

Compact Disc

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# School of Music

University of Washington Seattle, Washington

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## MUSIC OF TODAY SERIES

Presents

### TALEA ENSEMBLE

Barry Crawford, <i>flutes</i>	Chris Gross, <i>cello</i>
Arthur Sato, <i>oboe</i>	Jeff Missal, <i>trumpet</i>
Rane Moore, <i>clarinet</i>	Mike Lormand, <i>trombone</i>
Shelley Monroe-Huang, <i>bassoon</i>	David Byrd-Marrow, <i>horn</i>
Yuki Numata Resnick, <i>violin</i>	Steven Beck, <i>piano</i>
Elizabeth Weisser, <i>viola</i>	Alex Lipowski, <i>percussion</i>
Eduardo Leandro, <i>conductor</i>	

April 8, 2013

7:30 PM

Meany Studio Theater

CDI-16.653

#### PROGRAM

- 1 KAV YANKILARI/ECHOES OF TINDER (2013)..... 14:24 YIĞIT KOLAT (b. 1984)
- 2 EF•FLUX ('ef laks) (2013) ..... 7:10 ABBY ARESTY (b. 1982)
- 3 HERMETIC DEFINITION (2013)..... 23:41 JOËL-FRANÇOIS DURAND (b. 1954)  
Rose Whitmore, *organ* / Memmi Ochi, *percussion*

-INTERMISSION-

CD2-16,654

1 TALEA (1986).....15:53..... GÉRARD GRISEY (1946-1998)

2 TETZAHUITL: two scenes from the Aztec book of omens (2012)  
.....12:14..... HUCK HODGE (b. 1977)

ABOUT THE MUSIC:

*KAV YANKILARI/ECHOES OF TINDER*, by YİĞİT KOLAT, is written on the occasion of the twentieth anniversary of the Sivas massacre that took place in the city of Sivas, Turkey, which resulted in the death of thirty-three people, including some of the prominent intellectuals and artists of the country. On July 2, 1993, a mob of Islamic fundamentalists surrounded and set fire to the Hotel Madımak in which the victims, who had gathered for a cultural festival, were staying.

The piece refers to the tragedy in many ways, however, different types of empathic reaction are the core of the musical discourse. The first section of the piece is based on a particular empathic reaction which was experienced by the composer when he heard of the event. Confused by the tangible impact of the tragedy, the composer, who was then a 9-year old kid, tried to make a corporeal connection with the pain that was experienced by the victims: he put his hand above a candle flame, and attempted to endure the pain. The textural contour of the first section addresses such corporeal empathy, displaying a sudden retract after a continuous build of tension.

The next section introduces thirty-three different characters, surrounded by an ever-growing sound wall that is presented by the electronic part. Portraying the tragedy in a linear timeline, the second section is a result of a strict compositional structuring that is based on certain rules. This refers to a rather rational or “cold” empathy, which one feels towards the situations that do not directly affecting her immediate social circles. On the other hand, the *taleae*, the short snippets that cut into the musical fabric create a stark contrast with the structure that encompasses them with their improvisational character. The *taleae* do not portray a process, they provide mental images that bring a glimpse into the emotional turmoil experienced by someone who had much more severely been affected by the tragedy—therefore symbolizing a more intimate kind of empathy.

*EF•FLUX* ('ef laks), by ABBY ARESTY

n.

1. outward flow, as of water.
2. something that flows out; effluence.
3. a passing or lapse of time.
4. a passing away; expiration.

Often, *ef•flux•ion* (i'flakʃən).

[1635–45; < Medieval Latin *effluxus*]

*HERMETIC DEFINITION* by JOËL-FRANÇOIS DURAND is the title of a set of poems by the American poet H.D. (Hilda Doolittle) written in 1960-61, shortly before her death. In these, she combines elements of Greek mythology with daily events in her life, creating a vast reflection on life across times. On a more technical level, the peculiar technique of repetition of poetic images used by H.D. in her poems is mirrored in my musical construction: the work is largely based on a series of four cycles in which a number of musical gestures come back in varied presentations, sometimes almost unchanged and simply absorbed in new environments, sometimes subjected to prolonged reflection and transformations. The four cycles are of different lengths: the second is a compression of the first, and the third a compression of the second, while the last one is longer than the previous one. A natural process of densification therefore occurs in the first three parts, but the compression doesn't affect all the elements in the same way: some of them are also simply repeated without compression, others are compressed or superimposed, while others still don't come back.

