ohn age (homage) was written in memory of John Cage. The piece explores the aesthetic dialectic so often present in Cage's music (whether he intended it or not) between strictly controlled music generated by random processes and music in which the performer spontaneously makes many of the musical decisions, sometimes referrred to as "chance" music and "aleatoric" music, respectively. The fact that these two terms and hence these two concepts are often used synonymously is indicative of this very dialectic. The computer uses various random number generators to determine what the sampler plays and when as well as the parameters of the signal processors. The person monitoring the computer's activities may arbitrarily intervene and affect the computer's decisions. The clarinetist's score ranges from strictly notated music which was randomly generated by the computer to hand-drawn shapes which he/she may interpret in any way.   - S.C.

Written this fall, **Contrasts—Wind over Distant Seas** uses texts by Bert Pribac, a Slovenian poet who presently resides in Australia, and three poems from The Tale of the Heike, an originally oral Japanese epic narrating the twelfth-century war between the Genji and Heike clans, written in its modern form around the fourteenth century. This work is a personal response to the conditions in former Yugoslavia   - K.N.

Helix was composed and first performed at the American Conservatory in Fountainbleau, France in August, 1992. In this work, I have attempted to fuse with my own compositional voice the rhythmic energies and improvisational tone-shaping often found in jazz. As a pianist, I miss the opportunities for "bending" pitch and shaping timbre, whereas the wind instruments offer infinitely greater flexibility.   - T.D.

Peter Josheff performs throughout the Bay Area and is co-founder of the new music group Earplay. Also a composer, he has music published by Berkeley's Fallen Leaf Press and is a MacDowell Colony Fellow.

Mark Fish received his B.A. in music from UC Berkeley in May. He hopes to attend graduate school in composition next fall. Currently, he freelances as a violinist and violist in the Bay Area while continuing his studies in composition with Jorge Liderman and Edwin Dugger.

Laurie San Martin received her B.A. in music from UC Davis in 1991. She now freelances in the Sacramento and Bay Area and is also a composer.

University of California at Berkeley presents
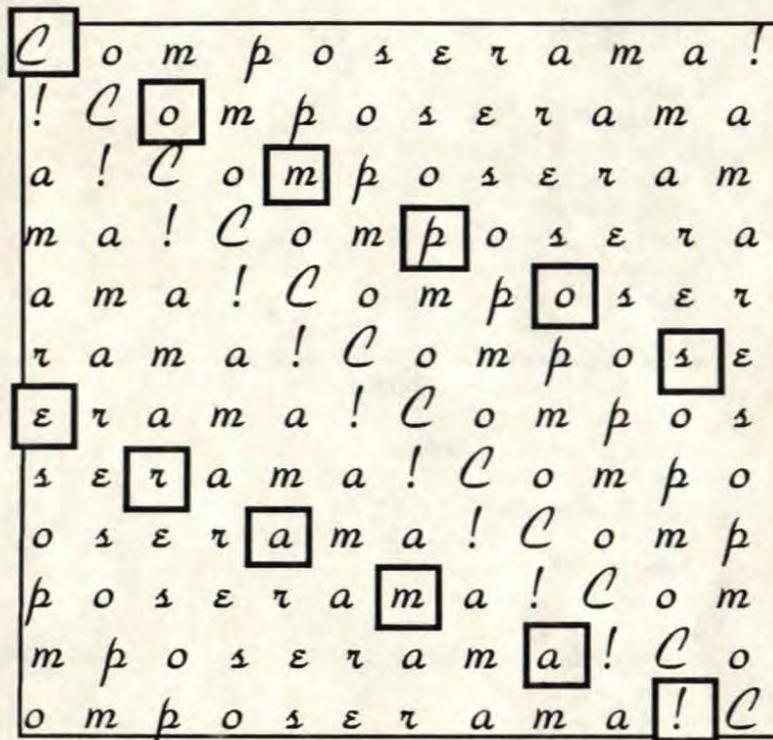
A Concert of New Music by Graduate Student Composers
Monday, November 2, 1992
Hertz Hall, 8:00 PM

Forest Echoes for Bass Clarinet, Flute,   Brian Banks
        Violin, Cello & Percussion (1990)
  Peter Josheff, Bass Clarinet
  Cynthia Shaff, Flute
  Michelle Dulak, Violin
  Esther Archer, Cello
  Danielle Lussier, Percussion
  Brian Banks, Conducting

Studies (1992)   Simon Andrews
  Simon Andrews, Piano

Epilogue   Trevor Weston
  Cynthia Shaff, Flute
  Laurie San Martin, Clarinet
  Mark Fish, Viola
  Esther Archer, Cello
  Yvonne Tsai, Piano
  Paul Barber, Percussion
  Mark Lowenstein, Conducting

