

*Presents*

# The Composers' Workshop

March 6, 2009

7:30 PM

BRECHEMIN AUDITORIUM

## PROGRAM

*IN THE MIRROR LAND (for Cello and Wind Quintet) (2009).....* WHA-YEON LEE

- I. Dream*
- II. Mirror Land*
- III. Festival*
- IV. Missing Home*
- V. Waking Up*

Chung-Lin Lee, *flute* / Justin Henderlight, *oboe* / Cindy Chou, *clarinet*  
Christopher Sibbers, *horn I* / Josiah Boothby, *horn II* / Soyoung Lee, *cello*  
Wha-Yeon Lee, *conductor*

As I was reading Dr. Joël Durand's book *In the Mirror Land*, his compositional technique 'formal revelation' caught my eyes. Using the technique, I wrote the 4th movement, and then, the entire story of a child's dream experience came to my mind. A child falls asleep (*I. Dream*) - goes to a mirror land in the dream (*II. Mirror Land*) - meets a festival crowd and joins their dance (*III. Festival*) - but when the excitement is over, the child is left alone and misses home (*IV. Missing Home*) - then he wakes up (*V. Waking Up*.) The five movements are in a mirror image; movement III being the center, II and IV having cello cadenzas, I and V having horn duos. *IN THE MIRROR LAND* is dedicated to my teacher of the past decade, Dr. Durand who has not only taught me to establish a firm compositional foundation but also encouraged me to become a composer with my own voice.

WHA-YEON LEE was born in South Korea and studied piano with her mother who is a faculty member for Busan National University of Education. After graduating from the Busan High School of Arts, she came to the University of Washington where she completed both a Bachelor (2001) and Master (2004) of Music in composition. While she was in Korea, she was a recipient of various prizes in piano competitions sponsored by organizations such as The Korea Times, The Korea Herald and The Kyung Hyang Newspaper. She was invited to compose music for the Seattle Creative Orchestra during the UW Summer Arts Festival in 2001 and also has been a recipient of various scholarships at UW. She was a lecturer at Dong-Eui University and Busan High School of Arts in Korea in 2005-2006. She is currently in the Doctor of Musical Arts program, studying music composition with Dr. Joël-François Durand.

*TAKE A MOMENT (for digital tape).....* RICHARD JOHNSON

RICHARD JOHNSON is a composer studying with Richard Karpen at the University of Washington. Previous teachers include Juan Pampin, Salvatore Macchia and Martin Boykan. Richard has been a resident at the MacDowell Colony and the Ucross Foundation and has received grants from the American Composers Forum and the Eric Stokes Fund.

*THEONITY* (for quadraphonic sound system) ..... DOUG NIEMELA

*THEONITY*, as a title, came about from a combination of the words "Theology" and "Humanity". The idea of idealized human faith, some resultant real world actions, some betrayals of the faith, and how this plays about are, perhaps, insights into the essence of "humanity". Using sound sources obtained directly (some even considered scandalous by existing political forces), and indirectly, through inferred situations, the work is constructed through various digital dissections of these sounds. The beauty, the ugly, and the nature of what it is to connect spirituality to the world is what inspired much of the work.

Born in Gainesville, Florida. Bachelor of Arts, Interdisciplinary Humanities (art history, world literature), University of Maryland, College Park; Bass/Arranging studies with Bruce Gertz and Dick Lowell, Berklee College of Music, Boston, Massachusetts; Graphic Artist, San Francisco, CA and Microsoft Corporation, Redmond, WA; Graduate music composition student, University of Washington School of Music, Seattle. Composition studies with Ken Benshoof, Juan Pampin, and Richard Karpen. Performances and works in Washington DC, Boston, San Francisco, Seattle.

*INVISIBLY WARM THEN DEAD* (for electronics and guitar) (2009)..... DANIEL PETERSON

Daniel Lee, *guitar*

The title for this piece was inspired by the essay "The Doctrine of Cycles" by Jorge Luis Borges. In the essay, Borges speaks of light converting into heat, which will never, in return, become light. Once all light is gone, the universe will be invisible and warm. In this piece, the guitar energy slowly fills up both physical and sound space in waves. When all the space is filled, the energy "dies" and seems to repeat the cycle from the beginning.

DANIEL PETERSON was born and raised in Honolulu, Hawaii. He attended Iolani School and played in the school jazz band under Curtis Abe. He received a Bachelors in Comparative Literature from the University of Washington in 2007, studying under Willis Konick. He also studied computer music under Juan Pampin and Joshua Parmenter. He is currently pursuing a Masters in Music Composition, continuing his study with Juan Pampin.

*BURNT* (for digital tape)..... ABBY ARESTY

Blenders, a dropped cup, a tea kettle and sizzling oil all make appearances in *BURNT*. Written for my fiancé, who has minimal musical training, but shares a passion for vegan food, I decided to use recorded cooking sounds as my inspiration.

Currently a doctoral student at the University of Washington studying with Richard Karpen, ABBY ARESTY received her Masters degree from the University of Michigan School of Music, and her Bachelors degree from the Eastman School of Music at the University of Rochester. She has studied with composers including Bright Sheng, Michael Daugherty, Ricardo Zohn-Muldoon and David Liptak.

*ELEGY* (for string sextet)..... STEVEN LUKSAN

Emily Bishop, *violin* / Michelle McKenzie, *violin* / Jonathan Ip, *viola*  
Pam Burovac, *viola* / Nathan Harrenstein, *cello* / Suhrim Choe, *cello*

STEVEN LUKSAN grew up in the Seattle area, graduating from Todd Beamer High School in Federal Way, and was accepted into the undergraduate composition program at UW last autumn. He plays piano and trombone and has been a member of the Husky Marching Band for the past 3 years.

*ELEGY* draws upon many musical styles of the past. The two main sources of inspiration for this composition come from the lush scores of composers such as Wagner and Strauss, and from traditional chorales and hymns from the protestant church. While not written in memory of any one individual, this piece is meant to inspire thought through its somber sonorities.