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## In Memoriam

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Scott Lakin Jones

J649  
1989  
5-28

School

of

Music

University

of

Washington

Scott Lakin Jones was a composer (doctoral student in music composition at the University of Washington), guitarist, president of the Washington Composers Forum, co-founder of the Seattle Spring Festival of Contemporary Music, and our friend. On March 31, 1989, while in Albuquerque for a performance of one of his works, Scott was killed in an automobile accident, a victim of a drunk driver. He was 31 years old.

Scott had much to offer the world: music, leadership, and kindness and thoughtfulness toward others that could only have enriched those who would have come to know him. His death shouldn't have happened. But an awful fact of American society is that there are few deterrents to driving while intoxicated. We as members of this society, by being too preoccupied or complacent with our lives, will see this wrong continue. There is a need for all of us to voice our concern.  
— *Yoshiko Saheki Marzena*

May 28, 1989

8:00 PM, Brechemin Auditorium

DAT 11,499

CASS 11,500

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## Program

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JAMES BEALE ..... 9' ..... **Ballade for Viola and Piano** (1957)

Eric Shumsky, viola  
Jane Guthrie Beale, piano

ANDREW BUCHMAN ..... 11' ..... **Phlegmatic** from **The Four Temperaments**

GERALD KECHLEY ..... 12' ..... **Three Rossetti Songs**  
Poems by Christina Georgia Rossetti

*Sing no sad songs* (1972)  
*Grant us calm* (1969)  
*Who has seen the wind* (1972)

Carol Sams, soprano  
Felix Skowronek, flute  
Pamela Butler Ryker, flute

Cass side A  
side B

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## Intermission

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SCOTT JONES ..... 13' ..... **Chaco Triptych** (1986)

SCOTT JONES ..... 8' ..... **Two Sonnets** (1988)

Maria Woerner, soprano  
Jon Walwick, guitar

JOHN RAHN ..... 10' ..... **Kali** (1986)

WILLIAM O. SMITH ..... 6' ..... **Reflection for Clarinet and Voices** (1980)

William O. Smith, clarinet

## WHO HAS SEEN THE WIND

Who has seen the wind?  
Neither I nor you:  
But when the leaves hang trembling,  
The wind is passing through.

Who has seen the wind?  
Neither you nor I:  
But when the trees bow down their heads,  
The wind is passing by.

**Chaco Triptych** was inspired by and is an homage to Chaco Canyon, New Mexico, the site of a magnificent Indian pueblo ruin. Chaco Canyon was inhabited from ca. 900 AD to ca. 1200 AD, at which time it was suddenly and mysteriously abandoned. The subsequent fate of Chaco Canyon's inhabitants is unknown; even today, these people are known to present-day Southwestern Indians only as Anasazi — the Ancient Ones. The first panel of the triptych was inspired by the Hopi Indian's creation legend, which tells of the emergence of the Hopi's ancestors from the underworld. The second panel speculates upon the difficulties of life at Chaco Canyon: the environment is harsh, and Chaco Canyon's inhabitants seem to have had unfriendly neighbors. The third panel is an aural painting of the New Mexico landscape as seen from a particular point in Chaco Canyon.

**Chaco Triptych** was composed between February and June of 1986, using the MUSIC4 program on the University of Washington's CDC Cyber 180-855.

— Scott Jones

Scott Jones' **Two Sonnets** are part of a larger cycle which was left incomplete at the time of his death. The sonnets he chose to set, one by Shakespeare, the other by Rossetti, represent two distinctly different treatments of the form. It appears that Scott was seeking out representative examples of the sonnet from different historical periods, for the text of a third incomplete setting dates from the 20th century.

Scott's music was constantly evolving, changing, and registering the changes of his life and thought. These sonnets represent not only the culmination of this evolution but also a new clarity of style. Those of us who know his music will recognize both the new and the old in these sonnets.

— Mark Kuss

Kali is an Indian goddess, a wife of Siva. She is often shown with black skin, red, drunken eyes, and a red protruding tongue. Naked except for corpses for earrings, a necklace of human skulls, and a girdle of severed hands, she wields with her arms a sword, a bowl of blood, a blessing, and another severed head. She is worshipped as Kali Ma (Black Mother) in a sublimated aspect by the followers of Ramakrishna, but she is basically a goddess of death and destruction, the focus of Thuggee and much Tantric literature involving ritual murder and sex. Her church is the cremation ground.

There is a tension inherent in worshipping death in its more personal aspects. The word "kali" also means time, and Kali is associated with the catastrophic end of time. My musical piece **Kali** attempts to make this persona present for the listener. It was inspired by the weekend preceding the American attack on Libya.

The sounds of the initial forty-five seconds are a single "note"; such complexity is made possible by the "instrument" used throughout, basically an FM piped through filters. Composition with such a complex instrument, which takes over thirty parameters for each note, was greatly facilitated by the use of

## Program Notes

I knew several Scott Joneses: the warm, funny personal Scott; the genial but organized and productive Scott (as President of the Washington Composers Forum); and Scott the intensely professional and creative musician. As a member of the board of the Forum, I had grown to depend on Scott — he brought the organization to a new level of maturity and responsibility with his hard work and intelligence. Only since his death have I realized in retrospect that he had also made us more of a family than we had ever been before. It's a well-worn cliché, but I must invoke it: I don't know anyone who didn't like Scott.

