

this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night... May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her; and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

[James Agee]

2000-2001 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- December 1, Baroque Ensemble. 8 PM, Brechemin Auditorium.
- December 3, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium. *Free*
- December 3, Vocal Jazz Concert. 8 PM, Brechemin Auditorium.
- December 4, University Chorale: 'Soli Deo Gloria (A Seasonal Celebration)' 7:30 PM, Meany Theater.
- December 4, Composers Workshop. 7:30 PM, Brechemin Auditorium. *Free*.
- December 4, Percussion Ensemble. 7:30 PM, Meany Studio Theater.
- December 5, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- December 5, University Symphony. 7:30 PM, Meany Theater.
- December 6, Guest Artist Lecture: Igor Kipnis. 7:30 PM, Brechemin Auditorium. *Free*.
- December 6, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- December 7, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium. *Free*.
- December 8, Viola Studio Recital. 8:00 PM, Brechemin Auditorium. *Free*.
- December 9, Computer Music Concert. 8:00 PM, Brechemin Auditorium. *Free*.
- January 12, Seattle Opera Preview: Britten, 'Billy Budd.' 1:30 PM, Brechemin Auditorium. *Free*.
- January 18, Faculty Artist Recital: Rebecca Henderson, oboe, and School of Music colleagues. 7:30 PM, Meany Theater.
- January 20, Guest Artist Master Class: Thomas Martin, double bass. 4:00 PM, Brechemin Auditorium. *Free*.
- January 21, Barry Lieberman & Friends. 2:00 PM, Brechemin Auditorium.
- January 22, Voice Division Recital. 7:30 PM, Brechemin Auditorium. *Free*.
- January 23, UW Opera Benefit Concert. 7:30 PM, Meany Theater.
- January 29, Guest Artist Recital: Timothy Smith, piano. 7:30 PM, Brechemin Auditorium.
- February 1, University Symphony. 7:30 PM, Meany Theater.
- February 6, 'Placing Sounds, Sounding Places.' Collaboration of the School of Music and the Geography Department. 7:30 PM, Meany Theater.

University of Washington
2000-2001

C67
2000
School of Music
11-30

DAF 13,823
CD 13,824
13,825

presents

THE CONTEMPORARY GROUP

Joël-François Durand, *director*

November 30, 2000

7:30 PM

Meany Theater

CD 13,824

— PROGRAM —

- 1 3 MÉLODIES, FOR VOICE AND PIANO (1930).....(6:20)..... OLIVIER MESSIAEN (1908-1992)
- I. Pourquoi?
 - II. Le Sourire
 - III. La Fiancée perdue

Debby Penberthy, *soprano* / Chia-shan Yang, *piano*

- 2 DUO FOR FLUTE AND OBOE, op.13 (1945).....(9:09)..... ALBERTO GINASTERA (1916-1983)
- I. Sonata
 - II. Pastorale
 - III. Fuga

Lucas Robatto, *flute* / Sarah Bahauddin, *oboe*

- 3 TWINNING, FOR VIOLIN AND PIANO (1994).....(13:06)..... RICHARD FESTINGER (b. 1948)
- Allegro energico
 - Adagio
 - Presto sfrenato

Hsuan Lee, *violin* / Ruby Chou, *piano*

- 4 AU-DELÀ, CINQ ETUDES POUR PICCOLO, (8:06)..... JOËL-FRANÇOIS DURAND (b. 1954)
- I. Fragile
 - II. Joyeux, dansant (joyous, dancing)
 - III. Recueilli (collected)
 - IV. Détendu (relaxed)
 - V. Volubile

Lucas Robatto, *piccolo*

— INTERMISSION —

CD 13,825

(8'08)

1 PEGA ESSA NEGA E CHERA, FOR FLUTE AND PIANO (1991)..... PAULO COSTA LIMA (b. 1954)

Lucas Robatto, *flute* / Jensina Byington, *piano*

2 UNRAVELING, FOR BRASS AND PERCUSSION (2000) [premiere]JUSTIN MELLAND

I. with passion
II. out of nothing...
III. with elegance

(13:25) (b. 1976)

Miho Takekawa: *marimba*

Jim Schafer: *Percussion 1:*
(congas, maracas)

Christian Krehbiel: *Percussion 2:*
(timbales, vibra slap, wood block,
suspended cymbal)

Lily Yeh: *bass drum, gong,*
rain stick

Conney Lin: *timpani*

Tyson Sterne: *Bb trumpet 1*

Eri Inoue: *Bb trumpet 2*

Peter Ormsby: *Tenor Trombone*

Chad Kirby: *Bass Trombone*

Justin Melland: *conductor*

3 KNOXVILLE: SUMMER OF 1915, FOR VOICE AND ORCHESTRA Samuel Barber (1947, revised 1950) [Words by James Agee] (15:48) (1910-1981)

