

polyphony, which develop an intense and introspective character. *ROMAN* poses some extreme technical challenges, not the least of which being for the performer to find ways to maintain a strong melodic continuity while having to change playing technique (pizz, arco, col legno, on the bridge, left-hand pizz, etc.) sometimes at high speed, in difficult rhythmic combinations and in the middle of disjunct melodic lines. This demands from the violinist not only exceptional physical, but also mental abilities, and results in a character of nervousness and restlessness, which is in turn offset by slower and quieter—but no less demanding—passages on double or triple stops

[JOËL-FRANÇOIS DURAND]

2003-2004 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384)

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- February 19, Chamber, Concert & Symphonic Bands. 7:30 PM, Meany Theater.
February 19, Opera Workshop. 7:30 PM, Meany Studio Theater.
February 20, Mallet Head Series: *Wooden Music*. 7:30 PM, Brechemin Auditorium.
February 21, Guest Artist Master Class: David Fletcher, *double bass*. 2:00 PM, Brechemin Auditorium.
February 22, Barry Lieberman & Friends. 2:00 PM, Brechemin Auditorium.
February 23, Voice Division Recital: 7:30 PM, Brechemin Auditorium.
February 24, University Symphony: *Piano Power: McCabe Times Two* with Faculty Artist Robin McCabe and Guest Artist Rachelle McCabe. 7:30 PM, Meany Theater.
February 24, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.
March 1, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
March 2, The Percussion Ensemble: *Winter Beat*. 7:30 PM, Meany Theater.
~~March 3, Composers' Workshop. 7:30 PM, Brechemin Auditorium. CANCELLED~~
March 4, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.
March 5, Vocal Jazz ensemble. 7:30 PM, Brechemin Auditorium.
March 9, Wind Ensemble, Symphonic Band & Concert Band: *H₂O*. 7:30 PM, Meany Theater.
March 10, Baroque Ensemble. 7:30 PM, Brechemin Auditorium.
March 11, University Symphony & Combined Choruses. 7:30 PM, Meany Theater. (Program repeated on March 12.)
March 11, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
March 12, University Symphony & Combined Choruses. 7:30 PM, Meany Theater. (Same program as March 11 performance.)
March 16, Faculty Recital: Craig Sheppard, *piano* *Beethoven: A Journey (Part VI)*. 7:30 PM, Meany Theater.

University of Washington
THE SCHOOL OF MUSIC

Presents

COMPACT
DISC
C67
2004
2-17

THE CONTEMPORARY GROUP

7:30 PM
February 17, 2004
MEANY THEATER

UW
School of Music

DAT 14562

PROGRAM

CD 14,563

- 1] TOWARD THE SEA III for alto flute and harp (1989) 11:46
..... TORU TAKEMITSU (1930-1996)

Linda Bailey, flute / Gabrielle Holmquist, harp

- 2] ANTHÈMES I (1992) 8:50 PIERRE BOULEZ (b. 1925)

Eric Rynes, violin

- 3] SEQUENZA V (1968) 6:50 LUCIANO BERIO (1925-2003)

Christopher Stover, trombone

- 4] GEMINIS (2002) for two percussions ELIZABETH HOFFMAN (b. 1961)

Movement 1
Movement 2

13:36

Ben Thomas & Andrew Kalinski, percussion

- 5] ROMAN (1982) for solo 9:30 JOËL-FRANÇOIS DURAND (b. 1954)

Kyung Sun Chee, violin

- 6] QUINTET FOR WINDS, Op. 45 (1985) ROBERT MUCZYNSKI (b. 1929)

Allegro risoluto
Andante

13:15

Moderato—Allegro con spirito

Helen Y. L. Lee, flute
Jennifer Muchrcke, oboe
Christine Gilbert, clarinet
Matthew Kruse, horn
Aaron Chang, bassoon

PIERRE BOULEZ wrote *ANTHÈMES I* for the International Yehudi Menuhin Violin Competition of the City of Paris in 1992. As Boulez has done with several of his compositions, he expanded the seven-minute *ANTHÈMES* into a longer piece, *ANTHÈMES 2*; in it he adds real-time computer processing of the violin part using Max/MSP software, programmed by Andrew Gerzso. The title is not a true French word, but rather a play on words: Boulez has explained that it alludes to the English word “anthem,” meaning “hymn” and translating into *hymne* in French, and furthermore that it sounds exactly like *en themes*, French for “in themes.” This piece marks a return for Boulez to a pseudo-thematic form; it is “pseudo” because he purposely avoids strict reprises and precisely predictable notes. Rather, the composer worked out contours, textures and playing techniques that allow the listener to make connections between different formal sections of the piece while the notes themselves continue to develop. Boulez cast his piece in seven sections, the last of these serving as a development/synthesis section that occupies the entire second half of the work. He has likened their content to verses and paragraphs. He delineates these sections very audibly by way of sustained harmonics; these give life to his childhood memory of changing the *Lamentations of Jeremiah* during Easter holy week, in which the verses were changed in Latin, and the letters separating them were also changed aloud, but in Hebrew (*aleph, beit*, etc.). The recurring “words” of *ANTHÈMES* include short, bouncing scalar passages; trills sustained adopt melodic figures or complex chords; rapid plucked phrases; and jagged intervals with one dynamic per note (*ff, f, pp, ff*) that remind one of his “integral serialism” period. While the pitches of these “words” are constantly permuted and modified, a certain pitch, the D immediately above A440; is used to tie the whole work together. It is highlighted in the very opening, and serves a supporting role in the middle; the piece concludes by converging upon it in a brilliantly gorgeous (though technically awkward) manner.

[Eric Rynes]

GEMINIS reveals a collection of timbres, articulated through microrhythms. The rhythmic and timbral elements recombine, evolve, and migrate from instrument to instrument, creating textures in space. Pitch contours emerge in movement two, as the field of timbres becomes more focused and reverberant.

[ELIZABETH HOFFMAN]

ROMAN was written when I was a student in Brian Ferneyhough’s class in Freiburg (Germany.) My being in close quarters at the time with the British master of “complexity” explains to some extent why the piece has such a strong virtuosic element; but beyond that, *ROMAN* reflects also the intense fascination that the instrument has exerted over me for a long time. I have always been interested to an equal degree in its lyrical potential and its capacity for the most extreme virtuosity. Indeed, these two aspects form the basis of *ROMAN*’S formal design. Fast and disjunct passages, which become more and more extreme as the piece progresses, alternate with slow sequences in two- and three-voice