

presents

DAT 12, 925

CASS 12, 926

P76
1996
12-4

PROCONART

PROCONART

School
of
Music

December 4, 1996

8:00 PM

Brechemin Auditorium

PROGRAM

University
of
Washington

DAT

ID 2

nonet 18'50

Linda Antas

Leslie Laibman, *flute/piccolo*
Beth Antonopulos, *oboe*
T. J. Seiber, *bass clarinet*

Donald J. Ankney, *horn*
Chad Kirby, *trombone*
Eric Rynes, *violin*

Lisa Killinger, *viola*
Ching-Tzy Ko, *cello*
Rich Spece, *clarinet*

Linda Antas, *conductor*

ID 3

Distance, Dance, Discern for Bassoon and Computer Generated Sound 11'35

Bret Battey

Ryan Hare, *bassoon*

ID 4

Just Like Job 4'15

Katherine Freeze

Soon Cho, *soprano* / Katherine Freeze, *piano*

INTERMISSION

CASS SIDE A
SIDE B

ID 5

Prelude 7'35

Donald J. Ankney

Computer Generated Sounds

ID 6

Rat Thoughts for flute and tape 6'30

Sarah Bassingthwaighte

Sarah Bassingthwaighte, *flute*

ID 7

Flot 6'45

Dimitri Cervo

Dimitri Cervo, *piano*

DISTANCE, DANCE, DISCERN

["So Spirit can be described, and must be described, with all three languages, I and we and it."

—Ken Wilber, A Brief History of Everything

Distance, Dance, Discern was written in 1996 in response to the suggestion of composer and bassoonist Ryan Hare. Work began in a digital recording session with Ryan, exploring the range of sounds producible by the instrument, including key clicks, tongue-pops in the vocal, reed crows, and multiphonics. Excerpts from the recording session provided the basis for many of the sounds heard in the pre-recorded computer-generated portion of the piece, which was realized with the resources of the School of Music Computer Center at the University of Washington.

The computer part was generated with a wide variety of tools and techniques. This is my first work utilizing Csound (from Barry Vercoe at the M.I.T. Media Lab) and Common Music (from Heinrich Taube at the Zentrum für Kunst und Medientechnologie). Both programs were run on SGI Indigo2, SGI Indy, Next, and Macintosh platforms. Other tools included IRCAM's SVP phase vocoder on SGI and Macintosh, an Ensoniq EPS Sampler, a Yamaha TG77 synthesizer, and Digidesign Sound Designer. Sound files were mixed with Paul Lansky's RT. The bassoon part was written in Coda's Finale and was ported into Mark of the Unicorn's Digital Performer for synchronization with the computer part and (vice versa).

JUST LIKE JOB

Just Like Job essentially wrote itself. As is typical of Maya Angelou's poetry, the words and phrases in Just Like Job are so rhythmic that the music just fell out of the poem. So I like to call this piece simply a "delivery" of Angelou's work.

Note the Biblical reference to Job, a man whose life was a series of trials and intense grief, but who kept an undying faith in his God. "I'm stepping out on your Word," writes Angelou, "Just Like Job, in the heat of the night, in the cool of the moon, when my blanket was nothing but dew, I shouted Your Name."

Secondly, notice the color, tone, and shape of the words and phrases which so naturally translate into musical events. "Rags and bones were all I owned" is an example of this: "rags" - "bones" - "owned" ring in the ears. I am continually amazed by Angelou's mastery of language. She not only writes the written word for the reader, she writes for the listener.

JUST LIKE JOB by Maya Angelou

My Lord, my Lord
Long have I cried out to thee
In the heat of the sun
In the cool of the moon
My screams searched the heavens for
thee, my God
When my blanket was nothing but dew
Rags and bones
Were all I owned
I chanted your name
Just like Job

Father
Father my life give I gladly to Thee
Deep rivers ahead
High mountains above
My soul wants only your love.

But fears gather round like
wolves in the dark
Have you forgotten my name?
Oh Lord, come to your child!

