Composition Studio
December, 9th, 2017, 7:30 pm
Brechemin Auditorium

UW School of Music
Composition Studio
December, 9th, 2017, 7:30 pm
Brechemin Auditorium

in collaboration with musicians from the UW Modern Music Ensemble

1. remarks, Huck Hodge

2. Maximum Overdrive (2017) WP 5:04 Alex Sanchez
   for mixed quartet

3. Running Low: On Space and Time (2017) WP 4:12 Alex Sanchez
   for computer-realized sound

4. my body’s soul has left, it wandered (2017) WP 5:01 Irene Putnam
   for Viola solo

5. The Task of the Translator (2017) WP 11:40 Aidan Gold
   for Clarinet, Cello, and Piano

6. An infinite number of others (2017) 15:37 Daniel Webbon
   for String Quartet

WP (World Premiere)
UW Composition Studio Concert Program Addendum

December 9, 2017 – Brechemin Auditorium – 7:30pm

"Maximum Overdrive" (2017) – Alex Sanchez
Alex Sanchez, piano
Brendan McGovern, tenor saxophone
Anthony Lefaivre, bass
Aidan Gold, percussion

Running Low: On Space and Time (2017) – Alex Sanchez
(prerecorded playback)

my body's soul has left, it wandered (2017)
for viola solo – Irene Putnam

Irene Putnam, viola

"The Task of the Translator" (2017) - Aidan Gold
Caitlin Beare, clarinet
Chris Young, cello
Hexin Qiao, piano

"An infinite number of others" (2017)
For string quartet – Daniel Webbon

Emily Acri, first violin
Janna Webbon, second violin
Andrew Steifel, viola
Isabella Kodama, cello
Program notes:

Maximum Overdrive serenely immerses the listener in a minimalist pool of glistening lights, all the while demanding a reflection on the conscious and subconscious thresholds of musical perception. The piece draws on images of trash and debris glimpsed on the busy Seattle streets during my daily commute to and from campus.

Running Low: On Space and Time explores the use of unsettling and disorienting sounds, repetitive structures, and dream-like semantic incoherence to evoke a deep feeling of dread.

The Task of the Translator is a piece in which musical material is literally "translated" between the clarinet, cello, and piano with varying degrees of fidelity. Techniques that are easily produced on some instruments, like harmonics on the cello, become increasingly more awkward and cumbersome as they are translated to the other instruments — strained, pinched, airy tones on the clarinet, and otherworldly piano harmonics. These translations necessitate changes in the speed and style of the passages that include them, leading each instrument to its own unique interpretation of them. On top of this, the musicians are placed around the audience and throughout the piece play without staying together. Thus, the various gestures, motives, and techniques can be heard flying from one instrument to the other, some translated literally and simply, and some that become nearly unrecognizable through translation. As the piece continues, the translations become less and less literal, and the music teeters on the edge of chaos, before coming to a dead stop with a distant, plaintive melody that echoes through the clarinet and cello.

An infinite number of others is based on recordings of Ollie Gilbert, taken from the Max Hunter Folks Song Collection at Missouri State. Ollie Eva Woody Gilbert (1892–1980) had a storied career as a folk singer but was all but forgotten when Max Hunter asked her to record some of her songs at her home in Stone County, Arkansas, in the late 1960s.

Jacques Derrida posits the idea that we have an infinite number of ourselves and that to write is to give voice to one of these selves and to silence the others. I find it remarkable that one of Ollie Gilbert's selves, the one that was recorded some 50 years ago in a state 1000 miles from my own, can still speak. And the self that speaks is not the melody or lyrics of the folk tunes, but of a woman well into her 70s who brings a lifetime of experience to bare when she sings.

I tried to capture that essence in the quartet. Not the what of the tunes, but the how. The way in which Mrs. Gilbert growls and chirps and moans. The energy or humor or detachment with which she sings these songs.