Two Cartoons for synthesizer, effects processor   Georg Hajdu
        and MAX (1989/92)

- Intermission -

ohn age (homage) for Clarinet, Computer,   Steven Clark
        Sampler, and Effects (1992)
  Peter Josheff, Clarinet
  Steven Clark, Electronics

Contrasts - Wind Over Distant Seas (1992)   Ketty Nez
  Takeshi Oda, Bass
  Philip Flavin, Shamisen
  Hugh de Farranti, Shō

Helix (1992)   Tony De Ritis
  Jude Navari, Piano
  Cynthia Shaff, Flute
  Bill Cullingford, Oboe
  Clarinet, Leah di Tullio
  Bassoon, Cyril Yu
  Tony De Ritis, Conducting

Forest Echoes began as a solo piece for Bass Clarinet, written for an outdoor dance concert at UC Berkeley. After its premiere I decided to create a version for small ensemble in which the other instruments reinforce, albeit in an abstract way, the bass clarinet's slowly unfolding melody. Upon finishing the piece I recalled a quote form a chapter in Thoreau's Walden entitled "Sounds" which seemed to capture the essence of this process: "All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to our eyes by the azure tint it imparts to it. There came to me in this case a melody which the air had strained, and which had conversed with every leaf and needle of the wood, that portion of the sound which the elements had taken up and modulated and echoed from vale to vale."   - B.B.

Studies - Equally good alternative titles would be "Works in Progress" or "Sketches for a Dissertation" ("Toward the Unknown Region" having already been taken). In the same way that painters often do preliminary studies or sketches of figures and decorations before embarking on a large scale work, so these musical ideas from some of the material that I hope (like the Princess who kissed the frog) will one day turn into something rather larger and more comely. I only hope that it will be a piece for piano and orchestra, not a giant toad.   - S.A.

Epilogue is the third and final movement of **Streams**. The work as a whole was inspired by images from a quotation sent to me two years ago by a friend. The quotation is an excerpt from a speech given by Edward Kennedy at the funeral of Robert Kennedy, June 8, 1968, which is the date of my friend's birth: "Each time a man stands up for an idea, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each otherfrom a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest wall of oppression and resistance."   - T.W.

Two Cartoons consists of two sets of very simple musical structures treated in an unforgiving way, i.e. once the compositional process was set into motion editing was no longer possible. The mechanics of the compositional process meets the mechanics of of the medium and, thereby, reflects on the limitations of computer-generated sounds and structures. Instead of concentrating on parameters like timing, phrasing or articulation, this composition creates its expression by high-lighting aspects specific to the medium: inhuman speed (fast and slow), alternative tunings (17-tone temperament), polyrhythm (e.g. 4:5:6:7), sound effects (delay&feedback), as well as timbral and dynamic effects.   In this piece I have used a modular and hierarchical coding for musical events, i.e. a note represents a unique vertical and/or horizontal structure (chord or motive). Two Cartoons was premiered in Berlin on November 10, 1989; the day after the Wall came down.   - G. H.

Contrasts

And here we are now,
at the brim of the world
after many wanderings, refugee camps
and interrogation lights.
It seemed at first that we have fallen
into a cobweb between giant and ugly stars
and so in our loneliness and despair
we have thrown our anchor again
into the clouds of former lands.

As a vine transplanted
into a foreign soil
we could not at first
push our roots into this ground
or feel cool under the shade of the gum.

The sails of our heart
were longing for the old home
across many seas.
But we realized as time went by that our children
they will establish their roots
and draw the juices of this new land,
becoming one entity with it--
across the vastness of the sandy dunes
they shall plough fresh rivers
teeming with life
and for ages to come
they shall count the coming
of the southern cross.

Bert Pribac
Anthology of Australian Slovenes 1988, ed. Joze Preseren, 52. Sydney: Slovenian-Australian Literary and Art Circle, 1988.

Three *waka* from The Tale of the Heike

furusato no
noki no itama ni
  koke mushite
omoishi hodo wa
moranu tsuki ka na

  our old house
now between the eaves
  mosses cling
much less than I had hopes
moonlight seeps through

furusato no
hana no mono iu
  yo nariseba
ika ni mukashi no
koto o towamashi

  at home
if the flowers
  were enabled to speak
of the past
so many things I would ask them

satsumagata
oki no kojima ni
  ware ari to
oya ni tsuge yo
yae no shiokaze

  away in Satsuma
on an island far from shore
  I yet live
O tell my parents this
distant sea winds

Translation by Hugh de Ferranti, 1992.