

MUSIC OF TODAY SERIES

Presents

UW Modern Ensemble/ Inverted Space

7:30 PM

April 18th, 2013

MEANY THEATER

PROGRAM

WINTER FRAGMENTS (2000) TRISTAN MURAIL (b. 1947)

Daria Binkowski, *flute*

Leslie Edwards, *clarinet*

Luke Fitzpatrick, *violin*

Sonja Myklebust, *cello*

Brooks Tran, *piano*

Anna Stachurska, *MIDI keyboard/electronics*

Marcin Paczkowski, *conductor*

DOUBLE TRIO (2011) ELLIOTT CARTER (1908-2012)

West Coast Premiere

David Sloan, *trumpet*
Steve Harreld, *trombone*
Allion Salvador, *violin*
Peter Ellis, *cello*
Melanie Voytovich, *percussion*
Elizabeth Yao, *piano*
Marcin Paczkowski, *conductor*

ANAHT (1965) GIACINTO SCELSI (1905-1988)

Luke Fitzpatrick, *solo violin*
Marcin Paczkowski, *conductor*

<i>Flute</i>	<i>Clarinet</i>	<i>French horn</i>
Natalie Ham	Leslie Edwards	Trevor Cosby
Colleen McElroy	Mark Bradley	Don Crevie
Elizabeth Jolly		
<i>Trombone</i>	<i>Cello</i>	<i>Viola</i>
Steve Harreld	Peter Elis	Jenn Glenn
Jon Wilson	Alec Duggan	Kim Rivera
<i>Tenor Saxophone</i>	<i>Trumpet</i>	<i>English horn</i>
Greg Sinibaldi	Nicole Harreld	Jordan Dusek
	<i>Bass</i>	
	Adrian Swan	
	Ramon Salumbides	

INTERMISSION

PIERROT LUNAIRE, Op. 21 (1912)

..... ARNOLD SCHOENBERG (1874-1951)

Sarah Marroquin, *voice*
Daria Binkowski, *flute/piccolo*
Mark Bradley, *clarinet/bass clarinet*
Luke Fitzpatrick, *violin/viola*
Sonja Myklebust, *cello*
Brooks Tran, *piano*

Winter Fragments

The Winter, "upstate New York":

a dark glare; intense light that inundates the house; murmurs and sparkles; black silhouettes and diamonds of naked, ice-coated trees

The winter, as a metaphor:
the absence, the void, the departure

Fragments:

a repetitive melodic fragment, a contour of five levels
some distorted chords of an imaginary piano
echoes in synthetic breaths of the flute and clarinet
a sound of glass, a sound of the tam-tam, analyzed, manipulated, reconstructed

The melodic fragment proliferates in the swirls, in cadential descent, its metamorphosis gentle, revealing its origin at the end of the piece (the initial cell of "Prologue" by Gérard Grisey).

Winter Fragments is dedicated the memory of Gérard Grisey.

[Tristan Murail, translation Anna Stachurska]

Double Trio

For a man who once claimed that, "I find that for myself I get very impatient...So I can't write many pieces," **Elliott Carter** remains one of the most prolific composers of the modern era, producing more than 40 works between the ages of 90 and 100 alone. Carter was known for his uncompromising modernism and "metric modulation," a notion that came to Carter seemingly by happenstance:

"I really have no real idea of how the notion of "metrical modulation" came to me. I only remember that one day while writing the second movement of my 'cello sonata (which was written first) I realized that the groupings of 1/8 notes often seemed to fall into threes and that it might be

interesting to shift to another speed [-] and then suddenly the whole idea came to me with its many arithmetical possibilities, which I worked out on paper as an amusement.” (Elliott Carter to William Glock, May 9, 1955)

Tonight’s concert features the West Coast premiere of Carter’s *Double Trio*, a work written in 2011 when Carter was a mere 102 years old. According to Carter’s notes, “Brass instruments, especially the trumpet and trombone, recently interested me for use in chamber music because of their ability to play softly and use different kinds of mutes. Combining them with solo strings fascinated me so I wrote the *Double Trio*.”

This work pits two unlikely trios against each other: violin, percussion and trombone versus trumpet, cello and piano. The piece opens with the static music of the first trio, which is interrupted by the short, pointed motives of the second trio. Wide intervals in the violin are accompanied by a soft murmuring in the marimba, a gesture later echoed in the piano.

Although the trios generally keep to their sides, occasionally the piano and percussion will “betray” their trio in a rhythmic punctuation. The cello then “steals” the material from the violin line, later passing the solo role to the trombone towards the end of the work. The last two measures encapsulate the contrasting characters of the piece, starting with a marcato line that dissipates into a soft, long sonority.

