

Compact disc



SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

M63

2015

12-4

Modern Music Ensemble

Friday, December 4, 2015
7:30 pm - Jones Playhouse

PROGRAM

CD # 17,317

- 1 10 Pieces for Wind Quintet (1968).....17:25.....György Ligeti (1923-2006)

Molto sostenuto e calmo

Prestissimo minaccioso e burlesco

Lento

Prestissimo leggiero e virtuoso

Presto staccatissimo e leggiero

Presto staccatissimo e leggiero

Vivo, energico

Allegro con delicatezza

Sostenuto, stridente

Presto bizzaro e rubato, so schnell wie möglich

Natalie Hamm, flute

Anne Goldberg, oboe

Alexander Tu, clarinet

Jamael Smith, bassoon

Renée Millar, horn

- 2 remarks, Vijay

- 3 String Quartet in Four Parts (1950).....21:55.....John Cage (1912-1992)

Quietly Flowing Along

Slowly Rocking

Nearly Stationary

Quodlibet

Luke Fitzpatrick, violin

Allion Salvador, violin

Vijay Chalasani, viola

Hye Jung Yang, cello

INTERMISSION

4 Four (1989).....30:39..... John Cage

Luke Fitzpatrick, violin
Allion Salvador, violin
Vijay Chalasani, viola
Hye Jung Yang, cello

Hungarian composer György Ligeti was forced to flee his home country after the brutal suppression of the Hungarian Revolution by the Soviet Army in 1956. He traveled to Vienna, and then to Cologne, where he was exposed to Webern, Stockhausen, and Koenig. His exposure to these new musical techniques inspired him to experiment with sound clusters, unmeasured rhythm, micropolyphony, sonic drama, and rapid mechanical activity. This last technique, along with long, slow gestures became two types of music that Ligeti later called clocks and clouds. The *10 Pieces for Wind Quintet* (1968) presents a musical sampling of Ligeti's musical explorations through the unique timbre of a woodwind quintet.

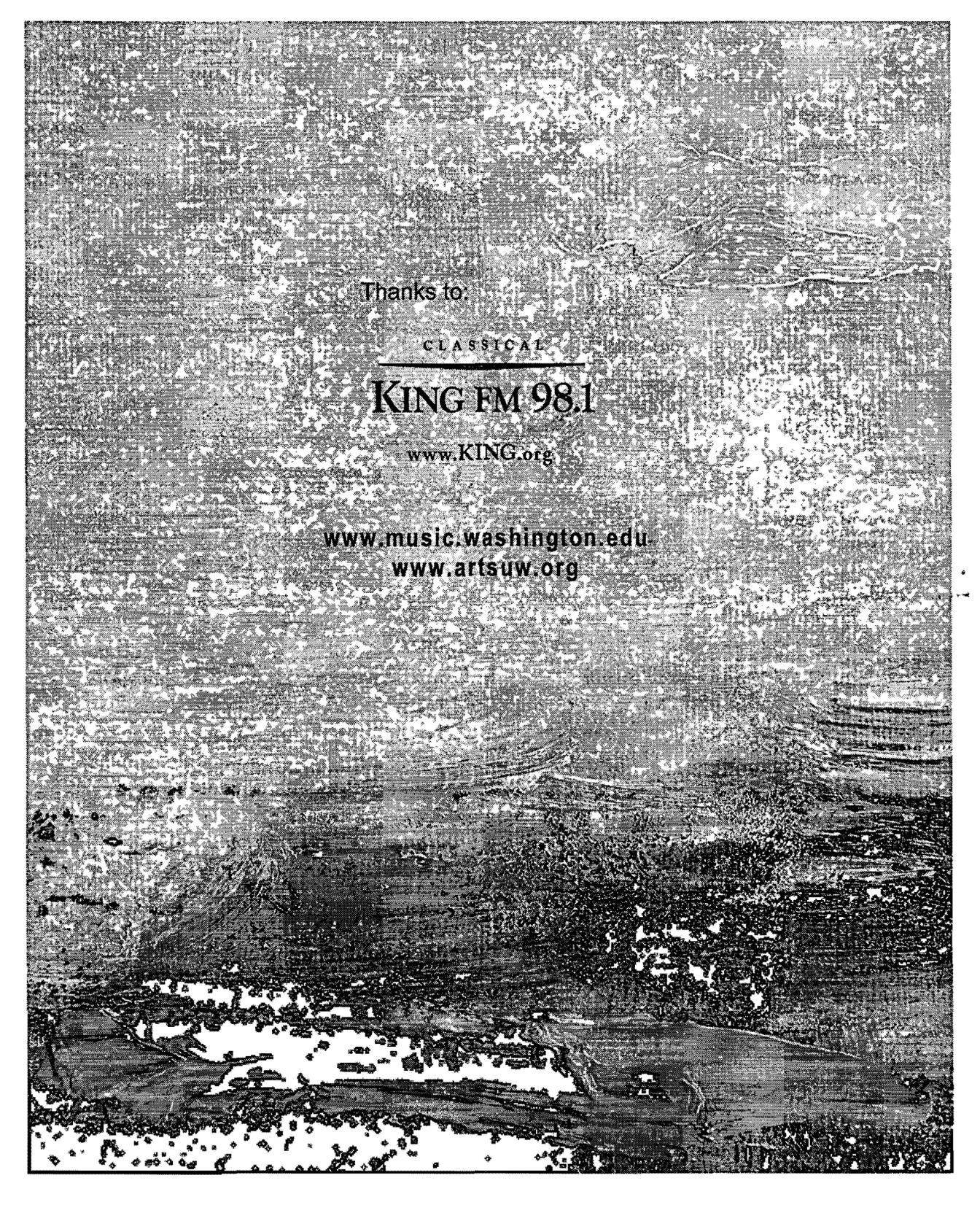
-Natalie Ham

John Cage composed his *String Quartet in Four Parts* (1950) right before his shift to indeterminacy as a compositional tool. The *String Quartet in Four Parts*, dedicated to Lou Harrison, uses a pool of pre-set 'gamuts' in which Cage specifies the exact pitch and on which string that pitch is to be played. Cage further instructs that each player play with minimum bow weight and without vibrato. The movement titles (Quietly Flowing Along, Slowly Rocking, Nearly Stationary, Quodlibet) are especially unusual for Cage, each invoking a sense of character. Although the use of silence and near-silence is present, and certainly an idea that Cage would continue to build upon, the *String Quartet in Four Parts* also conveys a sense of cohesiveness both structurally and sonically that goes far beyond the notes on the page.

-Luke Fitzpatrick

Completed almost 50 years after the *String Quartet in Four Parts* (1950), John Cage's late *Four* (1989) gives each player a significant amount of freedom, especially when compared to its earlier counterpart. *Four*, one of the late Number Pieces, uses a system of time brackets to dictate when notes can begin and end. Written for the Arditti Quartet, *Four* is a beautiful example of Zen in the late works of John Cage.

-Luke Fitzpatrick



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