

Compact disc

NU3



2017

5-26

UW Modern Music Ensemble

Cristina L. Valdés, Director

presents

Players' Choice

7:30 PM
May 26, 2017
Meany Studio Theater

UW MUSIC
2016-17 SEASON

CD#17,804

PROGRAM

1 - remarks, Valdes

2 - remarks, Ham

3 Mirrors (1997)..... 3:53 Kaija Saariaho (b. 1952)

Natalie Ham, *flute*Chris Young, *cello*

4 remarks, Qiao

5 Invisible Curve (2002)..... 8:29 Karen Tanaka (b. 1961)

Natalie Ham, *flute*Erin Kelly, *violin*Alessandra Barrett, *viola*Chris Young, *cello*Hexin Qiao, *piano*

6 remarks, Lessley

7 Air (1970)..... 8:11 Luciano Berio (1925-2003)

Emerald Lessley, *soprano*Mario Alejandro Torres, *violin*Alessandra Barrett, *viola*Chris Young, *cello*Hexin Qiao, *piano*

8 remarks, Guggenheim

9 Colores congelados (2008)..... 9:12 Marcelo Delgado (b. 1955)

Natalie Ham, *flute*Mo Yan, *clarinet and bass clarinet*Erin Kelly, *violin*Alessandra Barrett, *viola*Chris Young, *cello*Hexin Qiao, *piano*Emerson Wahl, *percussion*Lorenzo Guggenheim, *conductor*

INTERMISSION

10 remarks, Ham

11 Mirrors (1997).....4:26..... K. Saariaho
Natalie Ham, *flute*
Chris Young, *cello*

12 remarks, Chalasani

13 Worker's Union (1975).....18:07..... Louis Andriessen (b. 1939)
Mo Yan, *clarinet*
Chris Young, *cello*
Tony Lefaive, *bass*
Hexin Qiao, *piano*
Emerson Wahl, *percussion*

Composer Biographies

Kaija Saariaho: *Mirrors* (1997)

To Finnish-born composer Kaija Saariaho, the visual and musical worlds are blended into one, leading her to explore different textures, timbres, registers, and the incorporation of live electronics within instrumental works. Her compositions feature her own method for creating harmonic structures, microtonality, and a continuum of sound extending from pure sound to unpitched noise. She developed these techniques over the course of her compositional education, which included studies with Brian Ferneyhough, Klaus Huber, and the Institute for Research and Coordination Acoustic in Paris. While at IRCAM, she explored computer-assisted composition, tape, and live electronics, which helped develop her technique of shaping dense masses of sound in slow transformations and a preoccupation with color and texture. Her prolific career has led her to collaborate with prominent musicians such as Emmanuel Ax, Peter Sellars, and Esa-Pekka Salonen, as well as world-leading orchestras including the Berlin Philharmonic, the Los Angeles Philharmonic, and the Dutch National Opera.

Karen Tanaka: *Invisible Curve* (2002)

The works of Karen Tanaka have been performed around the world in leading orchestras including the BBC Symphony Orchestra, Los Angeles Philharmonic, Finnish Radio Symphony Orchestra, Netherlands Radio Symphony Orchestra, Norwegian Chamber Orchestra, Orchestre Philharmonique de Radio France, Kronos Quartet, Brodsky Quartet, BIT20 Ensemble, among many others.

After studying composition with Akira Miyoshi at Toho Gakuen School of Music, she moved to Paris in 1986 with the aid of a French Government Scholarship to study with Tristan Murail and work at IRCAM. In 1987 she was awarded the Gaudeamus Prize at the International Music Week in Amsterdam for her piano concerto *Anamorphose*. She studied with Luciano Berio in Florence in 1990-91 with funds from the Nadia Boulanger Foundation and a Japanese Government Scholarship. In 1996, she received the Margaret Lee Crofts Fellowship at the Tanglewood Music Center. In 1998 she was appointed as Co-Artistic Director of the Yatsugatake Kogen Music Festival, previously directed by Toru Takemitsu. In 2012, she was selected as a fellow of the Sundance Institute's Composers Lab for feature film and mentored by Hollywood's leading composers. Recently, she served as Lead Orchestrator for the BBC's TV series, *Planet Earth II*. Karen Tanaka lives in Los Angeles and teaches composition at California Institute of the Arts.