*HERMETIC DEFINITION*, is in some ways a departure from my other works, both in surface—it is very slow and quiet throughout—and in some of its technical aspects. The sparseness of sound that characterizes large spans of the work is a reflection of the only expressive indication offered in the score: *Hieratic, sacred*.

The slowness and quietness of the musical flow, perhaps its most obvious characteristics, are essential elements in conveying the sense of mystery and reflection that constituted my original impetus for the work. My vision for this work was not to represent the incommensurable or to express the sacred, but rather to impress in the listener an environment, to open an aural space where that dimension might be experienced. Are these really two different intentions, one might ask? In the final analysis, perhaps not, but my approach dictated a certain type of atmosphere—and indeed certain types of musical techniques—in which I deliberately avoided the use of clear rhetorical figures, as well as any obvious dramatic progression. The work is to be performed throughout in a very quiet dynamic, as if the music was uttered *sotto voce*, in the most intimate manner. There is no resolution to a final discovery, to a revelation of the “incomprehensible,” there is only a journey to be undertaken: it requires to hear the silence as if it were louder than the sound, to hear the sounds simply flowing against the empty backdrop. Perhaps the journey returns in the end to its point of departure. That is a risk worth taking.

*TALEA* by GÉRARD GRISEY

“Talea, in Latin, means cutting. In medieval music this term designates a reiterated rhythmic pattern to which a configuration of pitches called color, likewise reiterated and coinciding or not with the first, is grafted. In the twentieth century we have rediscovered this dissociation between pitches and durations.

The idea of a ‘cutting’ of the initial idea, of putting the various rhythmic structures in phase and out of phase, as well of a structure in two parts in which the second could easily be termed color, have suggested the title of this quintet to me. In Talea I tackle two aspects of musical discourse from which my re-

search on instrumental synthesis, on microphonics and on contiguous transformations had estranged me, that is, speed and contrast. Talea consists of two parts linked together without interruption which express two aspects or, more precisely, two auditory angles of a single phenomenon.

Thus this single gesture (fast, fortissimo, ascending – slow, pianissimo, descending) is presented in the first part by durations of medium length and gradually eroded to the point of leveling off the contrasts. In the second part, it expresses the overall form and the succession of sequences. It is polyphonic in the first part and homophonic in the second.

From the perceptual point of view, the first part seems to me like an inexorable process, a veritable machine for forging the freedom which will emerge in the second part. The course of the latter is in fact pierced by more or less irrational emergences, kinds of recollections from the first part, which gradually assume the color of the new context until they become unrecognizable. These wild flowers, these rank weeds pushing up in the interstices of the machine, grow in importance and then overflow until they give the sections into which they have wormed their way like parasites an entirely unexpected coloration.”

[notes by Gérard Grisey]

*TETZAHUITL, two scenes from the Aztec book of omens, by HUCK HODGE*

- I. *The omen first appeared in the heavens. It was as a column of flame, as a tongue of fire, as the very light of dawn. It rose, piercing the heavens. It was there to the east when it came forth at midnight. To the very midst of the sky, to the very heart of the heavens it stood reaching. Later, it was overcome by the light of the rising sun.*



- II. *A sixth omen: Often was heard a woman going weeping, going crying out. Loudly did she cry out at night. She walked about saying: “¡O hijos míos, ya nos perdimos (O My sons, now we are about to go)!” Sometimes she said: “¿O hijos míos, adónde os llevaré (My sons, where am I to take you)”? ”*



This piece was funded in part by a grant from NewMusic USA.

ABOUT THE ARTISTS:

*A vital part of the New York contemporary-classical scene.— New York Times*

**Talea Ensemble** is committed to promoting new, groundbreaking music through innovative programming thereby communicating the distinctive voices of composers that deserve to be heard. By commissioning and programming these progressive works alongside the established literature of modern and contemporary repertoire, the ensemble creates a dialogue that challenges the boundaries of music and fosters a greater understanding of the works of today. Additionally, the Talea Ensembles wishes to support and advance familiarity with contemporary American works by bringing it to concert halls and venues not only in New York but also abroad. By developing an interactive relationship between the composers, performers and audience, the Talea Ensemble builds an environment of reciprocal inspiration that sparks the imagination of all. Essential to the Talea Ensemble is not only the process of introducing new work to the world of new music, but also introducing new music to the world. As advocates for this canon of music, the Talea Ensemble aims to increase the awareness and understanding of contemporary music through academic residencies, outreach concerts in addition to performances, projects and workshops for broad audiences. The ensemble believes that bringing people of diverse backgrounds to a common place fuels rich discourses of the arts and creativity while creating a platform for a greater understanding of each other.