Oh Lord, forget me not!
You said to lean on your arm and I'm
leaning
You said to trust in your Word and I'm
trusting
You said to call on your name and I'm
calling
I am stepping out on your Word
You said you'd be my protection
My only and glorious savior
My beautiful Rose of Sharon
And I'm stepping out on your Word
Joy, joy,
Your Word!
Joy, joy!
On the wonderful Word of the Son of
God.

You said you'd take me to glory
To sit down at the welcome table
Rejoice with my mother in Heaven
And I'm stepping out on your Word
Into the alleys
Into the byways
Into the streets and the roads and
highways
past rumor mongers
and midnight ramblers
Past the liars and the cheaters and
gamblers
On your Word
On your Word
On the wonderful Word of the Son of
God

I'm stepping out
on your Word.

RAT THOUGHTS

Rat Thoughts is programmatic. The music is inspired by the book "The Rat" by Gunter Grass which has to do with the industrialization of Germany, the loss of the forests, and thus the loss of the locales of fairy tales. There are direct quotes from the book in the taped part, such as "Hansel and Gretel run to the cities and the fairy tales end badly."

FLOT

Flot, for solo piano, is in arch (or palindrome) form with a coda. The composition is based upon pentatonic scales. There is a careful and organized treatment of the tempo proportions in the piece. These proportions of the tempos have a relationship with the interval proportions of the pentatonic scale. This compositional procedure, that inter-relates tempo with pitch aspects, is called by the composer chronointervallic relation.

LINDA ANTAS received her Bachelor of Music degree in 1994 and her Master of Music in 1996 from the University of Illinois at Urbana-Champaign. Her primary composition teachers there were Salvatore Martirano and Morgan Powell. During her graduate work at the University of Illinois, she was a teaching assistant, course instructor, and served as the president of The Group for New Music. She also worked in CAMIL (Computer-Assisted Music Instruction Lab) and the Computer Music Project. Linda remains active as a performer of new and not-so-new music, having studied flute with Alex Murray and Janet Scott. Linda is currently a Graduate Staff Assistant at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) and is studying composition with Diane Thome.

SARAH BASSINGTHWAITE is presently a DMA candidate in flute performance and an MM candidate in composition at the University of Washington. She has received degrees from Indiana University and Central Washington University. She has had works performed throughout the country and one work for flute choir recorded and released on compact disc. She has received a grant to study the tribal music of Kenya and Uganda. She is currently a Brechemin scholar at the University of Washington and is the Vice-President of the Seattle Flute Society.

BRET BATTEY received a Bachelors of Music degree in Electronic and Computer Music in 1990 from Oberlin Conservatory, where he studied with Conrad Cummings and Gary Nelson. In New York he worked at the Philip Glass production studio and at Studio PASS, a non-profit studio for sound artists. He is currently pursuing a Masters degree in composition at the University of Washington where he has studied with Richard Karpen and Diane Thome.

Battey's works have been performed at the 17th Annual International Electronic Music Plus Festival, Seattle's Center on Contemporary Art, Northwest CyberArts Synthesisthetics Art and Technology Festival, Seattle Experimental Opera, and KING FM.

In 1994, under a grant from Seattle's 911 Media Arts Center, he worked with sculptor and juggler James Jay to design the Juggling Jukebox, which wires a juggler to a computer, generating music algorithmically in response to motion. The Jukebox has appeared at the national art and technology conference Beyond Fast Forward, was demonstrated to the Microsoft Advanced Technology Group, and has been covered by MTV Europe.

Battey serves on the Board of Northwest CyberArts and was the producer of the group's Interactive Artzone which appeared at the 1995 Bumbershoot International Arts Festival in Seattle.

DIMITRI CERVO (1968) began his musical studies in 1979 and in a few years has already developed many compositions. Between 1985 and 1990, he participated in numerous master classes with American, German, and Brazilian composers. In 1990 he received his Bachelor of Music degree in piano. In 1991, with a scholarship from the Instituto Ibero-Americano di Roma, he participated in the Corso di Perfezionamento in Composizione at the Accademia Chigiana of Sienna, Italy, where he studied with Donatoni. While in Sienna, he also participated in the course Musica per Film with Ennio Morricone.

In 1992, he began his graduate studies in composition at Salvador, Brazil. In 1993, he gave his first recital of his chamber music. This concert was repeated twice with public and critical success.