I had planned to arrange my piece *Phlegmatic* from *The Four Temperaments* for solo guitar with scordatura tuning, and to ask Scott to play it. The version we hear today was realized on the Synclavier Digital Music System in the Bregman Electronic Music Studios at Dartmouth College. I like to close my eyes and fondly remember Scott, playing his guitar lovingly and attentively, when I listen to it.  
— Andrew Buchman

The first of the *Three Rossetti Songs*, *Lord grant us calm*, was written in 1969 (two decades ago!), and the other two added three years later for a specific performance by a singer-friend for whom the original song was written. As it happens, *Sing no sad songs* uses a text revised from four decades ago, when it was first set for unaccompanied mixed voices in 1949. The flutes, sharing equally as integral parts of a trio, at times take a somewhat contrasted view of the text, and at times find closer connections with the voice. The prevalence of uncontrasted upper register sounds which permeate the piece is a planned textural ambience deemed appropriate for the expression of these particular songs.  
— Gerald Kechley

Three Poems by Christina Georgina Rossetti

### SING NO SAD SONGS

When I am dead, my dearest,	I shall not see the shadows,
Plant thou no roses at my head,	I shall not feel the rain;
Nor shady cypress tree:	I shall not hear the nightingale
Be the green grass above me	Sing on as if in pain:
With showers and dewdrops wet;	And dreaming through the twilight
And if thou wilt, remember,	That doth not rise nor set
And if thou wilt, forget.	Haply I may remember,
	And haply may forget.

### GRANT US CALM

Lord, grant us calm, if calm can set forth Thee;  
Or tempest if a tempest set Thee forth;  
Wind from the east or west or south or north,  
Or congelation of a silent sea,  
With stillness of each tremulous aspen tree.

Still let fruit fall, or hang upon a tree;  
Still let the east and west, the south and north,  
Curb in their winds, or plough a thundering sea;  
Still let the earth abide to set Thee forth,  
Or vanish like a smoke to set forth Thee.

a music specification language called Front. By writing programs in Front, the composer can manipulate sets of notes in musically intuitive ways, and without necessarily having to type all the parameters for each note: blocks of sets of notes can be orchestrated in hierarchical fashion, and musical gestures comprising many notes can be generated by the Front compiler (itself written in FORTRAN by Jeff Tinker, currently an undergraduate at the University of Washington). The output of Front serves as input for MUSIC4BFUW. The orchestra of instruments written by the composer to play the notes of *Kali* is at its largest about 5,000 lines of FORTRAN. The programs ran on a CDC Cyber 180-855. Finally, the data were converted by the University of Washington School of Music's custom 16-bit linear PCM conversion system.

The effects of spatial movement result from systematically composed rhythmic interactions among twelve of the note parameters, including vibrato, periodic panning, glissando, periodic amplitude modulation (usually at subaudio speeds), and periodic modulation of the FM index and of the ratio between the two principal FM frequencies: all these organized according to matrices of ratios, modulating from matrix to matrix from note to note. The effect of quasi-white noise results from specifying very high FM indices, so that the spectrum bounces back and forth between zero Hz and the Nyquist frequency; this allowed a carefully colored noise-like spectrum which could vary from note to note and dynamically within a note. The filter module is a two-formant vowel model; this vowel filter and the reverberation filters were used selectively to color entire notes and lines variously. Rhythmic proportions among notes and larger groupings of the piece follow the same proportional logic that informs the individual notes.  
— John Rahn

*Reflection* was written in 1980 for the English clarinetist Ian Mitchell. It is one of a series of pieces for various instruments which are intended to be performed over a note sung by the audience.  
— W.O. Smith

## In Memoriam

Scott Jones was born November 15, 1957, in El Paso, Texas. He began his musical training in 1975 at the University of New Mexico. He attended the Boston Conservatory of Music in 1978 and returned to the University of New Mexico in 1981. At the time of death, he was working towards a doctorate of musical arts at the University of Washington at Seattle and was president of the Washington Composers Forum.

In 1982, he founded and toured with the Polymnia Ensemble. He has written music for plays and in 1984 became a staff composer for Sign-A-Vision, a company which produces educational videos for deaf children and their families. The tapes are part of a touring exhibit sponsored by the Smithsonian Institute. In 1983 Scott was selected by the Albuquerque Chamber Orchestra as the New Music Composer of the Year for his *Essays*.

Survivors include his parents, Luther E. and Carol Lakin of Santa Fe; two sisters, Allison Jones Lo of Santa Fe, and Amie Jones Rodriguez of Albuquerque; and his grandparents, Luther F. Jones of Santa Fe and Mr. and Mrs. Herman Lakin of Portsmouth, Ohio.

Please send your contribution, in memory of Scott Lakin Jones, to:

Mothers Against Drunk Drivers (M.A.D.D.)  
Albuquerque Chapter  
P.O. Box 36177  
Albuquerque, NM 87176

M.A.D.D. - King County Chapter  
1511 Third Avenue  
Suite 911  
Seattle, WA 98101