

R.S.V.P.

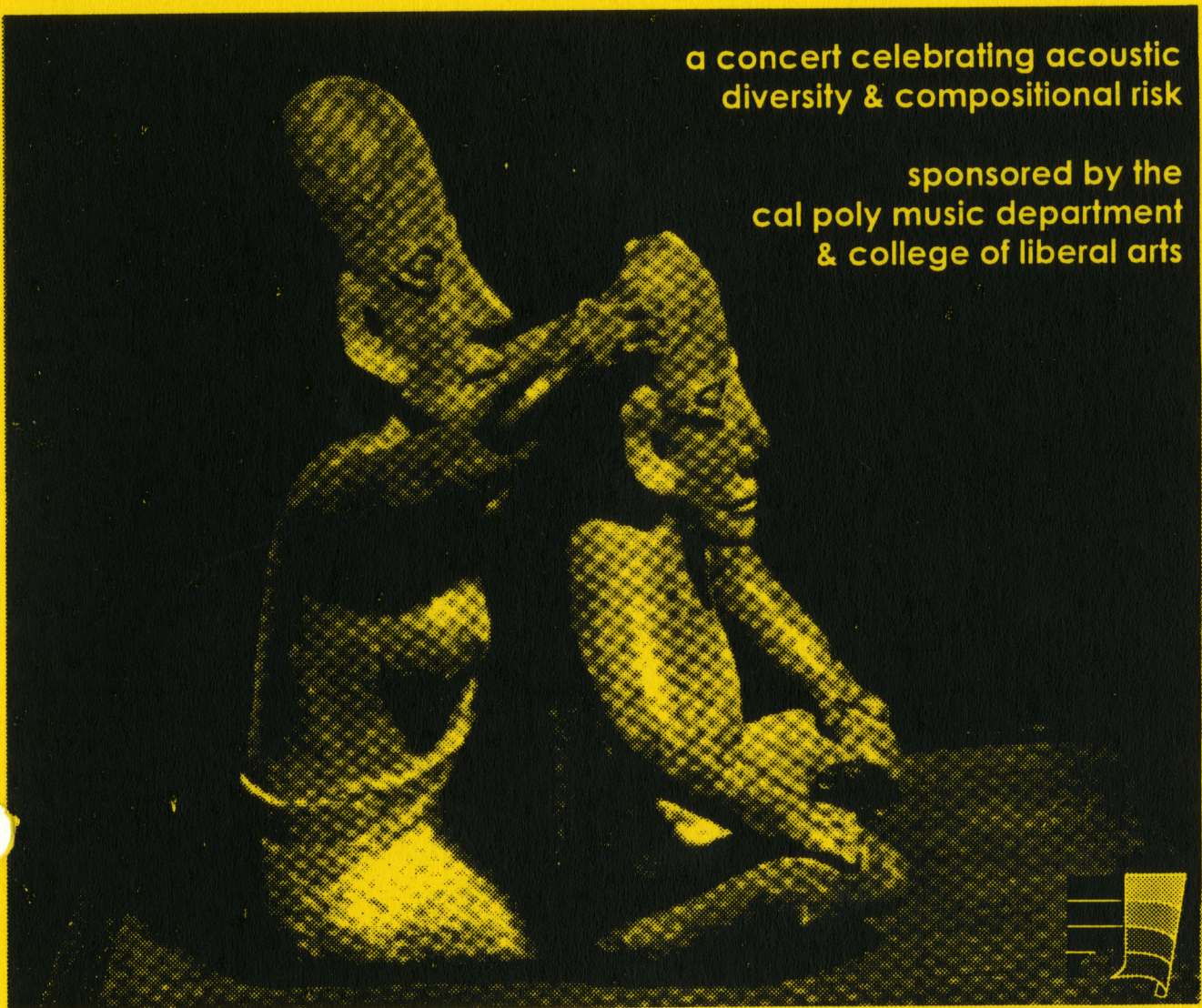
unplugged

June 2, 1998
Tuesday, 8:00 p.m.
Davidson Music Center
Room 218

CAL POLY
SAN LUIS OBISPO

a concert celebrating acoustic
diversity & compositional risk

sponsored by the
cal poly music department
& college of liberal arts



Wisdom Ellen Delmore Van Slyke

- I. Wisdom is Supreme
- II. Moral Benefits of Wisdom
- III. Further Benefits of Wisdom

Love Heather Duncan

- IV. Let Love and Faithfulness Never Leave You
- V. Do Not Those Who Plot Evil Go Astray?
- VI. I Love Those Who Seek Me

Suzanne Nickelson, soprano
Elizabeth Pickard, alto
Geoff Maddaford, tenor
Justin Penza, bass
Jodi Wilkie, conductor

This set of six proverbs is divided into two groups of three. As the titles imply, the first set examines wisdom, and the second examines love. The entire set is collaborative in ensemble usage and scope, but not in specific compositional techniques.

