

B354 2001 4-6

Presents a Guest Artist Recital:

HELEN BLEDSOE, *FLUTES*

8:00 PM, April 6, 2001

Brechemin Auditorium

PROGRAM

ENTRE FUNÉRAILLES (2000) (*premiere*).....MARK APPLEBAUM

CARCERI D'INVENZIONE IIb (1988)..... BRIAN FERNEYHOUGH
(b. 1943)

MINIATUREN MOSAIK IIMICHAEL ROOK
for alto and bass flutes (2001) (*premiere*) (b. 1968)

INTERMISSION

PAR LE FEU RECUEILLI (1997) JOËL-FRANÇOIS DURAND
(b. 1954)

FRA I TESTI DEDICATI ALLE NUBI (1990)..... SALVATORE SCIARRINO
(b. 1947)

ONE VOICE (1997)..... MELISSA HUI
(b. 1966)

DER OHRENZEUGEJOSEPH KLEIN
for bass flute (2001) (*premiere*)

MARK APPLEBAUM, Assistant Professor at Stanford University. B.A., Carleton College; M.A. and Ph.D., University of California, San Diego. Studied with Brian Ferneyhough, Joji Yuasa, Rand Steiger; additional studies with Roger Reynolds, Philip Rhodes, Mary Ellen Childs, Conlon Nancarrow. Performances include Darmstadt New Music Courses, and Festival Spaziomusica. Additional fields of interest include sound-sculpture design, jazz performance.

Entre Funérailles has the form of a continuous variation in which each measure can be heard as a transformation of the previous one. The narrative distance between adjacent measures expands and contracts, as the number of "missing transformations" correspondingly increases and decreases, producing moments of logical consequence as well as incongruous, surreal ones.

BRIAN FERNEYHOUGH was born in Coventry, England in 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire. A leading composer in what is often termed the "new complexity," his works are riddled with complex polyrhythms and extended timbres, and are often highly microtonal. He is currently Professor at Stanford University.

Carceri d'Invenzione IIb (Dungeons of Invention) is part of a large seven-movement cycle which was inspired by Piranesi's etchings of the same name. Like Piranesi, Ferneyhough explores the boundaries beyond the extreme, beginning the work with the largest intervals, then gradually compressing to micro-intervals.

MICHAEL ROOK currently lives in Seattle, WA, and Düsseldorf, Germany. He is a doctoral candidate studying composition under Joël-François Durand at the University of Washington and with Paul-Heinz Dietrich at the Hanns Eisler Schule in Berlin. His music has been performed in many European festivals.

Miniaturen Mosaik II was conceived after many hours of recording the possible multiphonics on the bass and alto flutes—then analyzing the harmonic possibilities. A harmonic scheme was then realized utilizing the coloristic extended possibilities of the bass and alto flutes.

JOËL-FRANÇOIS DURAND was born in 1954 in Orléans, France. After studying mathematics, piano and musicology in Paris, he studied with Brian Ferneyhough in Freiburg, Germany, and followed masterclasses with György Ligeti and Luciano Berio. He has been awarded scholarships from the Fulbright Foundation, the French Ministry of Culture, and the Kranichsteiner Musikpreis (Darmstadt, Germany). He

is currently Associate Professor at the University of Washington, Seattle.

Par le feu recueilli is a highly expressive work. The flow of its irregular melody (punctuated by brief, rapid outbursts) is organized by a series of metric modulations. The diatonic/chromatic gestures gradually give way to the eerie, subdued microtonal ending.

SALVATORE SCIARRINO was born in 1947 and made a precocious debut as a composer at the New Music Week in Palermo in 1962. His compositions have earned him several awards (ISCM 1971, Taormina 1971, Guido Monaco 1972, Cassadò 1974, Dallapiccola 1974, Premio Italia 1984, etc.). He has written six operas, numerous orchestral works, instrumental, choral and stage music. He is widely credited with having developed an absolutely unique sound-world.

Fra i Testi Dedicati alle Nubi This elusive title (Between the texts/lines dedicated to the clouds) is from Sciarrino's *Opera per Flauto*, seven pieces for flute that each explore a unique texture. This work, the last of the series, uses the language of multiphonics, whistles and various often rude-sounding noises.

MELISSA HUI was born in Hong Kong in 1966 and raised in Vancouver, British Columbia. She received degrees from the University of British Columbia (B. Mus.), the California Institute of the Arts (M.F.A.) and Yale University (M.M.A., D.M.A.). Her mentors include Jacob Druckman, Mel Powell, and Earl Kim.

She has received numerous awards, including first prizes from the Winnipeg Symphony Orchestra Canadian Composers Competition and the Nouvel Ensemble Moderne International Forum 93; grand prize at the 1996 CBC Young Composers Competition; finalist at International Gaudeamus Music Week in 1996; grants from the Canada Council, Meet the Composer, and The ASCAP Foundation; and a Guggenheim Fellowship in 1997.

One Voice is in three short movements—each an exploration of the subtle nuances the instrument is capable of producing, such as whistle tones, glissandi, and harmonics.

