

burger Symphoniker (Germany), Buffalo Philharmonic Orchestra, Estonian National Youth Symphony (Estonia), New Symphony Orchestra (Bulgaria), Orquesta Sinfónica Juvenil Carlos Chávez (Mexico), and Virginia Symphony Orchestra. She is currently the Music Director of Philharmonia Northwest, and is recognized locally as a prominent innovator of Seattle's music scene, having premiered many works with the Seattle Chamber Players, Seattle Experimental Opera, and the Affinity Ensemble of the Washington Composers Forum. A champion of contemporary music, Ms. Tai is the founder and co-artistic director of the Seattle Modern Orchestra. She has worked with legendary composers such as Jonathan Harvey and Tristan Murail. Born in Taipei, Taiwan, Ms. Tai began her violin studies at age four and piano at eight. She received her Bachelor of Music and Master of Music degrees from the University of Southern California Thornton School of Music, where she was honored with the departmental award of "Outstanding Graduate of 2004." She obtained her Doctor of Musical Arts degree from the University of Washington, where she served as the principal conductor of the Contemporary Ensemble, the assistant conductor of the University Symphony, and conducted the UW Opera in their productions of Mozart's *La finta giardiniera* and Kurt Weill's *Die sieben Todsünden*. Ms. Tai is scheduled to conduct the Seattle Symphony in their Celebrate Asia concert in March 2014.

Led by Co-Artistic Directors Julia Tai and Jeremy Jolley, SEATTLE MODERN ORCHESTRA is dedicated to presenting musical masterpieces of the 20th and 21st centuries in both traditional and innovative, unconventional venues. The orchestra's mission is to provide Seattle audiences with live performances of the best in contemporary chamber and orchestral music, music seldom if ever performed in Seattle until now. SEATTLE MODERN ORCHESTRA is also committed to developing radio talks, lectures, and other forms of outreach in an accessible and inviting format, all designed to expand the listener's appreciation and awareness of the music of today.

Upcoming MUSIC OF TODAY SERIES events (7:30 PM, Meany Theater):

November 14, DXARTS: An Evening of Electro-Acoustic Music.

February 25, André Richard Residency: Music by Luigi Nono and others.

March 15, JACK Quartet. NOTE: The Early Show 7:30 PM, Meany Studio Theater. The Late Show 10:00 PM, Meany Studio Theater.

April 17, DXARTS: Experimental, Improvised Music.

May 19, Brian Ferneyhough Residency: Modern Music Ensemble / Inverted Space perform works by Ferneyhough and others.

M 8/1  
2013  
10-22

School of Music  
University of Washington Seattle, Washington

## MUSIC OF TODAY SERIES

presents

# GARTH KNOX, VIOLA

7:30 PM  
October 22, 2013  
Meany Theater

CLASSICAL

KING FM 98.1

[www.king.org](http://www.king.org)

CD # 16,756

PROGRAM

1 - Karpun - remarks

2 *SUCH SWEET SORROW* (2009).....5:16.....RORY BOYLE (b. 1951)

Garth Knox, *viola*

3 *JUBILUS* (2003).....11:47.....JONATHAN HARVEY (1939-2012)

Garth Knox, *solo viola*  
Julai Tai, *conductor*

Daria Binkowski, <i>flute</i>	Jeff Bowen, <i>guitar</i>
Angelique Poteat, <i>contrabass clarinet</i>	Eric Rynes, <i>violin</i>
Brian Chin, <i>trumpet</i>	Brad Hawkins, <i>cello</i>
Ruth Mar, <i>harp</i>	Matthew Kocmierski, <i>percussion</i>

4 - Knox - remarks

*VIOLA SPACES* (2009).....GARTH KNOX (b. 1956)

5 }  
6 } 10:28  
7 }

Garth Knox, *viola*  
Melia Watras, *viola*

8 *NADA* (2006) for viola and electronics.....15:31.....JUAN PAMPIN (b. 1967)

Garth Knox, *viola*

9 Knox - remarks

10 *WILD ANIMALS* (2011).....12:07.....GARTH KNOX

Garth Knox, *solo viola*  
Daria Binkowski, *alto flute*  
Angelique Poteat, *clarinet*  
Eric Rynes, *violin*  
Brad Hawkins, *cello*

11 encore - 3:22

PROGRAM NOTES

SUCH SWEET SORROW

RORY BOYLE

I discovered the keyboard works of the Elizabethan composers through the Fitzwilliam Virginal volumes while I was still at school and Giles Farnaby's haunting work *Loth to Depart*, written for the harpsichord, was one that I was particularly drawn to. A few years ago I made a realization for solo viola which, although it takes a few little liberties, is true to the original in structure and harmony and, I hope, captures the melancholic beauty of Farnaby's original on an instrument which portrays its mournful qualities so well.

[Rory Boyle]

Born in Ayr RORY BOYLE was a chorister at St. George's Chapel, Windsor and studied composition with Frank Spedding at the RSAMD, as well as piano, organ, clarinet and conducting. A Caird Travelling Scholarship enabled him to continue his studies with Lennox Berkeley in London.

