

Compact disc
ML3
2015
1-29



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2014-2015

noncirc cds # 17,104-17,105
presents

The Modern Ensemble / Inverted Space

January 29, 2015, 7:30 PM

Floyd & Delores Jones Playhouse Theatre

CD1 - # 17,106

PROGRAM

1 welcome, Daria Binkowski

2 KREUZSPIEL (1951).....10:00.....KARLHEINZ STOCKHAUSEN (1928-2007)

Bhavani Kotha, *oboe*
Alexander Tu, *bass clarinet*
Isaac Anderson, *percussion*
Declan Sullivan, *percussion*
Tai Taitano, *percussion*
Casey Cross, *piano*
Tigran Arakelyan, *conductor*

3 DREAM SEQUENCE (IMAGES II) (1976).....20:16.....GEORGE CRUMB (b. 1929)

Luke Fitzpatrick, *violin*
Melissa Kersch, *cello*
Brooks Tran, *piano*
Declan Sullivan, *percussion*
Isaac Anderson, *glass harmonica*
Tai Taitano, *glass harmonica*

CD2 - # 17,107

INTERMISSION

1 NO COMMENT FROM THE GREY ROOM (2012).....16:44.....JACOB SUNDSTROM (b. 1988)

Luke Fitzpatrick, *violin*
Sol Im, *violin*
Alessandra Barrett, *viola*
Sonja Myklebust, *cello*

2 QUINTET for piano and strings (1972-1976).....28:21.....ALFRED SCHNITTKE (1934-1998)

Luke Fitzpatrick, *violin*
Sol Im, *violin*
Alessandra Barrett, *viola*
Sonja Myklebust, *cello*
Brooks Tran, *piano*

Special thanks to the University of Washington School of Music and the Center for Digital Arts and Experimental Media (DXARTS) for their support of this concert.

KREUZSPIEL (CROSS-PLAY)

KARLHEINZ STOCKHAUSEN was 23 years old when he composed this piece and conducted its premiere performance (Darmstadt, 1952), which ended in a scandal, customary for his pointillist premiers. *KREUZSPIEL* is about ten minutes in duration and is scored for oboe, bass clarinet, piano, and percussion. The work has three sections in which Stockhausen applies highly audible gestural structures, the details of which (duration, pitch, intensity/dynamics) are determined by serial procedures. There is an important spatial aspect to Stockhausen's music as well. In the instructions for *KREUZSPIEL* Stockhausen writes a detailed layout of the stage set-up. When his music is performed live, the listener often can experience diagonal, rotational or even vertical and spiral movements of sound. In Stockhausen's music the location of sound in space is as important as the pitch, dynamics, timbre etc.

KREUZSPIEL was influenced by two works Stockhausen heard at Darmstadt in the summer of 1951: Olivier Messiaen's *Mode de valeurs et d'intensités* from *Quatre études de rythme* for piano (1949-50) and Karel Goeyvaerts' *Sonata for Two Pianos* (1950-51). Messiaen's work is today recognized as a prototype of serialism and pointillist music, in which each note has dynamic, articulative, and registral properties assigned to it without direct relation to adjacent notes.

—Sonja Myklebust

GEORGE CRUMB: *DREAM SEQUENCE (IMAGES II)*

"Poised, timeless, 'breathing': as an afternoon in late summer."

—Brooks Tran

NO COMMENT FROM THE GREY ROOM

...homogenous to a *Word* poem, content **assigned** *Books through resistance* from a **subjected** world. *Gothenburg Sweden* was **rearranged**, *Kid*, Experience *Heavy Metal falling immediately* — recommended estimate from respective *Willy*: heterogenous *burning* — Use **fragmented** analysis of the single *Return: He based short music in the head. shithouse nations; Studio beam; impossible materials* — *Uranian Burroughs' message: ride lines destroyed.*

message:

Fourier: *decimated*

Installations: *decimated*

Grey Room: *decimated*

Orgasm: *decimated*

tourists: *decimated*

(experience with junk is recommended, but not required)

—JACOB SUNDSTROM

ALFRED SCHNITTKE (1934-1998) became known for his rampant use of quotation and wild stylistic allusion. This technique, known as polystylism, carried Schnittke from his early use of it in the 1st and 2nd Violin Sonatas up through the 3rd String Quartet. The 1970s brought about a different type of music for Schnittke - following his mother's death in 1972, Schnittke would spend four years composing his *PIANO QUINTET*, which would mark a drastically different compositional style.

The *PIANO QUINTET* offers a unique departure from Schnittke's previous music. Much of the quintet is quiet and reserved, although remnants of the past remain. The second movement utilizes a waltz theme to recollect this past. The fourth movement opens with pitches that represent monograms of the names of the four Borodin String Quartet members, who premiered the work. In the end, the piece recalls all the themes presented throughout the quintet in the final movement while the piano repeats a simple melody. The melody sounds as though it could have been played in a music box. This haunting juxtaposition invokes what it means to truly look into the past and recollect a profound loss.

Violinist and longtime collaborator Mark Lubotsky described a very enthusiastic audience response to a performance of this piece in the 1990s. Responding to this, the group, which included Schnittke's wife, Irina, played the last movement again as an encore. Following the performance, Schnittke asked, "Why did you do that? There's no need for any encores at all. And in this music least of all: people die only once, you know."

—Luke Fitzpatrick