

DAT 12,849

CASS 12,850
12,851

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176
1996
5-24

PROCONART

(UNIVERSITY OF WASHINGTON STUDENT COMPOSERS)
FRIDAY, MAY 24, 1996 • 8 PM • BRECHEMIN AUDITORIUM

DAT

ID 2 *Misthaven* (excerpt) 5'

Sumiko Sato

Brian Fairbanks, conductor
Kjell Sleipness, solo violin
Kelly Jeppesen, violin I
Ruben Hart, violin II
Christian Asplund, viola
Karen Thompson, cello
Dennis Staskowski, bass
Megan Lyden, flute
Darlene Franz, oboe & english horn
Conny Chen, clarinet & bass clarinet
Nancy Bondurant, bassoon

ID 3 *Echoes of Sound One* 8'

Elizabeth Hoffman

computer-generated sounds

ID 4 *Five Ascents Down to the Child* 22'

Bret Battey

- I — Drum: Procession
- II — Fallen as Salt, Scattered as Stars
- III — Drum: Soma
- IV — Phases of Fire, Insistence of Light
- V — Drum: Child

Ann Cummings, piano

— Intermission —

CASS 12,850-SIDE A

CASS 12,850-SIDE B

ID 6 *A Seed in Silence... for five winds* 18'

Nancy Bondurant

Brian Fairbanks, flute
Darlene Franz, oboe
Deborah Smith, clarinet
Ryan Stewart, french horn
Ryan Hare, bassoon

ID 7 *Portrait of an Artist II for flute and tape* 10'

Donald J. Ankney

Amy Swanson, flute

Continued...

108 *Five Pieces for Guitar* 11'

Donald Craig

- I — fast
- II — moderately
- III — slowly, reflectively
- IV — quickly
- V — very slow, elegaic

Mark Wilson, guitar

CASS 12,850-SIDE B

109 *Solecism* 8'

CASS 12,851-SIDE A

Ryan Hare

computer-generated sounds

1010 *Waltz for a Succubus* 6'

Michael Rook

Kevin Johnson, piano

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PROGRAM NOTES

(IN CONCERT ORDER)

MISTHAVEN

Misthaven is based upon an experience in a meditation camp in Cloud Mountain, south of Seattle. The work was premiered by the Northwest Symphony Orchestra on April 10, 1996.

— Sumiko Sato

FIVE ASCENTS DOWN TO THE CHILD

I — Drum: Procession

...he had set himself again to the great task of formulating the laws of world harmony.

...there arose in the sky outside a vehement clanging. Kepler turned an ear to it and smiled. "Bells," he said.

John Banville, *Kepler: A Novel*

II — Fallen as Salt, Scattered as Stars

Someone had once said to her that the sky hides the night behind it... At any moment the rip can occur, the edges fly back...

Paul Bowles, *The Sheltering Sky*

III — Drum: Soma

Perhaps every organism is caught in the incapacity to bridge all the logical levels involved in any given message, so these must somehow be collapsed.

Gregory and Mary Catherine Bateson,
Angels Fear: Toward an Epistemology of the Sacred

IV — Phases of Fire, Insistence of Light

Wisdom is the brightness of light everlasting.

Origen, *In Jeremiam Homiliae*, IX, 4

V — Drum: Child

Higher consciousness... is equivalent to being all alone in the world.

C.G. Jung, *The Psychology of the Child Archetype*

A SEED IN SILENCE... FOR FIVE WINDS

A Seed in Silence... for five winds is a work about growth and maturation. The first movement starts with a small cell of notes. This cell progressively expands through registral, timbral, dynamic, and rhythmic intensification as growth is accelerated, culminating in the emergence of the newly matured cell. Large blocks of sound move with greater and greater timbral and rhythmic intensity on different temporal planes.

The second movement is about experiencing life. Experiences have been translated into free variations, using instrumental color as a means of giving voice to different facets of the life process.

The final movement reflects the direction of mature energies. It is the most rigidly structured of all the movement, using a tone row as an ongoing static element. Rhythmic diversity constantly interrupts the static tone row but the row is unyielding.

The quintet is analogous to the life process. Life starts as a very small seed and grows into maturity. Although mature, the same seed is affected by all interaction with which it is consciously and unconsciously involved. There is a visible start and end to the process. As the end of the cycle is approached, the seeds of the beginning are sown.

— Nancy Bondurant

PORTRAIT OF AN ARTIST II

Portrait of an Artist II is the second of a four-part series of pieces that Mr. Ankney is writing for specific musicians. He has chosen four artists who have not only influenced him as a musician, but who have also had a strong personal impact on him as well.

This particular work is a break away from the extremely violent expression of other recent works, choosing instead a very calm and flowing texture of

electronic color through which the flute weaves with almost melodic deftness.

