

presents

DAT #12,179
12,180

CASS #12,181
12,182

P76
1993
5-24

PROCONART

May 24, 1993

8:00 PM, Brechemin Auditorium

PROGRAM

DAT 12,179

ID 2 PLAYGROUND PIECE (1993) 5'31 Lynnette Westendorf
Colby Hubler and Sam Mann, *trumpets*; Jennifer Barrett, *horn*;
Jay Bulen, *trombone*; Kelly VanAmberg, *bass trombone*

ID 3 MOVEMENT III (1993) 5'13 John Wadlow
computer realized sounds, including manipulated sampled sounds, on tape

ID 4 PIECE FOR FOUR INSTRUMENTS (1993) 7'00 Kang Hyojin
~~LANDSCAPE~~
II *IN MEMORY*
Sabra Weber, *flute*; Joel Barbosa, *clarinet*;
Nora Engebretsen, *cello*; Carolyn Yk Shim, *piano*

ID 5 NOSTALGIA OF THE INFINITE (1992) 6'17 Stuart Scott McLeod
Jonathan Graber and Phillip Nation, *violins*; Laureen Petty, *viola*;
Nora Engebretsen, *cello*
↑
(L & R reversed
on DAT 102-5)

7.5 MINUTE INTERMISSION

ID 7 ENCIRCLING THE ETERNAL CAULDRON (1993) 15'33 Byron Au Yong
Eun Ju Oh, *soprano*; Dennis Staskowski, *string bass*; Ruth Paulhamous, *voice and
percussion*; Libby Gray, *piccolo*; Pablo Sepulveda, *flute and kenacho*;
Brian Gray, *English horn and shawm*; Taina Karr, *oboe*; Byron Au Yong and Michael
Henderson, *er-hu*

CASS 12,181 SIDE A
SIDE B

ID 9 PROJECTIONS (1993) 9'56 Kris Falk
Yuka Sasaki, *piano*

ID 10 VOICE OF THE PAIN (1993) 15'26 Elizabeth Hoffman
Phillip Nation, *violin*; *computer generated sounds on tape*

5.5 MINUTE INTERMISSION



School

of

Music

University

of

Washington

1012 TIME REMEMBERED (1993).....19'22.....Sumiko Sato

- I TO NORTHWARD
- II TRIANGLE ISLAND
- III AFTERFLAKES

Adrianna Hulscher, violin; Loren Dempster, cello; Alexis Odell, harp

CASS 12,181 SIDE B

DAT 12,80

CASS 12,182 SIDE A

102 3 SONGS FOR LOST FRIENDS, FROM POEMS BY E.E. CUMMINGS (1993).....Shane M. K. Rooks

- DEATH (HAVING LOST) PUTS ON HIS UNIVERSE (6'58)
- WHO KNOWS IF THE MOON'S
- I LIKE

Alisa Pearson, mezzo-soprano; David Wolff, piano

103 PIECE FOR CLARINET AND PIANO (1993).....6'27.....Hyunki Kim

Joel Barbosa, clarinet; Carolyn Yk Shim, piano

104 PIECEX (1993).....4'16.....Stuart Scott McLeod

computer realized sounds, including manipulated sampled sounds, on tape

PLAYGROUND PIECE.....Lynnette Westendorf

Pieces for a Park is comprised of 43 traditional children's melodies from all over the world, transcribed in a variety of keys and tempi. It was written for the Alaska Brass as part of *Pieces for a Park*, commemorating the Alaskaland Park in conjunction with the Music-AlaskaWomen conference to be held in Fairbanks in August, 1993. In addition to PLAYGROUND PIECE, *Pieces for a Park* will feature movements by six other composers portraying a variety of venues.

PLAYGROUND PIECE is intended to suggest a carousel, with its dizzying motion, vibrant colors and mechanical music.

ENCIRCLING THE ETERNAL CAULDRON.....Byron Au Yong

Heisenberg and Einstein's notion that time is a spatial dimension, that diverse and seemingly contradictory realities coexist and that people's views are continually changing, reinforces the validity of alternative perceptions. Our vision of the cosmos will always be approximate and relative. It pleases me that the authoritarian chimes of the campus clock rarely correspond with other clocks. Clocked time as dictator is weak.

The text of ENCIRCLING THE ETERNAL CAULDRON is not meant to be received as a traditional lieder text. As the performers venture into the music, the text, by e.e. cummings, breaks down into key words, vowels and whispers. Physical movement by the musicians is used for the aural sensations rather than the visual stimuli.

Although listening to music requires a "linear" progression through time, the overall impression I try to discover and convey in my work is the moment where temporal succession and space merge into another realm of existence.

Or, as Oscar Wilde once wrote, "There are few of us who have not sometimes wakened before dawn, either after one of those dreamless nights that make us almost enamoured of death, or one of those nights of horror and misshapen joy, when through the chambers of the brain sweep phantoms more terrible than reality itself...Veil after veil of thin dusky gauze is lifted, and by degrees the forms and colours of things are restored to them, and we watch the dawn remaking the world in its antique pattern...Out of the unreal shadows of the night comes back the real life that we had known. We have to resume it where we had left off, and there steals over us a terrible sense of the necessity of the continuance of energy in the same wearisome round of stereotyped habits, or a wild longing, it may be that our eyelids might open some morning upon a world that had been refashioned anew in the darkness."

VOICE OF THE RAIN.....Elizabeth Hoffman

The title of this work is taken from a poem by Walt Whitman which describes the self-generating, circular cycle of rain. The voice of the rain speaking of its perpetual ascent to the sky and descent to the earth, has a metaphorical echo which is the voice of human existence. For me, this poem evokes feelings about the intertwined nature of individual lives, and of our day to day continuity amidst personal transformation. Several aspects of my composition for violin and tape resonate with these ideas.

The sounds in this piece were generated on the NeXT computer using programs I wrote in LISP and CSound. All of the sounds were synthesized.

And who art thou? said I to the soft-falling shower,
Which, strange to tell, gave me an answer, as here translated:
I am the Poem of Earth, said the voice of the rain,
Eternal I rise impalpable out of the land and the bottomless sea,
Upward to heaven, whence, vaguely form'd, altogether changed,
and yet the same,
I descend to lave the drouths, atomies, dust-layers of the globe,

And all that in them without me were seeds only, latent, unborn;
And forever, by day and night, I give back life to my own origin, and
make pure and beautify it;
(for song, issuing from its birthplace, after fulfillment, wandering,
Reck'd or unreck'd, duly with love returns.)