

compact disc  
M43

2013 **W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

2013-2014

1-22 noncirc CD# 16,785  
presents

Modern Music Ensemble  
"Inverted Space"

7:30 PM <sup>22</sup>  
November ~~24~~ 2013  
Floyd and Delores Jones Playhouse

CD# 16,786

PROGRAM

1 (MA)(S) SACRILEGION D'HORREUR (2004)..... HEINZ HOLLIGER (b. 1939)  
U.S. Premiere <sup>7:25</sup>

*Piccolos*

Daria Binkowski, Colleen McElroy\*, Elizabeth Jolly, Natalie Ham  
Joyce Lee, Mona Sangesland, Sabrina Bounds, Alex Hoelzen

*Tenor Drums*

Mel Voytovich, Deven Inch, Declan Sullivan, Marijke Keyser

2 OCTANDRE (1923)..... <sup>7:15</sup>..... EDGARD VARÈSE (1883-1965)

Colleen McElroy, *flute\**; Bhavani Kotha, *oboe*; David Bissell, *clarinet*;  
Jamael Smith, *bassoon*; Trevor Cosby, *horn*; David Sloan, *trumpet*;  
Rebecca Musselwhite, *trombone\**; Kelsey Mines, *double bass*

Dan McDonald, *conductor*

3 LE MARTEAU SANS MAITRE (1953/1955)..... PIERRE BOULEZ (b. 1925) 21:23

II. *Commentaire I de "bourreaux de solitude"*  
(first commentary on "hangmen of solitude")

III. *"L'artisanat furieux"* ("the furious craftsmanship")

IV. *Commentaire II de "bourreaux de solitude"*  
(second commentary on "hangmen of solitude")

VI. *"Bourreaux de solitude"* ("hangmen of solitude")

Daria Binkowski, *flute*; Luke Fitzpatrick, *violin*; Jeff Bowen, *guitar*;  
Mel Voytovich, *vibraphone*; Deven Inch, *xylorimba\**;  
Chris Trimis, *percussion*; Kristin Lindenmuth, *soprano*  
Yigit Kolat, Phillip Tschopp\*, *conductors*

*L'artisanat furieux*

La roulette rouge au bord du clou  
Et cadaver dans le panier  
Et chevaux de labours dans le fer  
à cheval  
Je rêve la tête sur la pointe de mon  
couteau le Pérou.

*The furious craftsmanship*

The red caravan on the edge of the  
nail  
And corpse in the basket  
And plowhorses in the horseshoe  
I dream the head on the point of my  
knife Peru.

*Bourreaux de solitude*

Le pas s'est éloigné le marcheur  
s'est tu  
Sur le cadran de l'Imitation  
Le Balancier lance sa charge de  
granit réflexe.

*Hangmen of solitude*

The step has gone away, the walker  
has fallen silent.  
On the dial of Imitation  
The Pendulum throws its instinctive  
load of granite.

4 PARAMIRABO (1978)..... CLAUDE VIVIER (1948-1983) 14:51

Daria Binkowski, *flute*; Luke Fitzpatrick, *violin*  
Sonja Myklebust, *cello*; Brooks Tran, *piano*

\*Guest Artists

The University of Washington Modern Music Ensemble (“Inverted Space”) presents works of our time in several concerts each year. Including repertoire from the early to mid-20th century and beyond, the group focuses on small ensemble and chamber orchestra works, performed by both undergraduate and graduate students.

### HOLLIGER

Heinz Holliger is a kind of Renaissance man of the 21st-century. Perhaps most known for his virtuosic oboe playing, Holliger also enjoys a career as a conductor and composer. As an oboist, he has toured throughout the world, performing classic repertory, unearthing 18th-century gems, and expanding both the technique and repertoire for contemporary oboe, through both his own compositions and those written for him. Holliger once said, “My entire relation to music is such that I always try to go to the limits.” This can be said both of his career and his compositions, which explore the limits of both sound and language, integrating challenging extended techniques within his framework of exploring and examining lyrical texts and the lives of poets and artists.

Tonight’s work is a little-known composition for eight piccolos and four tenor drums. This instrumentation immediately conjures an idea of the military life and drum corps, for when else would one hear that many piccolos and percussion instruments together, except to go to war? Holliger quotes the “Dies Irae” throughout the piece, manipulating it through both sound and rhythm (at one point, the piccolos sing and play the theme in unison, distorting the original melody while keeping its contour). This work features many other unique sounds for piccolo: tongue pizzicato, air noise, singing, and even a trumpet buzz into the embouchure hole, a sound that is passed to the percussionists, who take rubber bouncy balls (Superballs) and drag them across the drum head, producing a similar timbre as the piccolos. Listeners may also keep an ear out for the “La Marseillaise,” which is quoted in the aleatoric melee of the final section of the piece.

[Daria Binkowski]

### VARÈSE

Born in 1883 in France, Edgar Varèse was an early pioneer of contemporary music. He lived in Paris, Turin, Berlin, and New York. In Berlin he established a close friendship with the composer Ferruccio Busoni, whose influential book, *Sketch of a New Aesthetic of Music* made a great impression on him. Busoni’s attack on traditional nineteenth-century music aesthetics and his advocacy of a new music, “free...from architectonic acoustics and aesthetic dogmas” found a particularly sympa-

thetic recipient in Varèse, who searched for new means of musical expression through his compositions. Varèse is quoted: "I became a sort of diabolic Parsifal, searching not for the Holy Grail but for the bomb that would make the musical world explode and thereby let in all the sounds, sounds which up to now—and even today—have been called noises." In 1915 Varèse moved to the United States where he enjoyed success initially as a conductor and soon after also as journalist, concert organizer and, from the beginning of the 1920's, as composer. He died in New York in 1965.

The title of *OCTANDRE* (1923) refers to the scoring for eight players as well as to the biology term 'octandrous'—a flower having eight stamens. Divided into three traditionally titled movements labeled according to tempo—*Assez lent*, *Très vif et nerveux*, *Grave-Animé et jubilatoire*, each one opens with a different instrument to announce its particular character—oboe, piccolo, and bassoon, respectively. The piece grows out of the materials stated in these opening bars, with Varèse treating the music as a timbral pool from which he extracts quite unique textures.

[Sonja Myklebust]

#### BOULEZ

*LE MARTEAU SANS MAÎTRE*, after a text by René Char, written for ~~alto, flute, viola, guitar, vibraphone, and percussion.~~ The text is partially sung, partially interpreted through purely instrumental passages.

[Pierre Boulez, via Luke Fitzpatrick]

#### VIVIER

Though *PARAMIRABO* is a work that displays an important stylistic transition in Claude Vivier's output, the piece is somewhat of a fluke—he intended to name it after Paramaribo, the capital of Suriname, but misspelled the title and apparently never even visited the country. Nonetheless, the piece shows a marked change in mood and color amidst his other works, and an exoticism likely resulting from his travels throughout Asia and the Middle East in 1977. The piece begins with ponderous, uniform gestures in the flute and strings, and despite a few rude interruptions by the piano, unfolds as an exploration in color and blend between the four instruments, infused with interesting effects and echoes of Javanese Gamelan. *Paramirabo* represents one of the few light-hearted works that Vivier composed during the time of his journeys abroad, as the pieces following this period are preoccupied with death and isolation, with his final uncompleted work prophetically predicting his own untimely death.

[Brooks Tran]