SOPRANO
Nicole Blackmer

VIOLA
Colin Todd
Brianna Atwell
Mary Carson

OBOE/ENGLISH HORN
Yuh-Pey Lin

VIOLIN I
Adina Plesa
Hsuan Lee
Nicolas Addington
Carolyn Willis
Laura Macbeth

VIOLONCELLO
Josh Mikus-Mahoney
Tricia Barry
Liz Petersen

CLARINET
Michael Byerly

VIOLIN II
Evelyn Gottlieb
Monica Boros
Sarah Shore
Richard Tarbill
Amy Chen

BASS
Josh Hollingsworth
Scott Teske

BASSOON
Dustin Seay

HORN
Emily Reppun
Erika Bramwell

FLUTE/PICCOLO
Dane Andersen

TRUMPET
Eileen Bedlington

HARP
Pamela Vokolek

Jonathan Pasternak, *conductor*

This performance is dedicated to the memory of Barbara Iris Pasternak
(November 30, 1933 - September 3, 2000)

OLIVIER MESSIAEN, 3 MELODIES [transl. Roger Evans]

I. Pourquoi?

Paroles de Olivier Messiaen

Pourquoi les oiseaux de l'air,

Pourquoi les reflets de l'eau,

Pourquoi les nuages du ciel,

Pourquoi?

Pourquoi les feuilles de l'Automne,

Pourquoi les roses de l'Eté,

Pourquoi les chansons du Printemps,

Pourquoi?

Pourquoi n'ont-ils pour moi de

charmes,

Pourquoi? Ah! Pourquoi?

1. Why?

Text by Olivier Messiaen

Why don't the birds of the air,

Why don't the glimmers of the water,

Why don't the clouds of the sky,

Why?

Why don't the leaves of the autumn,

Why don't the roses of the summer,

Why don't the songs of spring,

Why?

Why don't they have charms for
me,

Why? Oh! Why?

II. Le Sourire

Paroles de Cécile Sauvage

Certain mot murmuré

Par vous est un baiser

Intime et prolongé

Comme un baiser sur l'âme.

Ma bouche veut sourire

Et mon sourire tremble.

2. The Smile

Text from Cécile Sauvage

A certain word murmured

By you is a kiss,

Intimate and prolonged,

Like a kiss upon the soul.

My mouth wants to smile,

And my smile trembles.

III. La Fiancée perdue

Paroles de Olivier Messiaen

C'est la douce fiancée.

C'est l'ange de la bonté,

C'est un après-midi ensoleillé.

C'est le vent sur les fleurs.

C'est un sourire pur comme

un coeur d'enfant,

C'est un grand lys blanc

Comme une aile, très haut dans

une coupe d'or!

O Jésus, bénissez-la! Elle!

Donnez-lui votre grâce puissante!

Qu'elle ignore la souffrance,

les larmes!

donnez-lui le repos, Jésus!

III. The lost fiancée

Text by Olivier Messiaen

It's the sweet fiancée,

It's the angel of goodness,

It's a sunny afternoon.

It's the wind upon the flowers.

It's a pure smile like

a child's heart,

It's a great white lily

like a wing, very high in

a gold bowl!

O Jesus, bless her!

Give her your mighty grace!

May she be unaware of suffering,

tears!

give her tranquility, Jesus!

MESSIAEN might have intended the *Trois Mélodies* as a remembrance of her mother Cécile Sauvage, for she had died in 1927, too soon to see the flowering of the artistic gifts she had predicted for her son. In the first song, "Pourquoi?," the singer asks why the delights of nature have lost their appeal for her. The Sauvage setting, "Le Sourire," is a pianissimo expression of love's tender fragility, breathed by the singer over diminished-seventh harmony. Then "La fiancée perdue" joyfully exults in the pleasures of the beloved, which are the pleasures of nature (the Song of Songs will be a repeated poetic influence on Messiaen), before moving inwards from E major to D major for a final prayer that she may rest.

[after Paul Griffiths]

RICHARD FESTINGER, *TWINNING*

Twining, for violin and piano, was commissioned in 1994 by the California Association of Professional Music Teachers. The premiere performance took place on January 27, 1995 in San Francisco, with Fred Lifszitz, violin and Karen Rosenak, piano. *Twining* was subsequently named second place winner of the Music Teachers National Association's annual Composers Competition.

