / Kim Rivera, *viola* / Melissa Kersh, *cello*
Elizabeth Jolly, *flute* / Ivan Arteaga, *clarinet*

LINEARE MINIMO IN QUATTRO where individual instruments' parts, constructed using repeating cells, and brisk, aleatoric structures create varied entirety. The piece emerges from a single pitch around which cluster harmonies are being built. Silence is extensively used to provide release, as well as suspension.

ANNA STARCHURSKA is a first-year graduate composition student in Professor Juan Pampin's studio. She finished her undergraduate degree in the Academy of Music in Kraków, Poland, in Professor Zbigniew Bujarski composition class. In 2008 she was a laureate of the composers competition during Days of John Paul II in Kraków. She participated in composers' workshops in Poland and Czech Republic, and in the Intermedia Workshop organized in number of European countries. Her pieces have been performed in Poland, Czech Republic and Slovakia.

** INTERMISSION **

IGNITION/CONVENTION..... JEFF BOWEN

[Computer-Realized Sound]

IGNITION/CONVENTION derives its sound material exclusively from a recording of a single match being struck, and isolates and transforms the numerous components of this sound over the course of the piece. The striking of the match—interpreted as a musical gesture and metaphor for formal processes—also acts on a larger scale to guide the presentation and evolution of this interior sound world.

JEFF BOWEN is a guitarist and composer in the second year of the master's program in composition at the University of Washington. Jeff earned his BA in Music at Stanford University, where he studied composition with Jaroslaw Kapuscinski and Mark Applebaum, and classical guitar performance with Charles Ferguson. His compositions have been performed by Beta Collide, Ray Zhou, the Stanford Faculty Piano Trio, and the American Creators Ensemble, among others, and his multimedia works have been presented at Stanford's Center for Computer Research in Music and Acoustics and through the Stanford Documentary Film Program. Jeff is continuing his composition studies at UW under Joël-François Durand.

THE RITUAL FOR TIME: CHANT.....SHIH-WEI LO

Li-Cheng Hung and Pei-Jung Huang, *pianos*

Ever since I came to Seattle, I've been thinking about composing a series of pieces related to Taiwanese culture, especially the aboriginals. The idea of *THE RITUAL FOR TIME* is drawn from the general impression of the festivals held by those aboriginals; it tries to capture the aura, the gesture, and most importantly, the spirit.

Born in Pingtung, Taiwan, SHIH-WEI LO is currently working on his Master's Degree in Music Composition at the University of Washington, studying with Juan Pampin. His study at UW also involves the research of electronic music and collaboration of interdisciplinary arts at the Center for Digital Arts and Experimental Media (DXARTS). He received his Bachelor of Fine Arts in Music Composition and Theory from National Taiwan Normal University, under the instruction of Ching-Wen Chao.

THEONITY for *Surround Sound Electronics* (2006, edit 2011) DOUGLAS NIEMELA

[Computer-Realized Sound]

THEONITY is an abstract audio survey of three world-class human spiritualities. A surround sound image juxtaposes the inner world from the outer realization of various spiritually driven actions.

DOUGLAS NIEMELA is a contemporary music composer working with hybrid constructions of acoustic and computer based sound. He is currently a graduate student at the University of Washington, Seattle. Particular interests are 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; Graduate 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, and Seattle.

Upcoming contemporary music concerts at the University of Washington:

- February 14, Contemporary Group. 7:30 PM, Meany Theater.
- March 9, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- April 25, DXArts. 7:30 PM, Meany Theater.
- May 23, Contemporary Group. 7:30 PM, Meany Studio Theater.
- May 25, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

Presents

THE COMPOSERS' WORKSHOP

December 3, 2011

7:30 PM

Brechemin Auditorium

PROGRAM

CONVERSETHETICS for *guitar and stereo microphone* JASON WELLS

Michael Partington, *guitar*

CONVERSETHETICS is an abstract musical interpretation of the patterns found in human conversation. The guitar serves as the body or space in which the conversation occurs, while the microphone captures and projects the harmonic interactions; which would otherwise be inaudible. The microphone also acts as an instrument – varying the degrees of harmonic intimacy.

JASON WELLS is currently an undergraduate in music composition at the University of Washington, studying under Huck Hodge. His influences are derived from western philosophy, perception of form, and just intonation. Recently, he has completed scoring a full feature film, "100% OFF: A Recession-Era Romance", which will be released in the international film festival circuit this coming spring 2012.

BOK BOX! ANTHONY VINE

Ivan Arteaga and Michael Brockman, *alto saxophones*

BOK BOX! is a collection of domesticated chicken transcriptions – inspired by the ornithological, rather than the transcendental, aspects of Olivier Messiaen's birdsongs – are assembled in a confused, and often repetitious, heterophonic texture.