**Rose Whitmore** is a University of Washington Doctor of Musical Arts student in organ studying with Carole Terry.

**Memmi Ochi**, is a University of Washington Doctor of Musical Arts student in percussion studying with Tom Collier.

## ABOUT THE COMPOSERS:

Composer and sound artist **Abby Aresty** investigates the world through its sounds, creating powerful sonic explorations from even the most mundane objects. Her work crosses paths with diverse disciplines, from collaborations in dance, film, and music, to continuing explorations of breath in music through garment-based biofeedback technology. Her recent work, *Paths II: The Music of Trees*, was featured in an interview with Melissa Block on NPR's *All Things Considered*, and was hailed as 'otherworldly,' and 'sometimes eerie, sometimes transportingly lovely,' by The Seattle Times.

Aresty received her Doctorate from the University of Washington in December 2012. She holds a BMus in music composition from Eastman School of Music and an MMus in music composition from the University of Michigan.

**Joël-François Durand** is Professor of Music at the University of Washington, where he has taught composition, analysis, and theory since 1991. He has been Associate Director of the UW School of Music since 2002. Durand was awarded the Donald E. Petersen Endowed Professorship in 2003.

Durand studied engineering, music education, and piano in Paris, then composition with Brian Ferneyhough in Freiburg im Breisgau, Germany (1981-84). In addition, he attended masterclasses with Ligeti, Berio and Nono.

He left Europe in 1984 to pursue a Ph.D. in Composition (awarded in 1988) at the University of Stony Brook (NY), where he studied with Bülent Arel and Daria Semegen. Durand was awarded a Fulbright Foundation scholarship and received the "Kranichsteiner Musikpreis" from the Darmstadt Internationalen Ferienkurse in 1990.

Durand's music has been commissioned and performed by many leading ensembles and orchestras in Europe, the US, Brazil, and South Korea, including Ensemble Intercontemporain, London Sinfonietta, Contrechamps, Arditti Quartet, ASKO, Nieuw Ensemble, Ensemble Köln, Recherche, musikFabrik, New York Philomusica, Counter)Induction, EarPlay, BBC Symphony Orchestra, Orchestre Philharmonique de Radio France, Deutsches Symphonie Orchester Berlin.

A book on his music, *Joël-François Durand in the Mirror Land*, edited by Jonathan W. Bernard, was released in 2006 by the University of Washington Press in collaboration with *Perspectives of New Music*. He has toured widely as a guest composer and lecturer.

In addition to his activities in music composition, Durand founded a company, Durand Tonearms LLC, in 2009 to produce high-end tonearms for phonograph, which have been received to great acclaim by the audiophile community. One of these tonearms includes an invention to adjust the angle of the stylus on the record while playing that is the subject of a patent application filed by the C4C, UW. In 2010, Durand was named a UW Entrepreneurial Fellow in recognition for development and production of the Talea(TM) tonearm.

**Gérard Grisey** was born in Belfort on June 17th, 1946. He studied at the Trossingen Conservatory in Germany from 1963 to 1965 before entering the Conser-

vatoire National Supérieur de Musique in Paris. Here he won prizes for piano accompaniment, harmony, counterpoint, fugue and composition (Olivier Messiaen's class from 1968 to 1972). During this period, he also attended Henri Dutilleux's classes at the Ecole Normale de Musique (1968), as well as summer schools at the Accademia Chigiana in Siena (1969), and in Darmstadt with Ligeti, Stockhausen and Xenakis in 1972.

He was granted a scholarship by the Villa Medici in Rome from 1972 to 1974, and in 1973 founded a group called L'Itinéraire with Tristan Murail, Roger Tessier and Michael Levinas, later to be joined by Hugues Dufourt. In 1974-75, he studied acoustics with Emile Leipp at the Paris VI University, and in 1980 became a trainee at the I.R.C.A.M. In the same year he went to Berlin as a guest of the DAAD (Deutscher Akademischer Austausch Dienst), and afterwards left for Berkeley, where he was appointed professor of theory and composition at the University of California (1982-1986). After returning to Europe, he taught composition at the Conservatoire National Supérieur de Musique in Paris since 1987, and held numerous composition seminars in France (Centre Acanthes, Lyon, Paris) and abroad (Darmstadt, Freiburg, Milan, Reggio Emilia, Oslo, Helsinki, Malmö, Göteborg, Los Angeles, Stanford, London, Moscow, Madrid, etc.)

