

NONCIRC CD #15,357
Presents

The Composers' Workshop

March 2, 2007

7:30 PM

Brechemin Auditorium

CD #15,358

PROGRAM

- 1 comments, Niemela
- 2 TRIO for two guitars and Wacom Tablet.....9:23.....DONALD CRAIG
Robert Blatt & Jeremy Jolley, *classical guitars* / John Teske, *Wacom Tablet*
- 3 comments, Niemela
- 4 BAGATELLES for bass and computer electronics.....4:07.....DOUGLAS NIEMELA
Douglas Niemela, *bass/electronics*
- 5 ETHEREAL WIGGLE for recorded voices.....9:10.....RICHARD JOHNSON
- 6 LITTLE BULL for viola and live computer electronics.....12:58.....DOUGLAS NIEMELA
Brianna Atwell, *viola* / Douglas Niemela, *live computer electronics*
- 7 ...CONSTANTE, ÉBLOUIE, ÉLANCÉE8:31.....JEREMY JOLLEY
Jesse Canterbury, *clarinet* / Eric Rynes, *violin* / Ruth Marshall, *cello*
Julia Tai, *conductor*

TRIO for 2 guitars and Wacom Tablet is an example of an interactive score. The guitarists are playing from graphic notation on a computer screen and the tablet 'player' is changing the notation as they are playing it. The overall form of the piece is fixed, but the details are always in flux. The software used to create the score is called *Limn*, which means to represent in drawing or to illuminate manuscript. This software is my own creation and is an ongoing project.

[Donald Craig]

DONALD CRAIG is a graduate student in composition at the University of Washington. He has studied with Joel Durand, Ken Benshoof, and Richard Karpén. He is currently studying with Juan Pampin. He has also studied guitar with Steven Novacek.

BAGATELLES for Bass and Computer Electronics spring from a fascination with mid-20th century abstract expressionist painting. The rise of color field, hard-edge, and post-painterly abstractionism provides a counterpoint to the complexity of human scale natural objects around us. Its direction suggests a minimalism that perhaps plumbs the depths of our visual psychology. I also needed material to experiment with and learn to play the collection of gear used live. The intermixing of synthetic with acousto-electric sources is a possible parallel counterpoint.

[Douglas Niemela]

DOUGLAS NIEMELA: Born in Gainesville, Florida. Bachelor of Arts, Interdisciplinary Humanities (art history, world literature), University of Maryland, College Park; Bass/Arranging studies with Bruce Getz 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 Karpén. Performances and works in Washington, DC, Boston, San Francisco, Seattle.
www.students.washington.edu/dougn

RICHARD JOHNSON is a composer studying with

Juan Pampin at the University of Washington. Previous teachers include Salvatore Macchia at the University of Massachusetts 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. Richard has invented numerous musical instruments and is a member of the Zatsu Trio, an improvisation group.

LITTLE BULL is loosely based on a reading of Anthony Burgess' 1984 novel End of the World News. Comprised of three simultaneous stories, two characters, and one of the end of the Earth itself, the novel examines the termination of things. The ultimate meaning of our activities while alive in this world is put before us. The musical work is derived from a series of five abstract scenes that serve to juxtapose the relative meaning of activities such as (examples) manicures, road rage, soap operas, or money hoarding to the larger actions of nature and the universe. *Little Bull* gains its name from the translation of the 'Torino Impact Hazard Scale'—a threat level currently in use for celestial objects on a collision course with Earth.

[Douglas Niemela]

In 2006, I had an interest in transforming a simple and pure sound (one pitch) into a specific melodic and harmonic world, which will be fully revealed at the end of the piece. It resulted in a piece for clarinet, violin and cello entitled *...constante, éblouie, élan-cée...*

[Jeremy Jolley]

JEREMY JOLLEY is a BA/BMus double-degree in music composition at the University of Washington during which he has studied composition under Joël-Françoise Durand and followed the year-long Electronic Music curriculum of Juan Pampin. He is currently studying composition and live electronic processing under Josh Parmenter. Also, he is part of the collaborative trio *Unused Lexical Variable*. Jeremy is the recipient of the Brechemin Music Scholarship and the William Bergsma Excellence in Music Composition Endowment.