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By
David Hunter
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The School of Music
presents the 80th program of the 1990-91 season

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Works By

David Hunter
Kris Falk
Stephen Heinemann
Lynnette Westendorf
Michael Golden
Charles Hiestand

Monday, March 13, 1991
8:00 PM, Brechemin Auditorium
Program

Anus... 7.08
For NeXT computer and electronic tape

Dialectic... 12.20
Trombone: Stuart Dempster
Harp: Pamela Vokolek

Dialectic was commissioned by trombonist James C. Lebens and harpist Nathalie Teevin-Lebens. They have performed the piece at the Université Laval in Quebec and on Canadian public radio, and are scheduled to record it this summer for an Amplitude compact disc. As the title implies, this work is concerned with the attempted reconciliation of opposing forces. The acoustic and idiomatic differences between the two instruments are central to the piece and account for its polyphonic character.

Boulders and Whiteclouds: Quintet for Brass
Trumpet I: Michael Kane
Trumpet II: Matt Armstrong
Horn: Tony Miller
Trombone: Dan Wolch
Tuba: Craig White

Boulders and Whiteclouds was written in 1987 and premiered at the University of New Mexico Composers Symposium in 1988, where it received the award for the best student composition of the year. It is a single-movement work. It is named after two mountain ranges in the central Idaho wilderness area.

As We Are (a Transformation) 6.54

This piece has something to do with current events, and the mission of music/musicians to inspire hope and transform harsh and sometimes ugly realities, starting with ourselves. It was composed and recorded at the Edmonds Community College Electronic Music Center.

— February, 1991

Gloria 5.04
For chorus with instrumental support
(from A Plainchant Mass)

Sopranos: Gretchen Bjork, Kellie Eickmeyer, Sydny Keegan, Lucretia Boissonou
Altos: Lynette Westendorf, Ana Lackovic, Sumiko Sato, Nancy Miles
Tenors: Craig Weston, Fred Gurney, Rob Duisberg
Basses: Ron Averill, Doug Esson, Charles Hiestand
Flute: Laura Lube; Clarinet: Stephen Heinemann
Viola: Greg Savage; Bassoon: Katie Jackson
Conductor: Otto Scotto

Using Gregorian chant as a starting point, melodies of the Liber Usualis, the harmony results from careful stratification, giving a sense of polyphonic harmony, but old lines. The results sound both modern and old at once, allowing the Mass to support the structure as well as performance. The Gloria shifts centers as the piece progresses, and the lines are amalgams of chant, other parts of the Mass, and things like. The harmony for the Gloria is mostly quintet and choral. The completed Mass (the Kyrie and the Credo are also finished) will be part of my DMA dissertation.

Upcoming Concerts

Keyboard Debut Series; March 14, 8:00 PM, Brechemin Auditorium
Pacific Northwest Band Festival; March 15 & 16, 8:00 PM, Meany Theater
Bruce Brubaker, pianist; March 15, 8:00 PM, Brechemin Auditorium
Opera Workshop; March 18, 8:00 PM, Meany Studio Theater
Brechemin Scholars Concert; April 8, 8:00 PM, Meany Theater
UW Harp Ensemble; April 15, 8:00 PM, Meany Theater