While his Scottish roots are never far away, Boyle's music has a strong, mainstream European, Stravinsky-based rigor, with his own brand of virile, challenging but always comprehensible counterpoint, dissonance which is hard-fought yet never gratuitous, an unsentimental lyricism and unerring sense of architecture. Nicholas Cleobury, 1998 BBC Proms Programme.

Boyle has won several important awards, most notably the BBC Scottish Composer's Prize for his first orchestral score, and the Zaiks Prize for Winter Music premiered in Cracow, Poland. His list of works covers most genres from large orchestral scores to incidental music. He has been commissioned by many festivals, music societies and leading performers, and he has also written extensively for younger players with four children's operas included in the list.

In 2006 he won a Creative Scotland award to write an opera based on the life of a feral German boy. The resulting score *Kaspar Hauser, Child of Europe* was premiered to critical acclaim at the RSAMD in 2010 and won for Boyle the Stage Category in the British Composer Awards of that year.

JUBILUS

JONATHAN HARVEY

As so often with artistic creation, mingled images merged to produce something different, yet bearing vestigial traces. A solitary chanting monk, perhaps in a chapel on Mount Athos, was at the back of *Chant* for solo viola, a brief piece written in 1992. *JUBILUS* is an expansion of that piece (from 2 to 14 minutes), just as medieval Christian plainchants were extended by interpolations on certain syllables in ecstatic soarings of the voice called jubili. Mingled with that image is an image of a buddhist monastery built high in the precipitous and barren rocks of a Tibetan or north Indian mountain. I

imagined how, in such isolation and awe-inspiring austerity, a contemplative monk would pour out his longing and rapture. In fact the piece I wrote, for ensemble with solo viola, has the soloist rising gradually from the modes of the chant to a Tibetan ritual chant of the Drukpa Order called Flower Rain. This sings out in the very highest register of the viola at the end. The work is dedicated to Christophe Desjardins and was commissioned by Radio France for the Ensemble L'Itineraire in honour of their 30th anniversary.

[Jonathan Harvey]

JONATHAN HARVEY was a chorister at St Michael's College, Tenbury and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and (on the advice of Benjamin Britten) also studied privately with Erwin Stein and Hans Keller. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that has resulted in many new commissions in recent years. His works are performed internationally and are acknowledged as of outstanding imagination and lucidity, demonstrating remarkable skills in orchestration.

#### VIOLA SPACES

GARTH KNOX

Interpreters of classical music can study technical exercises (scales, arpeggios, finger exercises, etc.) confident in the knowledge that these patterns will be useful in playing classical pieces. Due to the extreme diversity of styles in new music today, it is now more often a case of constructing a new technique to reply to the demands of a new piece. There are however recurring techniques which can be studied, among these the so-called "extended techniques" (usually meaning classical techniques taken a little further).

These pieces, or "spaces", are really concert studies designed to give players the chance to learn and explore contemporary viola techniques. Each space concentrates on one specific technique, and in this program we hear the following three:

"Beside the bridge" which uses exclusively the sul ponticello technique, "One finger" treats the sliding technique known as glissando, and "Up, down, sideways, round" is a virtuosic display of all the possible bow directions.

"Viola Spaces" is dedicated to Nobuko Imai and the team of the Viola Space festival in Tokyo.

[Garth Knox]

#### NADA

JUAN PAMPIN

No hay, al principio, nada. Nada.  
Juan José Saer, "Nadie nada nunca" (1980)

*NADA* is an homage to writer Juan José Saer (1937-2005), one of the greatest contemporary writers in the Spanish language. The piece attempts to capture the time of Saer's literature, to materialize it, to make time advance in a liminal way. The use of electronic media helps this purpose, transforming the instrument's sound to turn it strangely ethereal. Those spectral transformations occur just beyond our perceptual thresholds, producing a symbiosis between the acoustic and electronic material. The articulation between silence and sound, stasis and movement, are the support for the dramatic form of *NADA*, having the spectral territory of the viola as the stage for its performance.

*NADA* was commissioned by violist Melia Watras for her CD *Prestidigitation*.

Technical Notes: Most of the electronic sounds for the piece have been generated with the ATS spectral modeling system, using the Super Collider interface developed by Josh Parmenter. Several recordings from the open strings and their natural harmonics were analyzed using ATS, storing both the sinusoidal and noise data in memory. This data was used as a reservoir for the generation of synthetic sounds that extended the spectral qualities of the instrument. Critical-band noise was used in combination with instrumental bow noises to create continuous textures functioning as canvas for more focused pitch constructions.

[Juan Pampin]

JUAN PAMPIN is Associate Professor of Music Composition at University of Washington and founding faculty member of the Center for Digital Arts and Experimental Media (DXARTS), for which he currently serves as Director. He received an MA in Composition from the Conservatoire National Supérieur de Musique de Lyon, France and a DMA in Composition from Stanford University, where he studied with composer Jonathan Harvey.

Juan Pampin's music explores the concepts of memory and materiality through the use of algorithmic and signal processing tools of his own development. His compositions, including pieces for instrumental, digital, and mixed media, and have been performed around the world by world-class soloists and ensembles such as Les Percussions de Strasbourg, JACK Quartet, Sinfonia 21, Susana Kaskoff, Melia Watras, etc.

