The School of Music
presents the 94th program of the 1988-89 season.

Young Composers

New Works By
UW Composition Students

Craig Weston
Lynette Westendorf
Charles Hiestand
Kris Falk
Stephen Heinemann
Carolie J. Shoemaker

May 30, 1989
8:00 PM, Brechemin Auditorium
Labyrinth of Proteus .................................................. CRAIG WESTON
Craig Weston, tenor saxophone  Kris Falk, bass
Kevin Byford, guitar Dan Oie, percussion
David McCullough, conductor

Hokule‘a ............................................................. LYNETTE WESTENDORF
Paul Susen — David Tobin, violin Lynette Westendorf, piano

Parts of A Mass (from Plainchant) .................................. CHARLES HIESTAND
Kyrie
Credo

performers to be announced

Intermission

The Question of Immortality ......................................... KRIS FALK
Ed Davis, viola Kris Falk, piano

Double Helix ................................................................ STEPHEN HEINEMANN
Metathesis Dallapiccola Double Helix
Nancy H.H. Miles, flute Stephen Heinemann, clarinet

Extended Forecast ..................................................... CAROLIE J. SHOEMAKER
Carolie J. Shoemaker, vocals Jubilee Cooke, viola
Tom Collier, vibes Joe Bichsel, cello
Paul Elliot — Paul Susen; violin Kris Falk, bass

Program Notes

Perhaps like skydiving or auto racing, it is danger which exhilarates Labyrinth of Proteus; a piece which has been thoroughly imbued with the musically precarious. The ensemble itself borders on acoustical impossibility, and indeed even the title embodies an inherent contradiction. But are these not the things we seem to value most — the precarious, the ineffable, (the extra-rational)?

This Premiere is dedicated to the memory of Scott Lakin Jones (November 15, 1957 March 31, 1989), who offered advice regarding guitar writing, and was to have been the guitarist for this performance — a tragic example of the precariousness of life itself.

Hokule‘a is a Hawaiian name for the star Arcturus, the zenith star over the state. It is also the name of the Polynesian double-hulled sailing canoe that has sailed from Tahiti to Hawaii, New Zealand and Samoa, navigated by sailors using only traditional means — the stars, winds and ocean currents.

Hokule‘a for two violins and piano was written with this in mind. Without being a program piece, it loosely alludes to the sea and sky. In this, the first movement, the violins are treated as a single voice, giving the movement a duo rather than a trio feel.

I find it interesting that the sound of electronic waves through the air and the sound of the waves in the sea can become indistinguishable from one another.

EXTENDED FORECAST

So I’ve decided, if it rains it rains;
too often washed on the waves of the weather
those folks with their slicker and umbrellas
seem to get so upset when they get wet

But I’ve decided, when it rains it rains;
it isn’t for the worse or the better
then there are those whom we meet
(don’t need to wet their feet)
limos and taxicabs deliver their meat to the market

In my lifetime evrytime I’ve been soaked to the skin
I’ve had somewhere to get dry, to get in

So unlike those
who are flooded from their sidewalk homes

Those odd, sodden bags living in plastic bags
and the looney, the tramp, perpetually damp

But they’ll be alright
it seems no one ever drowns
in towns such as these
Yes, I’ve decided, if it rains it rains; you can go crazy predicting the weather some may find it’s unkindly one step ahead but simply take their lumps and take the bet.

So I’ve decided, when it rains it rains. It’s high time to step out of the unemployable line and demand of our world something better.

Yes, I’ve decided, when it rains it rains and it will rain. — Carolie J. Shoemaker

Composition and Theory Faculty

John Rahn, Division Head
Ph.D., M.F.A., Princeton; Diploma, Juilliard (bassoon); B.A., Pomona College. Compositions for voice, instruments, chorus and tape (computer music). Editor since 1983 of Perspectives of New Music. Recording on Perspectives of New Music cassette, vol. 25. Author of the textbook Basic Atonal Theory (Schirmer), and of articles on musical subjects such as serial theory, metatheory and musical explanation, formalization, tonal theory, computational models of music theory, 13th-century music and musical grammars, ethnomusicology, new research paradigms from the humanities, aesthetics, and computer software systems for music synthesis, appearing in journals such as Perspectives of New Music, Computer Music Journal, College Music Symposium, Journal of Music Theory, In Theory Only, Spectrum, and the Soviet-edited journal Musikometrika; and in the proceedings of various American, French, Italian, and German conferences on topics including Brahms, musical grammars, computer analysis, and music and artificial intelligence.

James Beale
M.M., Yale University; B.A., Harvard University. Guggenheim Fellow; compositions, including nine piano sonatas, two symphonies, chamber music, available through the American Composers Alliance and Permanent Press (Boston Music Co.). Edited performance editions of Webern’s String Quartet (1905) and Langsamer Tanz (Carl Fischer).

Kenneth Benshoof
M.A., San Francisco State; B.A., University of Washington. Guggenheim Fellow; compositions include four string quartets and a large work of theater music; music advisor to the Seattle Repertory Theater.

Jonathan W. Bernard

Gerald Kechley
B.A. and M.A., University of Washington. Guggenheim Fellow; compositions include two symphonies, and The Golden Lion (an opera), and numerous choral and instrumental works; publications through AMP, Carl Fischer, Galaxy, G. Schirmer.

William O. Smith
M.A., University of California, Berkeley; B.A., Mills College. Guggenheim Fellow, winner of Prix de Paris and Prix de Rome; compositions for orchestra, chamber groups and jazz groups; recordings on Mark, Crystal, CRI, and New World labels. Contemporary composer for chamber groups; jazz and concert clarinetist with numerous chamber music groups, plus recordings and international tours with The Dave Brubeck Quartet.

Diane Thome
Ph.D. and M.F.A., Princeton; M.A., Pennsylvania; B.A., Performers Certificate (piano) Eastman. Awards from the Jerome Foundation and Martha Baird Rockefeller Foundation; National Society of Arts and Letters; two NEA fellowships; recordings with Tulstar, CRI, Crystal, and Opus One records; composer of chamber, choral, orchestral and electronic works; performances in Europe, Australia, Canada, China, Israel, United States; commissions from Seattle Symphony, Orchestra of Our Time, Masterworks Choral Ensemble, Bennington Composers Forum of the East.

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