

Compact disc

W

SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

ML3

2016

5-23

# Modern Music Ensemble

Monday, May 23, 2016  
7:30 pm – Meany Studio Theater

# PROGRAM

CD 1 - # 17,503

- 1 Pièce pour piano et quatuor à cordes (1991).....4:22.....Olivier Messiaen (1908-1992)  
 Luke Fitzpatrick, violin                      Hye Jung Yang, cello  
 Allion Salvador, violin                      Zack Myers, piano  
 Vijay Chalasani, viola
- 2 Feuilles à travers les cloches (1998).....8:57.....Tristan Murail (b. 1947)  
 Natalie Ham, flute                      Isabella Kodama, cello  
 Luke Fitzpatrick, violin                      Steven Damouni, piano
- 3 Rain Spell (1983).....9:49.....Toru Takemitsu (1930-1996)  
 Natalie Ham, flute                      Lauren Wessels, harp  
 Ivan Arteaga, clarinet                      Ania Stachurska, piano  
 Isaac Anderson, vibraphone
- 4 Les Sept crimes de l'amour (1979).....12:50.....Georges Aperghis (b. 1945)  
 Séquence I  
 Séquence II  
 Séquence III  
 Séquence IV  
 Séquence V  
 Séquence VI  
 Séquence VII  
 Emerald Lessley, soprano  
 Ivan Arteaga, clarinet  
 Isaac Anderson, percussion

**INTERMISSION**

CD2-#17,504

Quasi Hoquetus (1985).....17:19.....Sofia Gubaidulina (b. 1931)

Luke Fitzpatrick, viola  
Jamael Smith, bassoon  
Steven Damouni, piano

String Quartet (1964).....35:22.....Witold Lutoslawski (1913-1994)

Introductory Movement  
Main Movement

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

#### Program Notes by Luke Fitzpatrick Except Where Noted

*Pièce pour piano et quatuor à cordes* (1991) by Olivier Messiaen is one of the last works Messiaen wrote before his death. It was composed for a concert honoring music publisher Alfred Schlee's 90<sup>th</sup> birthday. This same concert also featured newly composed works by Ligeti, Boulez, Berio and Schnittke, among others, that were written specifically for this occasion. *Pièce pour piano et quatuor à cordes* features a large quasi-palindromic structure that contains a continuously flowing middle section where Messiaen returns to the sounds of the garden warbler, a bird whose song helped shape (and name) his 1970 solo piano piece *La fauvette des jardins*.

Tristan Murail's *Feuilles à travers les cloches* (1998) draws its title from *Cloches à travers les feuilles*, a piece for solo piano in Debussy's *Images*. *Feuilles à travers les cloches* (Leaves through the bells) superimposes different instrumental combinations to represent leaves and bells throughout the piece. The bells are generally characterized by piano strikes that are reinforced with violin pizzicato, while the leaves are heard as more diffusive sounds. The connection to nature is further reinforced by Murail's spectral language.

The music of Japanese composer Toru Takemitsu (1930-1996) is known for its suspension of regular meter and acute sensitivity to register and timbre. These features are beautifully

represented in his *Rain Spell*, first performed by the Sound Space Ark on January 19, 1983. Throughout the piece, the clarinet and flute sing intertwining melodies, separately or together, with sound that is colored with multiphonics and air. The harp, piano, and vibraphone surround these melodies with muted sounds, harmonics, percussive chords, arpeggios, and glissandos. All together, sound flows like water through each instrument without regular meter, creating a resonant soundscape that subtly weaves the spell of rainfall.

–Natalie Ham

Sofia Gubaidulina was born in Chistopol, part of the former Soviet Union, in 1931. Gubaidulina's mysticism is expressed by her use of unique timbres and attention to numerology in her music. In *Quasi Hoquetus* (1985), Gubaidulina uses various forms of musical hockets between the viola, bassoon and piano to create the structure of the piece. The resonance of the piano is explored with combinations of both natural and artificial harmonics on the viola and multiphonics played by the bassoon. These resonances are balanced out by Gubaidulina's characteristic use of dissonance.

*Les Sept crimes de l'amour* (The seven crimes of love) was written in the spirit of instrumental theater. The musical score indicates the positions that the three protagonists gradually adopt throughout the seven movements. The positions were carefully plotted into the action to produce the sounds imagined by the composer. Some accessories (including symbolic as an apple), alternate uses of instruments (the body of the clarinet without a mouthpiece, the zarb as a megaphone...) also contribute to the scenic aspect of the piece.

–Daniel Durney (translated by Ania Stachurska, from the George Aperghis website)

Witold Lutoslawski's *String Quartet* was written in 1964 and premiered by the LaSalle Quartet in 1965. Lutoslawski was influenced both by Alexander Calder's mobile structures and an early recording he had heard (by chance) of John Cage's *Concert for Piano and Orchestra*. The *String Quartet's* Introductory and Main Movement contain a series of mobiles that are to be played individually and not in direct relationship with what the other players of the quartet may be doing. Lutoslawski achieves this effect by writing signals from various instruments to trigger movement from each mobile. By controlling the quartet's structure, as well as pitch content, Lutoslawski is able to produce a deeply moving aleatoric work.