#### WILD ANIMALS

GARTH KNOX

The viola is usually typecast as a gentle, mellow instrument, good for playing slow sad songs and middle parts. But inside every gentle mellow person lurks an uncontrollable wild beast, just waiting to be unchained. I thought it might be interesting to unleash the viola in a small ensemble and see what happens. The piece has three parts (or animals): Celtic Bull, Sleeping Dog and Rogue Elephant.

Irish mythology has many legendary bulls, and the symbol of force is clear. Nowadays the image which comes to mind is the proverbial bull in the china shop, and this is exactly the picture I had in mind while writing the first eruption of the bull among the other instruments who desperately try to limit the damage by being very timid and deferential to the monster in their midst.

At the end of this section comes a transition, where the bull metamorphoses into a sleeping dog, and we can hear the cracking of the bones, the stretching of the skin and the ripping of the muscles associated with one animal turning into another, scenes which are often graphically illustrated in werewolf movies.

The presence of a sleeping dog makes everyone very anxious not to wake it, so the second movement has much tiptoeing around, hushed whispers and gentle soothing melodies, all mixed with the snoring of the dog.

After another short metamorphosing section, the dog turns into a rogue elephant and the chase begins. When a rogue elephant charges, there is nothing which can stop him, but by startling him one can hope to divert his charge away from one's home. In this movement, each player in turn courageously throws him or herself into the path of the charging elephant (the viola!) in the hope of redirecting the inevitable carnage onto someone else's village and away from their own. The only thing which stops the elephant in the end is sheer exhaustion.

*WILD ANIMALS* was written for and commissioned by the Concorde Ensemble, Ireland, and is dedicated to my own "wild animals" - my sons Killian and Mateo!

[Garth Knox]

## PERFORMER BIOGRAPHIES

GARTH KNOX is one of the most sought after contemporary musicians of his generation. Born in Ireland he spent his childhood in Scotland, and then studied at the Royal College of Music in London where he won several prizes for viola and for chamber music. Thereafter he played with most of the leading groups in London in a mixture of all repertoires, from baroque to contemporary music.

In 1983 he was invited by Pierre Boulez to become a member of the Ensemble InterContemporain in Paris, where he had the chance to do much solo playing (including concertos directed by Pierre Boulez) and chamber music, touring widely and playing in international festivals.

In 1990 Garth Knox joined the Arditti String Quartet, playing in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today's leading composers including Ligeti,

Kurtag, Berio, Xenakis, Lachenmann, Cage, Feldman and Stockhausen (the famous "Helicopter Quartet").

In 1998, Garth Knox left the quartet to concentrate on his solo career. As a soloist, he has given premieres by Henze (the *Viola Sonata* is dedicated to him), Ligeti, Schnittke, Ferneyhough, James Dillon, George Benjamin and many others. He also collaborates regularly in theatre and dance projects, and has written and performed a one-man show for children.

He has recently become a pioneer of the viola d'amore, exploring its possibilities in new music, with and without electronics, and is in the process of creating a new repertoire for this instrument.

Garth Knox now lives in Paris, where he enjoys a full time solo career, giving recitals, concertos and chamber music concerts all over Europe, the USA and Japan. His first solo CD *Works for Viola* won the coveted Deutsche Schallplatten Preis in Germany, his second CD *Spectral Viola* has been highly acclaimed, his viola d'amore CD for ECM *D'Amore* was chosen by the New York Times as one of the Records of the Year, and his latest CD *Saltarello* was named record of the month by Gramophone.

Garth Knox is International Viola Tutor at the RNCM in Manchester, and Visiting Professor at the Royal Academy of Music in London.

Hailed by Gramophone as "an artist of commanding and poetic personality" and described as "staggeringly virtuosic" by The Strad, violist MELIA WATRAS (meliawatras.com) has distinguished herself as one of her instrument's leading voices. As a soloist, chamber musician and recording artist, Watras has championed the works of living composers throughout her career. She has commissioned, premiered and recorded numerous new compositions, while appearing at prestigious venues such as Carnegie Hall, Weill Recital Hall, and Alice Tully Hall. The Seattle Times named her most recently released CD, *Short Stories*, a Critics' Pick, and marveled at her "velocity that seems beyond the reach of human fingers." Watras is currently Associate Professor of Viola and Chair of Strings at the University of Washington School of Music, where she was awarded the Donald E. Petersen Endowed Fellowship and the Royalty Research Fund. Watras has given viola and chamber music classes throughout the United States and abroad, at schools such as Indiana University, Cleveland Institute of Music, Strasbourg Conservatoire (France), and Chosun University (South Korea). She has twice returned to her alma mater, Indiana, as a guest professor.

JULIA TAI has established herself as one of the most capable young conductors on the international stage. Her career has led to acclaimed performances and rehearsals with professional and youth orchestras around the world, including the American Youth Symphony, Bakersfield Symphony Orchestra, Bohuslav Martinu Philharmonic (Czech Republic), Branden-