In 1994, he received the VITAE's scholarship to participate in the Taller de Composición at the Camping Musical Bariloche, Argentina. In that year, he wrote a work for large orchestra and choir that was performed twice in Salvador. He also earned his Masters degree in Composition that year. In 1995, he won the first prize in the Competition for Orchestral Works at the Londrina Music Festival in Brazil with his work Abertura e Toccata for orchestra. The work was performed by the orchestras of Londrina, Porto Alegre, and Salvador. In December 1995 he received a distinction from the Brazilian composer Marlos Nobre. This distinction was awarded at the end of the composition classes given by Nobre during the Palestrina International Music Seminary in Brazil. In 1996, he played with the UFBA Symphony Orchestra the first audition of his Passacaglia Fantasia for piano and orchestra. He also has received a commission for a work for piano, choir and orchestra in

homage to the popular Brazilian musician Moraes Moreira. In September of this year he arrived at the University of Washington where he will study for one year with Joel Durand.

Dimitri Cervo has a personal and recognizable musical language, and his works include pieces of chamber ensemble, orchestra, choir, piano and others. The composer seeks Beauty through its essential qualities; Integrity, Symmetry, and Radiance, aiming to recover the dimensions of transcendence and communicability of the musical art.

1996-97 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- December 4: University Wind Ensemble. 8 PM, Meany Theater.
- December 5: Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium. Free.
- December 8: Soni Ventorum Wind Quintet & Craig Sheppard, piano. 2 PM, Brechemin Auditorium.
- December 9: Studio Jazz Ensemble. 8 PM, Meany Theater.
- December 10: University Chorale. 8 PM, Meany Theater.
- December 10: Jazz Combos. 8 PM, Brechemin Auditorium.
- December 11: University Symphony. 8 PM, Meany Theater.
- December 12: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.
- December 13: Jazz Combos, 8 PM, Brechemin Auditorium.
- December 15: Student Chamber Music Series. 2 PM, Brechemin Auditorium. Free.
- January 18: Ralph Kirschbaum, cello master class. 2 PM, Brechemin Auditorium. Free.
- January 21: Faculty recital: David Kappy, horn. 8 PM, Meany Theater.
- January 25: Byron Janis, piano master class. 2 PM, Brechemin Auditorium. Free.
- January 27: Voice Division Recital. 7 PM, Brechemin Auditorium.
- January 28: University Symphony & Byron Janis, piano. 8 PM, Meany Theater.
- January 29: Byron Janis, piano master class. 4 PM, Brechemin Auditorium. Free.
- February 11: Faculty recital: *In Memoriam, Leon Lishner (1913-1995)*. 8 PM, Meany Theater.
- February 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.
- February 18: Faculty debut recital: Helen Callus, viola. 8 PM, Meany Theater.
- February 20: University Symphony & Winners of the Concerto Competition (held November 18, 1996). 8 PM, Meany Theater. Free.
- February 21: Jazz Artists Series. 8 PM, Brechemin Auditorium.
- February 23: Faculty recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.
- March 2, Student Chamber Music Series. 2 PM, Brechemin Auditorium.
- March 3: Studio Jazz Ensemble. 8 PM, Meany Theater.
- March 3: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.
- March 4: Percussion Ensemble. 8 PM, Meany Theater.
- March 5: Jazz Combos. 8 PM, Brechemin Auditorium.
- March 6: Gershwin Gala. 7:30 PM, Roethke Auditorium, Kane Hall.
- March 7: ProConArt. 8 PM, Brechemin Auditorium. Free.
- March 10: Contemporary Group. 8 PM, Meany Theater.
- March 11: University Wind Ensemble & Symphonic Band with Rebecca Henderson, oboe. 8 PM, Meany Theater.
- March 12: Jazz Combos. 8 PM, Brechemin Auditorium.
- March 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.
- March 14: University Symphony & Combined Choruses. 8 PM, Meany Theater.
- March 15: UW Opera: *Cosi Fan Tutte*. 8 PM, Meany Studio.
- March 16: UW Opera: *Cosi Fan Tutte*. 2 PM, Meany Studio.
- March 18: Opera Workshop. 8 PM, Meany Studio.