Although the title merely reflects the equality of the two instrumental parts, there is also something akin to the growth of "twinned" crystals in the way much of the piece proceeds—the violin and piano beginning from unison pitches, then branching out into their own trajectories of growth. Counterpoint, pungent harmonies and jazzy syncopations abound in the syncopated, mercurial and terse first movement. In contrast, the contemplative mood of the middle adagio creates a feeling of suspension, which is finally broken by the opening energy of the final presto. This last movement is cast in the form of a rondo; in the course of it, music from the first movement makes its appearance twice as the outcome of episodic developments, inevitably bringing about the return of the rondo theme.

Richard Festinger studied composition and conducting at the University of California at Berkeley under Andrew Imbrie, earning a Ph.D. degree in composition in 1983. Before turning to composing, he led his own groups as a jazz performer. In 1978-80 he studied in Paris as recipient of the George Ladd Prize. Since 1985 he has been a research affiliate at Stanford University's Center for Computer Research in Music and Acoustics. He is a founder and director of Earplay, a nationally acclaimed contemporary music ensemble based in San Francisco. He has taught at the University of California and Dartmouth College, and is currently a member of the composition faculty at San Francisco State University.

Richard Festinger's music has been performed in the United States, Europe and Asia. His works have been commissioned by Parnassus, Earplay, the San Francisco Contemporary Music Players, the New York New Music Ensemble, the Alexander String Quartet, the University of California, the Left Coast Ensemble, the City Winds, and Alter-Ego. He has received recent awards from the Jerome Foundation, the Fromm Foundation at Harvard University, the Serge Koussevitzky Music Foundation in the Library of Congress, and the Alice M. Ditson Fund at Columbia University, and in 1993 he received the Walter Hinrichsen Award from the American Academy of Arts and Letters.

ALBERTO GINASTERA, *DUO FOR FLUTE AND OBOE*

Alberto Ginastera was born in Buenos Aires in 1916. He began his music studies at a very early age. When he was 12 he entered the Williams Conservatory. In 1934 he got his first award from "El Unisono" Association. Many important awards followed throughout his life, such as "Argentine School Song" Award, four national prizes, three municipal prizes, Bicentennial Cinzano Award, National Fund for the Arts Annual Award, etc.

In 1942 Ginastera received a grant from the Guggenheim Foundation to visit the United States, but he postponed his trip until 1945. This journey was to highly influence his future works. On his return to Buenos Aires he and other Argentine composers founded the Composers' League. He also founded the La Plata Music and Performing Arts Conservatory and the Latin American Center for Advanced Music Studies at the Di Tella Institute, in Buenos Aires.

As to his numerous academic activities, he was a Member of the Conseil International de la Musique (UNESCO), Member of the National Academy of Fine Arts in Argentina, Honorary Member of the American Academy of Arts and Sciences, Honorary Member of the School of Music Sciences and Arts (Chile National University), Member of the Chilean Composers Association, and Honorary Member of the Brazilian Music Academy. He

was the Dean and Honorary Professor at the School of Music Sciences and Arts and Professor at the La Plata University. In 1968 Yale University awarded him an honorary doctorate.

Ginastera is the foremost representative of musical nationalism. His oeuvre covers all music genres. He composed three operas, five ballets, orchestra works, one harp concerto, two piano concertos, two cello concertos, one violin concerto, two choir works, cantatas, works for piano, voice, organ, flute, guitar, and chamber music. He also composed music for the theater and for eleven movies.

As to Ginastera's style, his oeuvre can be divided into three periods that he called Objective Nationalism, Subjective Nationalism, and Neo-Expressionism. His early works belong to the first period. Ginastera uses Argentine folk and popular elements and introduces them in a straight forward manner. He is also influenced by Stravinsky and, in a lesser degree, by Bartók and Falla. From 1948 on, the time of his stay in the U.S., he starts to use more advanced composing techniques. He naturally turns to Subjective Nationalism, with no revolutionary positions. He does away with popular traditional elements, although he continues to use them mainly for symbolic purposes. Melody is still important, as well and contrasts between tension and relaxation. The most important works belonging to this period are *Pampeana No. 3* for orchestra and his Piano Sonata No. 1, one of the staples in the repertoire of today's pianists. His Neo-Expressionist period starts approximately in 1958. In Ginastera's own words, "There are no more folk melodic or rhythmic cells, nor is there any symbolism. There are, however, constant Argentine elements, such as strong, obsessive rhythms, meditative adagios suggesting the quietness of the Pampas; magic, mysterious sounds reminding the cryptic nature of the country. Several important works belong to this period, such as his much criticized opera *Bombarzo*, his *Popul Vuh* for orchestra, and his Concerto No. 2 for Cello and orchestra.

