

presents

# PROCONART

8:00 PM, March 7, 1997

Brechemin Auditorium

## PROGRAM

DAT  
 ID2 PAN ..... 6'25 ..... Dimitri Cervo  
 Amy Swanson, *piccolo* Ashley Carter, *flute*  
 Tamara Finch, *piano* Veronica Ho, *violin I*  
 Mark Feldhaus, *violin II* Ching-Tzy Ko, *cello*  
 Ben McAllister, *bass* Brad Hartmann, *bass*  
 Ian Dobson, *xylophone, tam-tam, triangle*  
 Dimitri Cervo, *conductor*

ID3 SONGS OF A SACRED POT ..... 6'30 ..... Nir Sadovnik  
 Hyejon Min, *piano*

Cass side A

ID4 FACING SOUTH ..... 17'06 ..... Linda Antas  
 Felicia McFall, *viola*

side B

ID5 FAREWELL, ABSENTE, RETURN for Three Flutes ... Sarah Bassingthwaighte  
 Leslie Laibmann, *flute* Megan Lyden, *flute*  
 Sarah Bassingthwaighte, *flute*

10'00

PAN is not a piece with descriptive intentions. It is a metaphorical allusion to the Greek demigod of forests, pastures and flocks, half human and half goat. This metaphorical allusion is embodied in instrumentation and musical material.

The flute and piccolo represent the upper part of this being (human) while the strings represent his lower part (goat). The percussion (piano, xylophone, triangle and tam-tam) acts as a link between these two worlds that comes in interaction throughout the piece.

Harmonically and melodically the piece is based upon pentatonic scales and the Lydian mode. Formally it is developed upon two themes that are fused by thematic synthesis. The piece has the following formal plan: A - B - Development - Recapitulation and Coda.

This is the first performance of PAN.

Dimitri Cervo (born February 19, 1968) began his musical studies at the age of eleven. He received his Bachelor of Music degree in 1990 from UFRGS. In 1991, with a scholarship from Instituto talo-Americano di Roma, he studied with Donatoni and Ennio Morricone at Accademia Chigiana of Sienna. In 1992, with scholarship from CAPES (Brazilian Government), he began his graduate studies in composition at Universidade Federal da Bahia (Salvador, Brazil). He earned his master degree in 1994 from UFBA.



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In 1995 Cervo won the first prize in the Competition for Orchestral Works at the Londrina Music Festival (Brazil) with his work *Abertura e Toccata* for orchestra. The work was performed by the orchestras of Londrina, Porto Alegre and Salvador. Cervo was also qualified to start his doctoral studies, with scholarship from FAPERGS, at Universidade Federal do Rio Grande do Sul in that year.

In 1996, the composer performed with UFBA Symphonic Orchestra the premiere of his *Passacaglia Fantasia* for piano and orchestra. In October, with scholarship from CAPES, he arrived at UW School of Music for a student exchange program under the guidance of Joel Durand.

SONGS OF A SACRED POT is a series of four variations on a Jewish Chanuka song entitled 'Kad Katan' written for solo piano.

All four movements are based on the traditional and religious elements of the holiday. The first movement begins with the tune of the folk song introducing the atmosphere of the piece and the folksy essence of the music. It is the first song of the sacred pot.

Movement #2 is entitled "From One to Many." It is based on the calm and serene motion of the occurrence of miracles. In the story of Chanuka one drop of oil lasted the Makabis eight days so that there would be light in the temple during their war against the Romans. This music represents the glow of the Menorah's flame in the eyes of a child.

Movement #3 is entitled "The Miracle." It is about truth, growth and breaking free. There is a careful relationship between consonance and dissonance in this movement as there is between fiction and nonfiction in religious tales.

Movement #4 is entitled "Strength." The piece wraps itself up in its own moral.

Nir Sadovnik grew up in Raanana, Israel where he played in a youth orchestra and studied classical piano. After he finished his mandatory military service in Israel he moved to America and began working with theater companies in Seattle as musical director. He is currently studying composition and jazz piano at the University of Washington.

Linda Antas (FACING SOUTH) received her Bachelor of Music degree in 1994 and her Master of Music in 1996 from the University of Illinois at Urbana-Champaign where her primary composition teachers were Salvatore Martirano and Morgan Powell. During her graduate work at the University of Illinois she was a teaching assistant and 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. Antas remains active as a performer of new and not-so-new music, having studied flute with Alex Murray and Janet Scott. She is currently a Graduate Staff Assistant at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) and is studying composition with Richard Karpen.

FAREWELL, ABSENTE, RETURN for Three Flutes was commissioned by the Linda Morgan Trio through the Farrell Merit Scholarship Program, and was composed in accordance with their specifications. The piece was originally written for three alto flutes and is more tonal and Romantic in nature than others of Bassingthwaighte's works, and presents a challenge in making the extreme registers and fast speeds effective, which are less easily produced on an alto flute. The beautiful, "dusky" tone of these instruments is wonderful for bringing out tonal and harmonic colors. Three alto flutes were unavailable so the performance here uses three flutes.

Sarah Bassingthwaighte is presently a DMA candidate in the flute performance and a Master of Music 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.