Luciano Berio: *Air* (1970)

Luciano Berio was an Italian composer, conductor, theorist, and teacher who is widely considered one of the most important composers of the second half of the twentieth century and a leader of the avant-garde. He studied composing and conducting at the Conservatorio Giuseppe Verdi in Milan, and then composition with the influential composer Luigi Dallapiccola at the Tanglewood Music Center in Massachusetts. Berio's works feature logical and clear constructions that are considered highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern. Some of his most notable compositions include his *Sequenza* series (1958-2002), which includes aleatoric solo pieces for flute, harp, female voice (*Sequenza III* composed for his former wife, Cathy Berberian), piano, and violin. His oeuvre also includes compositions for large ensembles, including *Sinfonia* (1968) written for orchestra, organ, harpsichord, piano, chorus, and reciters, and *Coro* (1976) written for 40 voices and 40 instruments. His later works also included the operas *Outis* (1996) and *Cronaca del luogo* (1999). In addition to composition, Berio also taught at several institutions, including the Juilliard School in New York City (1965-71) and Harvard University (1993-1994) in Cambridge, Massachusetts. From the year 2000 until his death,

Berio held the positions of president and artistic director of the Accademia Nazionale di Santa Cecilia.

Marcelo Delgado: *Colores congelados* (2008)

Marcelo Delgado is a composer, director, and teacher based in Argentina. He was a fellow of the Antorchas Foundation (2000) and received grants and scholarships to create the Lampadia Foundation, the Antorchas Foundation, and the National Fund for the Arts (PK), among other institutions. His numerous compositions include chamber works, song cycles, and four chamber operas released at the Teatro Colón Experimental Center and the Ricardo Rojas Cultural Center (PK). He is the founder and director of the Oblicua Company, an ensemble dedicated to the repertoire of contemporary music. He is both the founder and conductor of the OMNI program, which broadcasts contemporary music on the National Radio (Classic National) (PK). He teaches in the UBA Arts Degree, composition at the UCA, and Music Theory and Practice at the Conservatorio Superior de Música of the city of Buenos Aires.

Louis Andriessen: *Workers Union* (1975)

Louis Andriessen is a Dutch composer and pianist. He originally studied with his father and Kees van Baaren at the Royal Conservatory of The Hague, before embarking upon two years of study with Italian composer Luciano Berio in Milan and Berlin. Considered one of Europe's most eminent and influential composers, his music combines propulsive energy, economy of material, and distinctive sonorities often dominated by pungent winds and brass, pianos and electric guitars. His early works contain experimentation with contemporary trends including post-war serialism, pastiche, and tape. Andriessen's reaction to what he perceived as the conservatism of much of the Dutch contemporary music scene quickly inspired him to form a radically alternative musical aesthetic of his own. Since the early 1970s he has refused to write for conventional symphony orchestras and has instead opted to write for his own idiosyncratic instrumental combinations: traditional orchestral instruments alongside electric guitars, electric basses, and congas. The music of his later years combines the influences of jazz, American minimalism, Igor Stravinsky, and Claude Vivier. His harmonic writing avoids the consonant modality of minimalism, preferring post-war European dissonance often formed into large blocks of sound. Andriessen's music is anti-Germanic and anti-Romantic, and marks a departure from post-war European serialism. He has also played a role in providing alternatives to traditional performance practice techniques, often specifying forceful, rhythmic articulations, and amplified singing without vibrato.

Director Biography

Considered one of today's foremost interpreters of contemporary music, pianist CRISTINA VALDÉS is known for presenting innovative concerts. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. An avid chamber musician and collaborator, Cristina has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts. Cristina has appeared as a soloist with the Seattle Symphony, Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Valdés holds degrees from the New England Conservatory and SUNY Stony Brook, and is currently an Artist-in Residence at the University of Washington.

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