**Huck Hodge** writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. His output is diverse and comprises a wide range of symphonic, chamber and multimedia works.

Hailed by the *New York Times* for his "harmonically fresh work...full of both sparkle and thunder" and his "alternatively abrasive and sweetly meditative" sonic excursions, his music has been praised internationally for its "dramatic strength and the superb combination of theory and intuition" (*Het Parool*, Amsterdam) and its original timbres that evoke "arctic spheres of glimmering bell-like reverberation" (*NRC Handelsblad*, Amsterdam).

In a review of *Parallaxes* for chamber orchestra, the Swedish magazine *Nutida Musik* writes, "*Parallaxes* is a dynamically expressive piece, which moves from a delicate treatment of timbre in string harmonics to a florid and powerful, virtuosic and complex sonic environment with seamlessly elegant passages between a variety of harmonic spaces".

In a citation of distinction, the American Academy of Arts and Letters states, "Huck Hodge brings a European sensibility to his northwestern American heritage to forge a pioneering musical language rich in poetic resonance." "He achieves brilliant and sumptuous effects by means of virtuosic instrumental techniques that fuse harmony, tone color and texture into an inseparable whole."

Hodge is the winner of numerous international awards including the Rome Prize, the Gaudeamus International Composition Prize, a Guggenheim Fellowship, the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, the Aaron Copland Fellowship from the Bogliasco Foundation as well as awards from ASCAP, NewMusic USA and the Franco Donatoni International Composition Competition. Among his many commissions are those from

Music at the Anthology, the American Composers Forum, *Musik der Jahrhunderte*, *Muziek Centrum Nederland* and the American Academy in Rome.

His music has been the subject of numerous international radio broadcasts and is regularly performed at major festivals throughout the world (ISCM, *Nuova Consonanza*, *Gaudeamus Muziekweek*, *MaerzMusik*, *Laboratoire Instrumental Européen*, MATA Festival, etc.). He has had performances of his work at Carnegie Hall and Lincoln Center and his recent collaborations include those with members of Ensemble Modern (Frankfurt) and the Berlin Philharmonic, the ASKO|Schönberg Ensemble (Amsterdam), the Divertimento Ensemble (Milan), *l'Ensemble Aleph* (Paris), the Berlin Philharmonic's Scharoun Ensemble, the JACK Quartet and the Talea Ensemble (New York). His music is licensed and distributed by Alexander Street Press.

Hodge received his MA and DMA from Columbia University, where he studied Composition with Tristan Murail and Fred Lerdahl. Prior to this he studied Music Theory and Computer Music at the Musikhochschule Stuttgart, where his teachers included Georg Wötzer and Marco Stroppa. During this time, his studies were supported with funding from the Andrew W. Mellon Foundation and the *Deutscher Akademischer Austauschdienst* (DAAD). He is currently Assistant Professor in Composition at the University of Washington.

A native of Ankara, Turkey, **Yiğit Kolat** holds BA and MA degrees from Hacettepe University State Conservatory in Turkey. He received his MMus in Composition in 2008 from the University of Memphis, where he studied composition with Kamran Ince, John Baur and Hasan Uçarsu. Kolat is the youngest recipient of First Prize in the *Dr. Nejat F. Eczacıbaşı Composition Contest* (2008), the most prestigious composition award in his native country. Other prizes include *The Tennessee Music Teachers Association Composer of the Year Award* (2009) and *Greater Memphis Music Teachers Association Composer of the Year Award* (2009). In January 2012, he has been awarded with a Second Prize in the *7ème Concours International de Composition Henri Dutilleux*, chaired by H. Dutilleux.

His works have been performed by some of the leading artists and ensembles, including the *Solistes de L'Orchestre de Tours* (France), *The Black Pencil Ensemble* (The Netherlands), *The Argento New Music Project* (Columbia University), *The Duo Mares* (Netherlands), *The Athelas Ensemble* (Denmark), the *Presidential Symphony Orchestra of Turkey*, Peter Sheppard-Skaerved and Aaron Shorr, (Royal Academy of Music) and Donatienne Michel-Dansac (France).

Kolat is currently pursuing his DMA at the University of Washington, studying with Joël-François Durand.

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