INTERMISSION

The Zax Sam Estes

Jessica Getman, oboe
Frank Marino, bass
Sam Estes, piano and narrator

This is program music for Dr. Seuss' story The Zax. The piano's music sets the mood, while the pianist reads the text. The oboe depicts the North Going Zax, and the bass depicts the South Going Zax.

Offbeat Echoes Erin Lewis

Scott Gibson, percussion
Julie Min, piano

This piece varies in compositional material from section to section. In the beginning, there are cluster chords which are played with the forearm. The middle section of the work employs a mixed octatonic scale. Once through this section, a retrograde begins which creates a palindrome of the whole work. The rhythmic diversity which springs from these simple operations is notable.

Untitled David Buchs

David Buchs, viola
Shelanie Singh, piano

Untitled is in a sectional form, ABCA. The work is spun from the motif heard at the very beginning and reiterated at the end.

void Function (void) Anthony Enns

Sam Estes, bassoon
Frank Marino, bass
Anthony Enns, piano

For those who are familiar with computer programming, this piece operates much like a void function. No parameters are required of the audience, and none are returned to them. That which occurs during execution is relevant only to itself. In other words, this piece just is.

Gu's Blues Jonathan Barker

Anthony Enns, piano
Frank Marino, bass

Despite the complexities of dissonant chord structures and unlikely harmonic changes, this piece exhibits a heavy jazz influence. It even includes a brief Coltrane quote. See if you can spot it!

Three Voices Dorothy Rose

Dorothy Rose, viola
Marisa Courtenay, piano
Kami Griffin, dancer

This work is in three brief sections. The first uses techniques such as retrograde and inversion, and is based on the octatonic scale. The second section is pointillistic, slow, fugal, and based on the whole tone scale. The third section alternates between octatonic and whole tone scales. The texture is thin and delicate throughout.

Phantasy on E Jessica Getman

Amy Stewart, flute, piccolo
Jessica Getman, english horn
Stewart Uyeda, viola
Brian Kropp, bass guitar
Mark Wedin, piano

Phantasy on E attempts to musically portray a phantasm, a figment of the imagination or a deceptive appearance of reality. The pitch "E" represents reality, while rapidly morphing motifs threaten to lure the listener away from "E" into a realm of fantasy.

SPECIAL THANKS TO:

- Cal Poly Music Department Faculty & Staff for supporting RSVP,
- The Contemporary Music Ensemble for joining in the fun,
- John Coltrane for the giant steps he made,
- W. A. Mozart for too many notes,
- Camille Saint-Saens for making Frank's day regularly,
- Kami for body music,
- Dr. Suess for his great book Green Eggs and Ham,
- the proverbial writers,
- Michele Abba for programmatic polypyrotechnics,
- David Thayer, I'll miss ya buddy,
- Howard Gee for a platform for our campaign,
- moms and dads everywhere,
- Greg Barata for compositional inspiration, (editor's note: OAMDG)
- the many performers who said yes not knowing what they were getting into,
- Paul Rinzler for thoughtful consideration,
- Brian Belet for slipping into town undetected
- and our benefactors.

PROGRAM

Theoretical Contemplation Mark Wedin

Amy Stewart, flute
Jessica Getman, oboes
Stuart Uyeda, viola
Kristen Gilli, trumpet
Brian Kropp, guitar

This piece takes many contemporary theoretical practices and crams them into a traditional form — fast, slow, fast — ABA.

I. Vamos Todos Frank Marino II. Magog

Kristin Gilli, trumpet in C
Mark Wedin, trumpet in Bb
Mi-Young Lew, violin
David Buchs, viola
Matt Fabry, guitar
Frank Marino, bass

The first movement sets a delightful scene on the day of the bull fight — people, music, and pageantry. The second movement gives insight to the bull's psychosis and paranoia. Midway through the second movement, a maggot crawls up Magog's nose and starts eating his brain. The bull finally collapses and dies, and the spectators go home disappointed.

The Duel Katie Marchand

Amy Stewart, flute
Frank Marino, bass

Atonality, as well as chromatic and octatonic scales make for some interesting experiments in composition herein. The idea or inspiration for the work is suggested by the title. The flute introduces the central motive and the bass responds with a variation. And so begins the duel!

Μυ ιοτα Νυ Επισιλον (Mine) Dwight Hatton

Janice Hurlburt, accordion
Mark Wedin, trumpet

This composition is based primarily on open fifths and split chords to produce an open yet full sonority. Rhythmic patterns tend to occur off the beat.