

School of Music

University of Washington Seattle, Washington

presents

Cle7  
2007  
5-23

*THE*  
*CONTEMPORARY*  
*GROUP*

7:30 PM  
May 23, 2007  
MEANY THEATER

PROGRAM

CD# 15,433

- [1] *HOMMAGE TO STRAVINSKY, PROKOFIEV, AND SHOSTAKOVICH... ALFRED SCHNITTKE (1934-1998)*  
for piano six-hands 6:38

Regina Yeh  
Nancy Jang  
Jennifer Bowman

- [2] *PIANO TRIO NO. 1 (1974).....11:08..... PAUL CHIHARA (b. 1938)*

1. *Fantasia*
2. *Recitative*
3. *Andante grazioso: Allegro agitato*

Brëchemin Trio - - - - -  
Lauren Roth, *violin*  
Miriam Shames, *cello*  
Tonya Siderius, *piano*

- [3] *ISLAND: THEME AND MIGRATIONS ...12:31 BYRON AU YONG (b. 1971)*  
for two pianos

Regina Yeh  
Nancy Jang

- [4] *CON LEGGEREZZA PENSOSA .....5:20..... ELLIOTT CARTER (b. 1908)*

Jesse Canterbury, *clarinet*  
Eric Rynes, *violin*  
Ruth Marshall, *cello*

- [5] *HOMMAGE A R.SCH. OP.15/D ...8:57..... GYÖRGY KURTÁG (b. 1926)*

1. [merkwürdige Pirouette des Kapellmeisters Johannes Kreisler]  
*Vivo*
2. [E.: der begrenzte Kreis...]  
*Molto semplice, piano e legato*
3. [...und wieder zuckt es schmerzlich F. um die Lippen...]  
*Feroce, agitato*
4. [Fehló valék, már süt a nap...] [töredék- töredék]  
*Calmo, scorrevole*
5. *In der Nacht. Presto*
6. *Abschied* [Meister Raro entdeckt Guillaume de Machaut]  
*Adagio, poco andante*

Sean Osborn, *clarinet*  
Melia Watras, *viola*  
Cristina Valdés, *piano*

- [6] *O KING .....4:47..... LUCIANO BERIO (1925-2003)*

Maria Mannisto, *voice*  
Ivy Lin, *flute*  
Jesse Canterbury, *clarinet*  
Lee Hancock, *piano*  
Eric Rynes, *violin*  
Ruth Marshall, *cello*  
Julia Tai, *conductor*

- [7] *...AS LIKE A RAGING FIRE.....8:08..... CHEN YI (b. 1953)*

Ivy Lin, *flute*  
Jesse Canterbury, *clarinet*  
Lee Hancock, *piano*  
Eric Rynes, *violin*  
Ruth Marshall, *cello*  
Julia Tai, *conductor*

PAUL CHIHARA'S *PIANO TRIO* was composed in 1974 for the Mirecourt Trio, and premiered by them at Carnegie Recital Hall the following year. The three movements are based on a lyric piano phrase stated at the outset of the work. This lyric phrase is itself based on a row from Anton Webern, whose music greatly influenced Chihara during his years as a student. The *Trio* begins introspectively, but soon develops in complexity, both contrapuntally and emotionally. The composer states, "It has that youthful vigor and exuberance – an example of my early Strum and Drang!"

[Angie Kirk]

Paul Chihara received his doctorate degree (D.M.A.) from Cornell University in 1965 as a student of Robert Palmer. Mr. Chihara also studied with the renowned pedagogue Nadia Boulanger in Paris, Ernst Pepping in Berlin, and with Gunther Schuller at Tanglewood. He has received many commissions and awards, from The Lili Boulanger Memorial Award, the Naumberg Foundation, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the New Juilliard Ensemble, and the Orpheus Chamber Orchestra. He was composer-in-residence at the San Francisco Ballet from 1973-1986, as well as the first composer-in-residence with the Los Angeles Chamber Orchestra, under Neville Marriner. With Toru Takemitsu, he was composer-in-residence at the Marlboro Festival of 1971. In addition to his many concert works, Mr. Chihara has composed scores for over 90 motion pictures and television series, including work with directors Sidney Lumet, Louis Malle, Arthur Penn, and Michael Richie. His most recent score is for John Turturro's *Romance and Cigarettes*. Active on Broadway, Mr. Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies*, and was the composer for James Clavell's *Shogun, the Musical*. Mr. Chihara is on the faculty at UCLA.

*ISLAND: THEME AND MIGRATIONS*, is a piano duet that explores the inherent loneliness of playing the piano.

Two pianists are separated by the bodies of the grand pianos, as if they were separated by the ocean. The strings resonate between them as they touch the keys like sunlight bouncing on the waves.

The title *Island* refers to Angel Island, the Ellis island of the West Coast, where Chinese sojourners carved their poetry into the walls of the immigration barracks. I think about their hardships and desires as I etch out sounds with gestures that come from the main theme.

These migrations, variations in the classical sense, vary from performance to performance because I've cut open the notation. Melodies and chords float around the score. Across the distance, the pianists hear each other.

[Byron Au Yong]

BYRON AU YONG creates ceremonial musical events scored for Asian, European and hand-made instruments. His works have been performed in Canada, China, England, Germany, Japan, South Korea, and the United States. Dedicated to intercultural collaboration, Au Yong is currently working on the opera *Stuck Elevator: The Super-Heroic Journey of Ming Kuang Chen* to have a workshop production in June 2007. He was born in Pittsburgh in 1971.

