

Notes for **Pi Suite**: One day as I sat down to write, I became curious about what the famous transcendental number π would sound like. The Pi Suite is the answer to that question. I constructed the main theme by assigning the first six digits of π to scale degrees and note durations simultaneously. As I developed each movement, I was particularly inspired by the diverse ways that that number influences the world around us - in the motions of the planets, the bonds of electricity and magnetism, the aesthetic beauty of circular shapes, or the hypnotic oscillation of a pendulum. In the piece, I tried to capture both the mystery and variety of these phenomena and the beautiful order that underlies them.

The first movement opens with a modal theme in the cello, which is repeated and transformed in various ways until it returns at the end. That simple phrase also lies behind the structure of movement two, in which the cello predominates with a long lyrical theme.

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Laura Daigle was born in 1983, as the fourth child in a quickly growing family. She enjoyed music frequently as a young child in her church and often sung around her home with her mother singing and her father playing guitar. With this background, she began her musical adventure playing piano with a gentle older lady named Maudine Baham, who kindly adopted Laura like a grandchild. Then, in fifth grade, Laura got a clarinet, joined the middle-school band, and her world has never been the same.

Semplice was written early this spring. It was inspired by the challenge of a trumpet-playing friend to actually write that trumpet piece I kept talking about. I intend this work to fit nicely as an intermezzo in a recital.

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Nick Sibicky is a cool guy. You should go shake his hand and tell him how much you like his piece after the concert. Then take him out to the bar and cover the first round. And second. Maybe third if he's not driving.

Notes for **Linear Induction**: Does "garbage-in" necessarily have to mean "garbage-out?" The sound sources for this work include low-quality samples of an old cookie tin, a can of beans, a comb, some masking tape and white noise. All of this "garbage" has been processed beyond almost any recognition for your enjoyment and pleasure.

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Andrew Crisp is a fourth-year composition major from Belton, Texas. This piece is his first submission to the Wet Ink Concert Series.

Notes for **The Dream**: As implied in the title, this piece is based upon a strange and vivid dream I had one night. The piece is built around a B natural ostinato which is maintained in different voices and motives through the majority of the work. Transitions from one theme to the next vary from the abrupt to the more gradual, reflecting the erratic way in which a dream can change and develop.

Wet Ink

CONCERT SERIES FOR NEW MUSIC

APRIL 20, 2006 8:00 P.M.
BATES RECITAL HALL

THE UNIVERSITY OF TEXAS AT AUSTIN

PROGRAM

Bagatelle (2006).....Tai Livingston
Sunil Gadgil, soprano saxophone
Ben Solis, alto saxophone
Kevin Gibbs, tenor saxophone
Michael Hertel, baritone saxophone

Lulled by an Imploding Lotus (2006).....Jack W. Stamps

Pi Suite (2006).....Ryan Kingsbury
I. Order
II. Motion
Lauren Schneider, cello
Eric Ferguson, piano

INTERMISSION

Semplice (2006).....Laura Daigle
Josh Davies, trumpet
Jonathan Kolm, piano

Linear Induction (2006).....Nick Sibicky

The Dream (2006).....Andrew Crisp
Julie Baker, flute
Robbie Labanca, clarinet
Leah Zeger, violin
Yi-Hui Wu, cello

*The Wet Ink Concert Series is an entirely student-run organization.
Our purpose is to provide a venue for new music by student composers at
The University of Texas at Austin. Visit us online at <http://wetink.music.utexas.edu>.*

PROGRAM NOTES

Tai Livingston received his degree in Music Education from Cameron University in 2004 and is currently pursuing a master's degree in music at the University of Texas in Austin.

Bagatelle is a short light piece for saxophone quartet and is the 2nd piece I've completed here at the University of Texas. It is intended as either a concert opener or as an interlude between more substantial pieces.

Born in San Antonio, Texas, **Jack W. Stamps** has spent a lifetime pursuing a variety of musical outlets. He has completed a BM in Music Composition at the University of Texas at San Antonio, where he studied with Drs. James Balentine and David Heuser. He has received commissions from the UTSA Wind Ensemble, the Tosca String Quartet, Clarinetist Stephanie Key (clarinetist with the San Antonio Symphony), and others. His music has been programmed for numerous festivals and conferences including the Society of Composers, Inc., LaTex, South Texas New Music Festival, and others. He was the recipient of the 2004 Reed Holmes Memorial Prize in Composition and the 2004 UTSA Citation for Excellence in Computer Music. He is currently studying composition at The University of Texas at Austin where he has worked with Donald Grantham, Russell Pinkston, and Yevgeniy Sharlat. He recently completed a three act opera. Jack wishes to thank all of the faculty and fellow students at UT Austin for making his studies incredibly enriching and rewarding.

Notes for ***Lulled by an Imploding Lotus***: Composed exclusively of gamelan sounds and a nine second sample of the Bulgarian Women's Chorus, this four-channel piece seeks to explore a combination of meditation and cognitive stimulation. As a composer, I am focused on presenting any new work as a sum of my personal experiences at the time of the composition. This piece is no exception. In addition to the gamelan sound collection process, composer Mario Davidovsky's thoughts on perception in electronic music, listening rather heavily to the Bulgarian voices, the 'chocolate room' scene from the movie "Willie Wonka and the Chocolate Factory" was quite inextricably stuck in my mind. The idea of being escorted to the edge of a mini-universe of endless combinations of sensations and then being set free to wander in such a place - the image still overwhelms me. It's all here, woven into an exotic, Technicolor roadmap written in some special language only you understand.

Ryan Kingsbury is a third year undergraduate pursuing degrees in Civil Engineering and Plan II. He began playing the trumpet at age 13 and developed an interest in composition in high school, where he wrote and conducted a piece for wind band. He has remained involved in music since coming to UT and is currently studying composition with Jonathan Kolm.