

Presents

# THE COMPOSERS' WORKSHOP

May 28, 2010

7:30 PM

Brechemin Auditorium

## PROGRAM

*BACK TO LIFE* for alto saxophone and live electronics..... MARCIN PACZKOWSKI (b. 1983)

Marcin Paczkowski, *saxophone*

*FIVE SONGS FROM THE POEMS OF INGER HAGERUP*..... STEVEN LUKSAN

Cassi Kohl, *soprano* / Alysa Treber, *flute* / Cindy Chou, *clarinet*  
Michelle McKenzie, *violin* / Jonathan Ip, *viola* / Nathan Harrenstein, *cello*  
Steven Luksan, *piano*

*LE TEMPS RETROUVÉ* for solo piano and electronics ..... YIĞIT KOLAT

Yiğit Kolat, *piano*

*I THINK I WANT TO BE MYSELF* for recorded voices, instruments and algorithms

..... RICHARD JOHNSON

MARCIN PACZKOWSKI (b. 1983) is a composer, conductor, and performer. In 2009 he received his Masters' degree from the Academy of Music in Krakow, Poland, where he studied composition with Wojciech Widlak and conducting with Rafal Delekta. He also attended Central Washington University (Ellensburg, WA) as an exchange student. Currently he is studying composition with Juan Pampin at the University of Washington in Seattle, WA.

He led number of premiere performances of new music: *Wampir*, a musical by Karol Nepelski and Waldemar Razniak, Jakub Ciupinski's *Suite* for orchestra and tape, Lukasz Pieprzyk's *My Passion* for orchestra, choir, video and electronics, as well as his own *Synchrotonia* for orchestra and electro-acoustic layer, and *String Quartet No. 0.8*. In 2008/2009 he contributed in developing software for the new performance devices for the Audio Art festival in Krakow.

Paczkowski is the co-founder of the contemporary chamber vocal ensemble Pogratulujmy Mrowkom, which frequently features contemporary composers' concerts. His performances with various ensembles include Academy of Music in Krakow Symphony Orchestra, Orchestra Temporanea ensemble and Central Washington University Symphony Orchestra. During 2006-2007 he was a recipient of a scholarship for artistic achievement from Lesser Poland Scholarship Foundation Sapere Auso.

*BACK TO LIFE* is a composition exploring ways to create tension and musical development using minimal amount of pitch and rhythm material. It features alto saxophone, which is extended by computer system's transformations. The latter is also used as an independent instrument at some point. The piece loosely refers to some events that happened during my first year at the University of Washington.

Marcin Paczkowski

STEVEN LUKSAN, originally from Federal Way, Washington, is a senior studying Music Composition at the UW with Huck Hodge. He is also majoring in Norwegian Language Studies and is a member of the Husky Marching Band.

*FIVE SONGS FROM THE POEMS OF INGER HAGERUP* is a collection of short songs for soprano and a mixed ensemble. The first song, Jeg er det dikt (I am the poem) contemplates that "I am the poem that no one wrote" and that "I am the things that never happen." Den gale gutten speaks of the crazy boy who was "locked up next door," howling in the dark stillness of the night. The third song, Min elskede kom hjem i går (My beloved came home yesterday) is about a lover that has given her heart away to another, yet still proclaims, "My beloved, I love you" (although to whom she says this is left unclear). Kjærligheten skal også dø (Love will also die) is a bold declamation ending with "Beloved, let me go before you, let me receive death before then." The final song Jeg tror (I believe) reflects on the few things in life in which one can truly believe, but ends with the words "Don't listen to me. All of my words are dangerous prophets, false paths. I am someone quite different than you believe."

A native of Ankara, Turkey; YIĞIT KOLAT holds B.A. and M.A. degrees from Hacettepe University State Conservatory and a M.Mus degree from the University of Memphis. His music has received several awards, including the First Prize in the Seventh Dr. Nejat F. Eczacıbaşı Composition Contest, the most prestigious composition award of his native country and 2009 Tennessee Music Teachers Association Composer of the Year Award. His works were performed by various groups and artists including the Argento New Music Project of the Columbia University, Peter Sheppard-Skaerved and Aaron Shorr of the Royal Academy of Music and the Presidential Symphony Orchestra of Turkey. Kolat is currently pursuing D.M.A. in music composition at the University of Washington, studying with Joël-François Durand.

Titled after the last chapter of Marcel Proust's masterpiece *In Search of Lost Time*, *LE TEMPS RETROUVÉ* is mainly inspired by the involuntary mental "interpretations" which occur when we try to remember the past events. The piece is based on four "sound objects," each of which symbolize four events that create "disturbances in time." These events can be thought as important life-changing happenings that would preserve their effects throughout our lifetime. We continue to feel their "shockwaves" but never manage to recall them as exactly they were. Our minds change the past reality into something we prefer, rather than loyally recalling the reality itself

The sound objects introduced in the music are treated the same way: they are "victims" of a subjective metamorphosis—they are detached from their original identity and transformed into elements of an alternative reality. A three-fold metamorphosis takes place in the piece: timbral, temporal and spatial. Timbral alterations are created by the means of extended piano playing techniques and FFT-based synthesis. A granular synthesis-based temporal alteration accompanies to the timbral transformation, stretching the sound objects more and more as they evolve. The transfiguration of the spatial stream takes place within an ambisonic environment and strongly emphasizes the formal context that travels from plurality to singularity. At the end of these transformations, four sound "filaments"—residues of the past events—survive. These filaments are then combined to create an ultimate sound object that depicts a "last gaze into the past": a highly "personalized" interpretation of the real events, a summary of memories that symbolize the "recaptured time", *le temps retrouvé*.

Richard Johnson is a composer and instrument builder. He is currently working on a DMA in music composition at the University of Washington, studying with Richard Karpen.

I want to be myself

This piece is the result of a long process of interviews and recordings with a variety of people and musicians. The interviews explored people's perceptions of themselves and how they developed into who they are. Audio from these conversations became material for imitations and improvisations by the instrumentalists. Many thanks to the people who donated their time and sounds to the project: Lisa Bancroft, Jesse Canterbury, Stuart Dempster, Cliff Dunn, Emma Klein, Jake Harris, Mindy Lindstrom, Shawn Mincer, Tari Nelson-Zagar, Aaron Reeves and John Teske.