[Daria Binkowski]

Anahit

Anahit, subtitled *A Lyric Poem dedicated to Venus, for violin solo and 18 instruments*, by **Giacinto Scelsi**, was completed in 1965 and premiered the following year in 1966. The introductory and concluding sections are surrounded by a violin cadenza that is positioned structurally around the golden ratio. The piece uses a large variety of quarter tones, wide vibrato, and beat phenomena as expressive devices throughout both the solo violin and ensemble. The microtonal aspects of *Anahit* allow Scelsi to sonically weave in and out of focus, while the solo violin slowly rises the span of an octave-and-a-half over the course of the piece.

The retuning of the solo violin to G-G-B-D accentuates the final sounding G with power and resonance.

[Luke Fitzpatrick]

Pierrot Lunaire

Love. Sex. Violence. Grotesque. These are some of the adjectives attached to **Schoenberg's** *Pierrot Lunaire*. The work is widely heralded as one of the canonic masterpieces of the twentieth-century, as it is one of the first large-scale forays into atonality. An obvious hallmark of Schoenberg and the second Viennese school, this work features iconic gestures and techniques such as the use of *Sprechstimme*, juxtaposed with classical forms. Commissioned in 1912 by actress Albertine Zehme, the piece is a melodramatic setting of a selection of poems of Albert Giraud depicting Pierrot, the sad, comic clown of the *Commedia dell'arte*, in a moonlit dreamscape. Through the three sets of seven poems, Pierrot moves through fantasy and nightmare: in the first set he longs for love and sex, and ponders religion; in the second, he faces violence and the macabre, singing of execution and death; in the third set, he returns to his home of Bergamo, but a lingering grotesqueness continues to haunt the music. Schoenberg described the work as “light, ironical, [and] satirical,” yet its effect has proven to be deep and disturbing since its premiere. Listeners are constantly haunted by the chilling timbres, otherworldly harmonies, and grotesque gestures, but the underlying *fin-de-siècle* themes in Giraud's text—indulgence, cynicism, escape, deconstructed love—also remain relevant, striking a chord within all who wear the white mask of Pierrot, hiding inner sensitivity, sorrow, and insecurity. Perhaps it is not the strangeness of the piece that attracts us, but rather, the strangeness of its relatability.

[Brooks Tran]

ARTIST BIOGRAPHIES

Luke Fitzpatrick is a creative performer, composer and violinist. In 2010, he joined the California EAR Unit for a performance of Lou Reed's *Metal Machine Music* and the CalArts Orchestra for the U.S. premiere of Gérard Grisey's complete *Les Espaces Acoustiques*. Additionally, he has performed with The Penderecki String Quartet, inauthentica, ensembleGREEN, The New Century Players, and as a guest artist with The Argento Chamber Ensemble for the West Coast premiere of Helmut Lachenmann'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. Luke holds degrees from California Institute of the Arts and the University of Missouri-Kansas City, where he studied violin with Mark Menzies, Lorenz Gamma and Benny Kim. He also studied composition with Anne LeBaron and Wolfgang von Schweinitz. He is currently a DMA candidate at the University of Washington where he studies with Ron Patterson.

Praised for her “purity of sound” and “text interpretation, so intuitive, it can't be taught,” **Sarah Marroquin** is a musician committed to extending the art of vocal music, regularly working with composers to explore the voice and its potential. Her strong theatre background lends naturally to Cabaret-style and *avant-garde* performance. She is also an active choral, experimental opera, 20th-Century Art Song, and voice-over artist. Sarah is the former Education Director of The Egyptian Theatre's *YOU-THEATER* program in Park City, Utah. Regional theatre: *A Little Night Music, Cabaret, Chicago, Into The Woods, Fiddler on the Roof, The Music Man, Guys and Dolls, Brigadoon, The Secret Garden, Illyria, Rocky Horror Picture Show, and You're A Good Man, Charlie Brown*. Recent collaborations include *The Seattle Symphony* (new works reading), *The Esoterics, The Liminal Project, Seattle Modern Orchestra, and The Fisher Ensemble*. She is the female vocalist for the Pet Shop Boys cover band *Brains, Looks, Money*. Sarah holds a degree in Music History. She lives in Seattle with her husband,