CON LEGGEREZZA PENSOSA, ELLIOTT CARTER

- *Con leggerezza pensosa*, written for Italo Calvino (in 1990), is one of the most beautiful homages I think you have written. What is the connection with Calvino?
- I was asked by Raffaele Pozzi to write a piece for a conference that was taking place on Calvino. He had written a series of lectures for Harvard University and died before giving them. Each lecture was about a writing quality and one of them was about lightness. In the course of this lecture he said there were two kinds of lightness. The lightness of humor, which is tiresome, and the lightness of seriousness, about which I wrote my piece—Thoughtful Lightness. It was written for clarinet, violin and cello. I used

them because I thought they would fit the characters in the music. The thoughtfulness, as I remember it, was how does one write many short fragments that seem to follow one another—as if there were one long line that went through them. In other words, how to make things hang together that don't hang together.

[Interview with Joel Bons]

#### GYÖRGY KURTÁG

*HOMMAGE A R.SCH.* op.15/d (completed in 1990; drafts date back to the seventies) shows many relations to Schumann's *Märchen-erzählungen*: not only the instrumentation—clarinet, viola and piano—but also some of the movements allude to the literary and musical history of the German romantic composer. Runs going up and down in the first movement, "Kapellmeister Johannes Kreisler's Curious Pirouettes" relate to E.T.A. Hoffmann's literary figure and, of course, to Schumann's piano cycle *Kreisleriana*. The second movement "Eusebius: the Delimited Circle" is a development of song number III 6 from the *Kafka Fragmente* (for violin and piano, 1985-86): "The delimited circle is pure." For the trio version Kurtág added another voice (the piano) to the canon. The heading of the third movement "...and again Florestan's lips tremble in anguish..." is expressed in restless, angular, almost aggressive sounds. Short, melancholy snatches of melodies characterize the fourth movement whose heading "I was a cloud, now the sun is already shining" stems from the poem *Dal* (Song) by Attila József (1905-1937), one of the most important Hungarian poets of the twentieth century. His oeuvre has been a frequent companion to Kurtág's compositions. The rushing, fumbling, complex presto of the fifth movement "At Night" instantly evokes the typically Schumannesque "Turbulence of Dreams" which relates strongly to the second movement of Kurtág's ...*Quasi una fantasia*... for piano and chamber orchestra, op. 27 no. 1—even to the extent of carrying the same title. The sixth and last movement is titled "Parting (Meister Raro discovers Guillaume de Machaut)." Meister Raro is, of course, endowed with the calm, deliberate equilibrium so important to Schumann as a counterweight to Florestan and Eusebius. The reference to the great musician of the Middle

Agés—reminding us of our indebtedness to a decisive period of music in the West—draws our attention to the elaborated technique of composition in this movement, whose strict intervals in the bass register of the piano display the character of a measured passacaglia but also of a funeral march, a weighty procession, with a mighty crescendo that slowly sinks into nothingness at the end.

[Helmut Lück]

#### *O KING*, LUCIANO BERIO (1925-2003)

This short work for soprano and five instruments, commissioned by the Aeolian Players, was written in 1967, as a tribute to the memory of Martin Luther King. The text is made up of the name of the African American leader, divided into its phonemes, with the addition of "O" at the beginning, to complete the set of vowels. The vowels are sung first, in constantly differing order, then progressively mixed with the consonants. The phonemes keep returning, until the final exposition of the complete line: "O Martin Luther King." The seven-note pitch cycle that supports the vocal sounds is based on the two forms of the whole-tone scale, while exhibiting a particular focus on the pitches F and A. In parallel to the pitch organization, Berio designed an elaborate cycle of twenty rhythmic durations, from very short to long: because this cycle (of twenty values) is not in phase with the pitch cycle (seven notes), the pitches acquire a different stress every time they are heard, depending of the duration they happen to fall with. This creates a richly varied melodic line with very simple means. The role of the instruments is for the most part to create a harmonic fog around the vocal line, by echoing and sustaining the pitches sung by the soprano. *O King* became the following year the second movement of the renowned *Sinfonia*, for eight voices and orchestra.

CHEN YI'S ...*AS LIKE A RAGING FIRE*... was commissioned and premiered by Network for New Music on February 24, 2004 in Philadelphia, conducted by Jennifer Higdon. It's composed for flute, clarinet, violin, cello, and piano, with a commissioning grant from Meet The Composer's Commissioning/USA program. In the

music. I've expressed my impression of a raging fire, which is external but also internal--it's in nature but also in the spirit.

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi (born in 1953, China) is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City, and has been elected to the American Academy of Arts & Sciences in 2005. Chen Yi has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, China, and Doctor of Musical Arts degree from Columbia University in the City of New York. Her composition teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky, and Alexander Goehr. She has served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, & Aptos Creative Arts Center (93-96) supported by Meet The Composer, and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University (96-98). Fellowships have been received from Guggenheim Foundation (96), American Academy of Arts and Letters (96), Fromm Foundation at Harvard University (94), Koussevitzky Music Foundation at the Library of Congress (97), and National Endowment for the Arts in the United States (94). She has been appointed by the China Ministry of Education to the prestigious three-year Changjiang Scholar Visiting Professorship at the Beijing Central Conservatory of Music in 2006. Her music is published by Theodore Presser Company, and recorded on Bis, New Albion, CRI, Teldec (Grammy Award, 03), Nimbus, Cala, Avant, Atma, Hugo, Angel, Albany, Koch International Classics, Delos, Centaur, Eroica, Capstone and China Record Co.