JOSEPH KLEIN holds composition degrees from Indiana University, University of California at San Diego. His composition teachers include Robert Erickson, Roger Reynolds, Harvey Sollberger, Claude Baker, Bernard Rands, and Eugene O'Brien. He is currently Associate Professor and Chair of Composition Studies at the University of North Texas College of Music. Klein's works have been featured at national and international music festivals, and he appears regularly at colleges and universities throughout the country, where he presents composition masterclasses, organizes performances of his works, and lectures about issues pertaining to contemporary music and society.

Der Ohrenzeuge (the Earwitness) is based upon the character of the same name from *Der Ohrenzeuge*:

Fünfzig Charaktere (Earwitness: Fifty Characters), by Elias Canetti (1905-1994). In this book, Canetti relies on poetic imagery, singular insights, and unabashed wordplay to display fifty ironic paradigms of human behaviour. The present work attempts to convey the essence of this character through musical metaphor.

HELEN BLEDSOE is one of the many young professionals dedicated to performing the music of living composers. Born in 1965 in Aiken, South Carolina, Bledsoe is now based in Europe where she has an active career as a soloist and chamber musician.

Although considered a specialist in contemporary music, Bledsoe comes from a broad educational and professional background. While studying the traverso, she performed with the University of Pittsburgh Collegium Musicum. As an orchestral player, she held positions in the Charleston Symphony (SC), the Pittsburgh Civic Orchestra, and the Owensboro Symphony (Kentucky). Bledsoe also studied jazz with David Baker in Indiana and Carnatic (South Indian) music with Rafael Reina in Amsterdam, and worked with singer Jahnvi Jayaprakash in Bangalore during the summer of 2000.

She has been very active in the European contemporary music ensemble culture, appearing on the stage of many of the great concert houses and important festivals, such as the Mozarteum in Salzburg; the Philharmonies in St. Petersburg, Berlin and Cologne; Set-

tiembre Musica in Torino, Cite de la Musique in Paris; the Gulbenkian Festival in Lisbon; and the Zurich Tage fur Neue Musik. Bledsoe has performed with the Klangforum Wien and is a regular guest with Amsterdam's Nieuw Ensemble and the ASKO. She is a full member of the MusikFabrik, a contemporary music ensemble based in Düsseldorf.

As a soloist, Bledsoe has won the top prizes in the Myrna Brown Competition, the Banff Concerto Award, and the International Gaudeamus Interpreter's Competition for Contemporary Music. She has performed as soloist in North America with, among others, the Dallas Chamber Orchestra and the Calgary Philharmonic. In Europe she has performed in such venues as the Darmstadt Summer Festival, the Gaudeamus Music Week, and the Amsterdam Concertgebouw, where, under the direction of Heinz Holliger, she performed to critical acclaim his *Scardanelli Cyclus* for solo flute, chamber orchestra and chorus. Her upcoming CDs include the solo flute works of Hans Zender and the *Windsequenzas* of Peter Eötvös.

Bledsoe holds degrees from the University of Pittsburgh (B.A. summa cum laude), Indiana University (M.M.), and the Sweelinck Conservatory in Amsterdam (Artist Diploma, with Distinction.) Her teachers and sources of inspiration have been Bernard Goldberg, Peter Lloyd, Kate Lukas, Harrie Starreveld, Aurele Nicolet and Robert Dick. She has been the winner of numerous scholarship awards, including the William Kincaid Scholarship.

2000-2001 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

April 9, Voice Division Recital. 7:30 PM, Brechemin Auditorium. *Free*.
April 7, Jazz Studies Concert. 7:30 PM, Meany Theater.
April 10, Faculty Artist Recital: Ronald Patterson, violin, and Toby Saks, cello. 7:30 PM, Meany Theater.
April 12, Guest Artist Lecture/Demonstration: Janos Cegledy, piano. 3:30 PM, Brechemin Auditorium. *Free*.
April 12, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium. *Free*.
April 13, Brechemin Scholarship Winners Concert. 8:00 PM, Brechemin Auditorium.
April 19, University Symphony. 7:30 PM, Meany Theater.
April 20, Guest Artist Recital: Kraig Scott, organ. 12:30 PM & 8:00 PM, Walker-Ames Room, Kane Hall.
April 21, Mallet Head Series. 8:00 PM, Brechemin Auditorium.

April 23, Symphonic Band/Concert Band. 7:30 PM, Meany Theater.
April 24, Faculty Artist Recital: Münir Nurettin Beken (Turkey) and Kelak Lama (Tibet.) 7:30 PM, Meany Theater.
April 27, Seattle Opera Preview: Verdi, 'Falstaff.' 1:30 PM, Brechemin Auditorium. *Free*.
May 4, Baroque Ensemble. 8:00 PM, Brechemin Auditorium.
May 5, Guest Artist Recital: Claudia Hoca, piano. 8:00 PM, Brechemin Auditorium.
May 9, UW Opera: Britten, 'The Turn of the Screw.' 7:30 PM, Meany Theater.
May 10, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium. *Free*.