

MUSIC OF TODAY
SERIES

Presents

UW MODERN
ENSEMBLE

7:30 PM
May 19, 2014
Meany Theater

PROGRAM

STRING QUARTET (2014)JEFF BOWEN (b. 1987)

Luke Fitzpatrick & Sol Im, *violin*
Gwen Franz, *viola* / Christian Selig, *cello*

SAXOPHONE QUARTET, Op. 22 (1928-1930).....ANTON WEBERN
(1883-1945)

Greg Sinibaldi, *saxophone* / David Bissell, *clarinet*
Luke Fitzpatrick, *violin* / Brooks Tran, *piano*

ZOLPIDEM (2014)ANNA STACHURSKA (b. 1987)

Luke Fitzpatrick & Sol Im, *violin*
Gwen Franz, *viola* / Christian Selig, *cello*

INTERMISSION

AVE (1987)..... FRANCO DONATONI (1927-2000)

Daria Binkowski, *piccolo* / Melanie Voytovich, *glockenspiel*
Kay Yeh, *celeste*

FALSE RELATIONSHIPS AND THE EXTENDED ENDING (1968)
.....MORTON FELDMAN (1926-1987)

Luke Fitzpatrick, *violin* / Caroline Harbitz, *trombone*
Alec Duggan, *cello* / Tai Taitano, *chimes*
Brooks Tran, Pei-Jung Huang & Josh Archibald-Seiffer, *piano*

In this *STRING QUARTET*, the initial musical idea—a short melodic line—is re-interpreted as a spatial curve, presented through several distinct levels of scale and perspective simultaneously. The unfolding of the piece, then, does not involve the evolution of a clearly stated idea through subsequent variations, but moves among fragments of essentially related materials, gradually revealing a central presence.

—JEFF BOWEN

“Amazing similarity to certain basic human utterances of an indecent nature,” wrote one critic after the 1930 premiere of ANTON WEBERN’s *QUARTET FOR VIOLIN, CLARINET, TENOR SAXOPHONE, AND PIANO*. Webern himself described the form of the work as “scatty.” Nonetheless, the piece is an important work for Webern; it his only work—and possibly the only work in the western classical canon—that uses this instrumentation, and though it was not exactly well received by the public, his fellow contemporaries of the Second Viennese School loved it. Berg called it a “miracle” with great “originality,” and Schoenberg echoed this sentiment, deeming it “fabulous.” The quartet was originally conceived in 1928 as a three-movement “concerto for violin, clarinet horn, piano, and string orchestra—in the spirit of some of Bach’s Brandenburg concertos,” but by 1929, Webern has reduced the length to two movements and altered the instrumentation. The work is well deserving of Berg’s praise, displaying great originality and a balance of simplicity and complexity; Webern maintains his brand of minute organization, but also achieves freedom through his splintering of motives and musings with old Viennese dance rhythms. As previously stated, the instrumentation is highly unique, and Webern’s orchestration in the ensemble makes the piece a masterful study of color in serial music.

—Brooks Tran

One of FRANCO DONATONI’s earliest influences was the music of Béla Bartók. One can possibly imagine a link to Bartók’s *Music for Strings, Percussion and Celeste* in tonight’s later work, *AVE*. Unlike the Bartók, Donatoni relies wholly on upper-register instruments,

combining the forces of the piccolo, glockenspiel and celeste to create a kind of star-music, that is both intricate and playful. Donatoni offsets the cascading lines in the glockenspiel and celeste by a sixteenth note with each iteration of the opening line, using the piccolo as the sustaining “bass” instrument of the ensemble. Never aggressive, Donatoni’s work evokes a demented children’s song on a small toy piano...complete with pointed, rhythmic creatures and the bright landscape of the running notes, perhaps as stream flowing through the mountains.

—Daria Binkowski

MORTON FELDMAN’S *FALSE RELATIONSHIPS AND THE EXTENDED ENDING* (1968) is a piece that explores the various (missed) connections that occur by separating two musical groups in the same space. Group 1 (piano, violin and trombone) and Group 2 (cello, 2 pianos and chimes) both occupy the stage but play independently from one another. The result is the occasional alignment, both rhythmically and harmonically, inside of Feldman’s characteristically slow developing textures.

—Luke Fitzpatrick

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