Like the other works in the series, this one is based in a text — a set of Stanzas for music by Byron, written in 1815:

They say that Hope is happiness;
But genuine Love must prize the past,
And Memory wakes the thoughts that bliss;
They rose the first— they set the last;

And all that Memory loves the most
Was once our only Hope to be,
And all that Hope adored and lost
Hath melted into Memory.

Alas! it is delusion all:
The future cheats us from afar,
Nor can we be what we recall,
Nor dare we think on what we are.

SOLECISM

The title *Solecism* is, as may be expected, a bit tongue-in-cheek, but it nevertheless does carry some expressive meaning for the work. This piece is my first composition using computer synthesized sounds, and uses a number of different techniques. The construction of the piece is largely intuitive. I have tried to emphasize the contrasts between sections that are discontinuous with sections that may be perceived as flowing together more logically. In some cases, the sounds have unexpected bumps and flaws; some of these were deliberate, some were not. I have retained and attempted to exploit the "mistakes" as well as the deliberate attempts at discontinuity simply because I liked the effect.

— Ryan Hare

BIOGRAPHIES

(IN ALPHABETICAL ORDER)

DONALD ANKNEY

Mr. Ankney is a composer at the University of Washington, where he has studied with Dr. Richard Karpen and Bright Sheng.

Ankney's music can be consistently heard throughout the Seattle area. One of his most recent works, *for john coltrane* (1995), was selected for performance on the 1996 Electroacoustic Music Festival in UW's Meany Hall, one of the largest computer music festivals on the west coast. He is notably the youngest composer ever to be selected for the program.

Two other recent pieces, *Allusions* (1995) and *INCIDENTAL MUSIC III* (1994) were premiered at the Seattle Opera House in conjunction with the Seattle Youth Symphony Orchestra. His music can also occasionally be heard at various art galleries, coffee houses, and other independent music venues throughout Seattle. A recital of his oboe music is scheduled next fall at Northwestern University.

As a composer, Ankney works primarily in an electronic medium, having produced several solo electronic pieces, including *Evolution* (1993), *INCIDENTAL MUSIC III*, and *Parting Tracks* (1994). Most recently, however, his focus has been towards integrating the absolute sonic control permitted by studio electronics with the spontaneity of expression created by live musicians.

BRET BATTEY

Bret Battey received his 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 studies with Richard Karpen.

Battey's works have been performed at the 17th Annual International Electronic Music Plus Festival, Seattle's Center on Contemporary Art, and the Northwest CyberArts *Synthesthetics Art and Technology Festival*. They have received coverage in *MIX Magazine* and *Computer Music Journal*.

In 1994, under a grant from Seattle's 911 Media Arts Center, he worked in collaboration 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 KVI Radio and MTV Europe.

<http://weber.u.washington.edu/~bbattey/>

NANCY BONDURANT

A native Idahoan, Nancy Bondurant holds degrees from North Carolina School of the Arts and Temple University. As a performer, she has appeared in solo recitals in the United States and Europe as well as playing in the North Carolina, Charlotte, Greenville, Charleston and Asheville Symphonies. Her compositions have been performed in the United States and Switzerland. She has written the theme for *ArtSeen*, running on WTVI Channel 42 in Charlotte, NC. Additionally, her works have also received numerous performances in concert and on National Public Radio. Her work has been recorded by TOPAZA, a magical musical ensemble. Her compositions were featured at the Seattle Asian Art Museum (SAAM) in a concert of music by women composers. She is currently a doctoral student at the University of Washington where she is studying composition with Diane Thome.

ANN CUMMINGS

Ann Cummings is a freelance pianist who has performed concert and chamber works across the United States. Also a visual artist, her speciality is researching the thought processes of composition and using creative visual and verbal presentations to help audience members understand the musical works they are hearing. Bret Battey thanks her for learning the very difficult *Five Ascents* in less than six weeks.

RYAN HARE

Ryan Hare is currently enrolled in the DMA program in composition. He holds a Bachelor of Arts from Oregon State University, where he received an award for the "Outstanding Senior in Music," and a Master of Music degree from Ithaca College. His compositional background is comprised mainly of works for acoustic instruments, especially wind instruments, which is sensible considering his alternative background as a bassoonist, but he developed an interest in computer music several years ago and is delighted with many of the new possibilities afforded by this rich and constantly developing medium. He is currently studying with Joel Durand.

SUMIKO SATO

Sumiko Sato, composer/pianist, is completing the DMA program at the University of Washington this summer. Sumiko's 1993 work *TIME REMEMBERED* for harp, violin and cello, will be released this spring on a CD album *Music by Asian Americans*, by Innocent Eyes & Lenses, CBC/IS Entertainment, Chicago, IL. Her next concert is a recital at Seattle Asian Art Museum, July 28, 2 pm. Sumiko is a student of Richard Karpen. She has also studied with Ken Benschopf, Diane Thome, William O. Smith, Marc Seales and Patricia Michaelian.