Yigit Kolat, and their two pomeranians, Pico and Bartók.
www.sarahmarroquin.net

Marcin Pączkowski is a composer, conductor, and performer working with traditional and electronic media. He received his Masters degrees from the Academy of Music in Kraków, Poland, where he studied with Wojciech Widlak (composition), Rafał Delekta (conducting), and from University of Washington in Seattle, Washington, where he studied composition and computer music with Juan Pampin and Richard Karpen. Currently he is a doctoral student in the Center for Digital Arts And Experimental Media (DXARTS), where he studies with Juan Pampin. As a conductor he is involved in performances of new music. He lead the premiere performances of numerous works, including *Wampir – a musical* by Karol Nepelski and Waldemar Raźniak, *Suite for orchestra and tape* by Jakub Ciupiński, *Synchrofonía* for orchestra and electro-acoustic layer by Marcin Pączkowski and *My Passion* for orchestra, choir, video and electronics by Łukasz Pieprzyk. He is co-founder of the contemporary chamber vocal ensemble *Pogratulujmy Mrowkom*, which is also involved in premiere performances of new works. His compositions have been performed on many composer workshops and concerts in Poland and the United States. In 2010 he was awarded 2nd prize in the 18th edition of Adam Didur all-Polish Composers' Competition. Between 2006 and 2007, he was a recipient of the scholarship for artistic achievement from the Lesser Poland Scholarship Foundation *Sapere Audo*.

The University of Washington Modern Music Ensemble ("Inverted Space") presents the works of our time in several concerts each year. Including repertoire from the early to mid-20th century and beyond, the group focuses on small ensemble and chamber orchestra works, performed by both undergraduate and graduate students.

<https://www.facebook.com/InvertedSpaceEnsemble>

CLASSICAL

KING FM 98.1

UPCOMING UW SCHOOL OF MUSIC EVENTS:

- April 24, IMPFest V Jazz Clinic: Bill Frisell, *guitar*. 12:30 PM, Mus35.
- April 24, Faculty Recital: Robin McCabe, *piano*, with Rachelle McCabe, *piano*.
7:30 PM, Meany Theater.
- April 25, IMPFest V Jazz Clinic: Eric Revis, *bass*. 12:30 PM, Mus35.
- April 28, Master class with Ben Verdery, *guitar*. 10:00 AM, Mus213.
- April 29, Wind Ensemble & Symphonic Band: *Constructions*. 7:30 PM, Meany Theater.
- May 2, Lecture/Recital: Stuart Isacoff, *piano*. 7:30 PM, Brechemin Auditorium.
- May 3, Master class: Stuart Isacoff, *piano*. 3:30 PM, Brechemin Auditorium.
- May 6, FESTIVAL OF IVES: University Symphony. 7:30 PM, Meany Theater.
- May 7, FESTIVAL OF IVES. 7:30 PM, Brechemin Auditorium.
- May 8, FESTIVAL OF IVES. 7:30 PM, Brechemin Auditorium.
- May 9, Music of Today Series: DXARTS: Experimental Improvised Music.
7:30 PM, Meany Theater.
- May 9, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
- May 11, Oceana Quartet. 7:30 PM, Brechemin Auditorium.
- May 12, Faculty Recital: Carole Terry, *organ*. 2:00 PM, St. Mark's Cathedral.
- May 19, French Connections. 4:30 PM, Brechemin Auditorium.
- May 20, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- May 21, Ethnomusicology Visiting Artists Concert: Srivani Jade and Thione Diopé. 7:30 PM, Meany Theater.
- May 22, Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
- May 23, Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
- May 25, Barry Lieberman & Friends master class: Catalin Rotaru, *double bass*.
2:00 PM, Brechemin Auditorium.
- May 26, Barry Lieberman & Friends recital: Catalin Rotaru, *double bass*. 2:00 PM, Brechemin Auditorium.
- May 28, Percussion Ensemble: *World Percussion Bash*. 7:30 PM, Meany Studio Theater.
- May 29, University Chorale, Chamber Singers, and Baltic Tour Choir. 7:30 PM, Meany Theater.
- May 29, Studio Jazz Ensemble and Modern Band. 7:30 PM, Meany Studio Theater.
- May 30, Wind Ensemble, Symphonic, and Campus Bands: *Made in America*.
7:30 PM, Meany Theater.
- May 31, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.
- May 31, Mallethead Series: *Boomer Jazz*. 7:30 PM, Meany Studio Theater.
- June 3, Gospel Choir. 7:30 PM, Meany Theater.
- June 4, University Choirs: UW Sings. 7:30 PM, Meany Theater.
- June 7, Combined Choirs & University Symphony. 7:30 PM, Meany Theater.