

067  
2006  
P. 14

School of Music

University of Washington Seattle, Washington

*presents*

THE  
CONTEMPORARY  
GROUP

7:30 PM  
February 14, 2006  
MEANY THEATER

PROGRAM

1] COMMENTS, Juyong Kwon

2] TREPIDUS, for piano ..... 8:38 ..... LOUIS ANDRIESEN (b. 1939)  
Jensina Byington, piano

5] VOX BALAENAE (VOICE OF THE WHALE) (1971), 20:50  
for three masked players: electric flute,  
electric cello, and amplified piano ..... GEORGE CRUMB (b. 1929)

Sea Theme

- Archeozoic [Var. I]
- Proterozoic [Var. II]
- Paleozoic [Var. III]
- Mesozoic [Var. IV]
- Cenozoic [Var. V]

- Sea-Nocturne (... for the end of time)
- Vocalise (... for the beginning of time)
- Variations on Sea-Time

~~NAGOYA MARIMBAS, for two marimbas ..... STEVE REICH (b. 1936)~~

4] SUL RE, for piano ..... 13:06 ..... HECTOR TOSAR (b. 1923)  
Michelle Chang, piano

3] SEPTET (1952-1953) ..... 12:45 ..... IGOR STRAVINSKY (1882-1971)  
Lauren Roth, violin  
Brianna Atwell, viola  
Brendan Kellogg, cello  
Michelle Chang, piano  
Nse Ekpo, clarinet  
Bruce Carpenter, bassoon  
Josiah Boothby, horn

LOUIS ANDRIESEN is the most influential Dutch composer of his generation, a man who since the 1960s has been a major influence both on Dutch music and musical life in the Netherlands. His music has been central to the development of a characteristically Dutch style of composition, which distinguishes itself by its economy, straightforwardness and peculiarly eclectic use of existing musical models, ranging from pop music all the way back to Perotin.

VOX BALAENAE (VOICE OF THE WHALE), composed in 1971 for the New York Camerata, is scored for flute, cello and piano (all amplified in concert performance.) The work was inspired by the singing of the humpback whale, a tape recording of which I heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask.) The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e., nature dehumanized.) I have also suggested that the work be performed under deep-blue stage lighting.  
[George Crumb]

GEORGE CRUMB'S reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. Now celebrating his 75th birthday year, Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

IGOR STRAVINSKY'S Septet for clarinet, horn, bassoon, piano, violin, viola and violoncello was composed between July 1952 and February 1953 and dedicated to the Dumbarton Oaks Research Library and Collection, and is one of several works in which Stravinsky explores serialism, showing the mastery of counterpoint. The non-serial first movement is a sonata-allegro form with an opening theme on the clarinet and a fugue for development. The second movement, a *passacaglia*, reminds the instance of Webern in dividing the theme among several instruments; nine variations follow. The third movement, a 'Gigue,' represents the first example in Stravinsky's works in which an entire movement is serially determined, and is articulated in four fugues alternately for strings and for piano with wind.

## 2005-2006 UPCOMING EVENTS

Information for events listed below is available at [www.music.washington.edu](http://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](mailto:dso@u.washington.edu) (E-mail).

February 16, Symphonic, Campus and Concert Bands present "COLORS AND CONTOURS." 7:30 PM, Meany Theater.

February 18, Guest Artist Master Class: Jordan Anderson, *double bass*. 2:00 PM, Brechemin Auditorium.

February 19, Barry Lieberman and Friends, featuring guest artist Jordan Anderson, *double bass*. 2:00 PM, Brechemin Auditorium.

February 19, Guest Artist Performance: Douglas Cleveland, *organ*. 3:00 PM, Walker-Ames Room.

February 21, University Symphony. 7:30 PM, Meany Theater.

February 27, Studio Jazz. 7:30 PM, Meany Theater.

February 27, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

February 28, Percussion Ensemble presents "MEANY VIBES." 7:30 PM, Meany Theater.

March 1, Jazz Innovations, Part 1. 7:30 PM, Brechemin Auditorium.

March 2, Jazz Innovations, Part 2. 7:30 PM, Brechemin Auditorium.

March 2, Harp Ensemble. 7:30 PM, Rm. 130 Kane Hall.

March 3, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

March 4, Vocal Jazz. 7:30 PM, Brechemin Auditorium.

March 7, Wind Ensemble, Symphonic, Campus & Concert Bands present "CONTINENTAL DIVIDE." 7:30 PM, Meany Theater.

March 8, Opera Workshop. 7:30 PM, Meany Studio Theater.

March 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

March 9 & 10, Combined Choruses & Symphony present Mozart's MASS IN C MINOR. 7:30 PM, Meany Theater.

April 2, Barry Lieberman & Friends. 2:00 PM, Brechemin Auditorium.

April 9, Northwest Trombone Weekend Birthday Concert. 4:00 PM, Brechemin Auditorium.

April 10, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

April 12, DXARTS. 7:30 PM, Meany Theater.

April 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

April 14, Guest Artist Performance: string quartet Quatuor Diotima. 7:30 PM, Brechemin Auditorium.