

*presents*

## MODERN MUSIC ENSEMBLE

February 7, 2013

7:30 PM

Meany Studio Theater

### PROGRAM

***ANAKTORIA* (1969)..... IANNIS XENAKIS (1922 – 2001)**

*ANAKTORIA* ("beautiful as a palace", the name of Sappho's lover) is a piece written for the Octuor de Paris and is probably one of the most profound sonic explorations created by Xenakis.

The string instruments (violins, viola, cello and double bass) are treated as a unit, and the material used in their parts are familiar from Xenakis's earlier pieces. However, the difference between his earlier works and *ANAKTORIA* lies in the focus on one sonority at a time. The opening deals with this idea, with microtonal fluctuations of a single pitch, heard in the bassoon and horn. Later, Xenakis contrasts this material by concluding with a concentration of a spread of pitches, heard in the multiphonics of the clarinet.

*ANAKTORIA* is a work of extremes - the clarinet part in particular explores the sonic material in an extensive way, to the very peak of its register. Later, the bassoon and horn also explore these regions of their instruments, while the strings pair off, alternating aggressive rhythmic sections with microtonal passages. The formal design consists of blocks of material that are shaped from the set of sonorities – first separated, then overlapped.

A tribute to Olivier Messiaen can be heard in the clarinet's extremely long crescendo and decrescendo in the middle of the piece, recalling Messiaen's *Quatuor pour la fin du temps* (1941). *ANAKTORIA* premiere at the Festival d'Avignon, the site of Messiaen's birthplace, may serve to confirm this reference.

"*ANAKTORIA* is dedicated to love in all its forms: carnal, spiritual, logical." - Iannis Xenakis

[Anna Stachurska]

***LO SPAZIO INVERSO* (1985)..... SALVATORE SCIARRINO (b. 1947)**

Since the 1960s, Italian composer Salvatore Sciarrino, has established himself as the one of the most distinctive voices of his generation, creating a language

characterized by an emphasis on silence and use of marginalized sonorities. “There is one thing without which no delight in sound makes sense, and that is the intensity of silence. The tension and the thoughts of the person who listens made perceptible by the person who plays.” This interplay between silence and sound is displayed in *LO SPAZIO INVERSO*.

The piece is simple in its construction. There is a constant organic breathing throughout in the winds—the clarinet maintains a steady multiphonic while the flute contributes respiratory effects. The texture is embellished with wispy harmonics from the strings and splashes of sound from the celesta. What results is the experience of natural sounds, an aspect that Sciarrino explores in other works, such as *Un’immagine* and *Lohengrin*. Though there is a climax in the soundscape, there is less of a focus on a clear formal direction, but rather on the perception of abstract elements.

[Brooks Tran]

***FRAGMENTE II (1989)* .....TOSHIO HOSOKAWA (b. 1955)**

Contemporary Japanese composer Toshio Hosokawa’s distinctive compositions examine the bridge between cultures and the relationship between Western avant-garde art and traditional Japanese culture. Hosokawa states that his compositions are influenced by the static structures of the *gagaku* music of the Japanese court. Nature and its inherent transience also greatly influence his compositions. “Transience is beautiful”, notes Hosokawa, who uses the Buddhist notion of balance between life and death to describe his musical language: “The tone comes from silence, it lives, it returns to silence.”

This beginning and return to silence can be heard in *FRAGMENTE II*; the piece begins with a solo F<sup>#</sup> from the cello line which rises out of the silence. F<sup>#</sup> resonates throughout this piece from beginning to end, functioning as an axis around which sound images in a variety of forms are turned out. The F<sup>#</sup> is passed from instrument to instrument as a drone, and is embellished by quarter and third tones above and below in a reoccurring motive of accelerating sixteenth notes. Hosokawa was strongly influenced by the poems of the German romantic poet Novalis in the composition of *FRAGMENTE II*. Hosokawa writes that “it conveys my conception of cutting a single fragment from an eternally echoing musical time and making it into a musical work”. The timbre of the string quartet with alto flute creates a striking texture which Hosokawa’s music fades in and out of, eventually returning to silence.

[Sonja Myklebust]

***TALEA (1986)* .....GÉRARD GRISEY (1946-1998)**

Spectral composer Gérard Grisey’s 1986 work *TALEA* is a piece that mixes the use of the harmonic series with the conceptual ideas of corrosion and inversion. Composed in two parts with no break, *TALEA*’s subtitle, “the machine and the rank weeds,” emphasizes the contrasting nature of the two sections. The piece opens with an opposing gesture described by Grisey as “a fast-slow, fortissimopianissimo, ascending-descending” character. This character then sets in motion

the machine. The machine operates at various speeds while exploring the harmonic series from the fundamental note C. The initial gesture is then, as Grisey explains, “gradually eroded to the point of periodicity.”

The second part embraces the equal temperament-tuned piano as a jumping off point into harmonic space. This space is then consumed and manipulated microtonally by the remaining instruments through a sequence of variations that corrode the initial idea set forth by the piano. These sequences contain allusions in the instrumental color changes to frequency and bandpass filters, all while exploring the harmonic spectrum beginning on B<sup>b</sup> and ending on D<sup>b</sup>, dropping a half step at each new sequence. According to Grisey, the corrosion, or rank weeds, “grow[s] in importance and then overflow[s] until they give the sections into which they have wormed their way like parasites an entirely unexpected coloration.”

[Luke Fitzpatrick]

**Daria Binkowski**, flutist, specializes in contemporary repertoire has been a featured performer at the Darmstadt International Summer Courses for New Music, the Beijing Modern Festival, and the Bang on a Can Marathon, among others. As an orchestral musician, she has held principal flute positions with the National Center of the Performing Arts Orchestra in Beijing and the Hyogo Performing Arts Center Orchestra in Japan.

**Erin Bodnar** is pursuing her DMA in instrumental conducting at the UW School of Music. She conducts the UW Wind Ensemble.

**Trevor Cosby** is a second year undergraduate French horn student at the UW School of Music.

**Leslie Edwards** holds a bachelor’s degree in music performance (clarinet) and political science.

**Luke Fitzpatrick** has performed with the California EAR Unit, The Penderecki String Quartet, inauthentica, ensembleGREEN, and as a guest artist with The Argento Chamber Ensemble for the West Coast premiere of Helmut Lachmann’s *Mouvement (-- vor der Erstarrung)*. His world premiere recording of Vera Ivanova’s *Quiet Light* for solo violin was released on Ablaze Records in 2011.

**Meena Hwang**, doctoral candidate in orchestral conducting, has led numerous performances of orchestra, opera and contemporary music while studying at the University of Washington. A graduate of Seoul Arts High School in composition and Korean National University of Arts in conducting, she has been a featured performer and conductor in festivals in Asia and Europe. Ms. Hwang is currently a music director of Federal Way Youth Symphony and assistant conductor of University of Washington Symphony and Opera.

**Seth May-Patterson** is currently finishing his Bachelor of Music in Viola Performance at Cornish College, studying under Mara Gearman. He is also a member of the Tacoma Symphony, Seattle Philharmonic Orchestra, Seattle Rock Orchestra, Federal Way Symphony, and is violist for The Passenger String Quartet.

**Colleen McElroy** is a senior from Darrington, WA completing degrees in Flute Performance and Art History. She is a student of Donna Shin.

**Jason Moody** is pursuing a DMA at the University of Washington, where he is the Violin TA. He holds a MM from Rice University and a BA from Seattle Pacific University.

Cellist **Sonja Myklebust** is a DMA student at the UW School of Music studying with Toby Saks, where she also received her MM in 2012. Sonja also can be found playing with her string quartet, Oceana Quartet or working at the UW World Series in their education department.

**Marcin Paćzkowski** is a composer, conductor, and performer, working with traditional and electronic media. Currently he is studying with Juan Pampin at the Center for Digital Arts and Experimental Media.

**Camille Perezselsky** joined the UW School of Music in September of 2012 in the role of Constituent Relations Officer. Camille holds a degree in Clarinet Performance from the University of Oregon, and studied privately with clarinetist Douglas Mitchell of the Royal Philharmonic Orchestra.

**Allion Salvador** is a third-year double major in Neurobiology and Violin Performance. He was one of four winners of the 2012 UW School of Music Concerto Competition and is the current concertmaster of the UW Symphony Orchestra.

**Anna Stachurska** is a composer, currently pursuing her Master's Degree at the University of Washington, where she is studying with Juan Pampin. Her pieces were performed in Poland, Czech Republic, Slovakia and the United States.

**Adrian Swan** is a fourth year undergraduate double-bass student at the UW School of Music.

**Brooks Tran** is currently pursuing his DMA in piano performance, studying with Craig Sheppard. He is also the co-founder and associate artistic director of Parnassus Project, a collective of musicians that brings chamber music to a cafe culture and alternative venues.

**Lucas Werdal** studies bassoon at Cornish College with Martin Kuuskmann.