[Elena Dabul]

JOËL-FRANÇOIS DURAND: *AU-DELÀ, CINQ ETUDES POUR PICCOLO*

Au-delà ("Beyond" in French) is a set of five pieces for piccolo written in memory of the brother of my publisher in Paris, who died in 1997. In these five musical images, I wanted to evoke not so much the sorrow and grief which accompany the departure, but rather sensations of what lies "beyond" this passage. Thus, while some of these pieces have a rather collected and reflective character, others are more extraverted, dynamic, even joyful. The instrument itself, the piccolo, evoked for me a sense of reaching into higher spheres, beyond the materiality of life.

Born in Orléans, France, Durand studied mathematics, piano and musicology in Paris, then composition with Brian Ferneyhough in Freiburg, Germany. He obtained his Ph.D. in composition at the University of New York, Stony Brook, NY where he studied with Bülent Arel and Daria Semegen. He has received scholarships (DAAD, Fulbright), and international prizes, including the Kranichsteiner Musikpreis from the Summer Courses in Darmstadt, Germany, in 1990. He has been teaching composition and theory at the University of Washington since 1991, where he is currently Associate Professor.

Durand is regularly invited to lecture on his music and give Masterclasses in composition in major music schools and festivals throughout Europe, including at the Centre de la Voix in Royaumont, France where he was co-director of the composition course in September 1993, at the Royal Academy for Music in London, UK, at the Civica Scuola di Musica in Milan, Italy, at the Summer Courses in Darmstadt, at the VIII. Internationaler Meisterkurs für Komposition des Brandenburgischen Colloquiums für Neue Musik, Rheinsberg, Germany. In the Fall 1994, he was Visiting Assistant Professor in Composition at the UCSD in San Diego.

His music has been performed throughout Europe as well as in the US, Brazil and in South Korea. He has received numerous commissions from European institutions, including the Ensemble Intercontemporain (Paris), the French Ministry of Culture, the I.R.C.A.M. (Paris), the Ensemble Contrechamps (Geneva), the European Community Youth Orchestra (London), the Strasbourg Festival Musica. He is currently working on a work for large orchestra commissioned by the French Radio. A CD of his music is available under the label Auvidis-Montaigne.

PAULO COSTA LIMA, *PEGA ESSA NEGA E CHERA*

Paulo Costa Lima (b. 1954, Salvador, Bahia) belongs to a later generation of the so-called *Grupo de Compositores da Bahia* (Group of Composers of Bahia) that was formed in 1966, with the basic assertion that it was "mainly against all and every asserted principle". Thirty years later, Costa Lima continues to admire and adhere to this anti-canon, which must be understood in the context of the various musical manifestos launched in Brazil since the 1950's and in light of an unmistakably Bahian anarchical taste. His recent interests include the theory of rhythm (compositional applications of rhythmic patterns of Bahia's *candomblé*), music and psychoanalysis, and the teaching of composition.

Lima is considered one of the most talented composers of his generation. From 1969 to 1973 he took his undergraduate studies in composition, theory and analysis, and cello at the school of music of the Federal University of Bahia (UFBA). He then studied composition at the University of Illinois at Urbana-Champaign (BA 1977), where his main teachers were Herbert Brün and Ben Johnston. At the same institution he received his MSc in music education (1978), studying with Charles Leonard and Richard Cowell. In 1995 he began to study for a doctoral degree in education at UFBA and a doctorate in arts at the University of São Paulo, [both already concluded]. Since 1979 he has been teaching theory and composition at the UFBA School of Music. He was director of the school of music of UFBA (1988-92) and vice-rector for continuing education at UFBA (1996-8). Between 1976 and 1997 he produced 53 compositions, mostly for solo instruments and various chamber combinations, and also a few choral and orchestral works, and two electronic pieces, all in eclectic styles in which local folk and popular inspiration are combined (at times in a humorous fashion) with modern, experimental techniques. His music has been widely performed in Brazil, Argentina, Venezuela, Europe and the USA. He has received numerous commissions and fellowships, and won various composition prizes. He has also written prolifically on analytical issues, the compositional process, and music and psychoanalysis.

JUSTIN MELLAND: *UNRAVELING*

Unraveling was composed during the summer of 2000. The ensemble was created specifically for the piece and was designed to maximize a range of energy encompassing the maniacally hyperactive, ethereal and scattered, and sensually rhythmic qualities of all the instruments involved.

Justin Melland is an undergraduate composition student at the University of Washington. He has written a piece for wind quartet and piano that was premiered at the Seattle Art Museum in the summer of 2000, and other works include a piece for piano and brass; soprano, oboe, bassoon, and percussion; and large chamber ensemble. He is very passionate about combining heavily percussion based sounds with the chamber and solo services of the rest of the orchestral and wind instrument groups, and to custom fit each ensemble to achieve the effect which is appropriate to the piece at hand. He has an enthusiastic interest in commissions from players and ensembles, which give him the ability to custom fit his musical language to the players abilities. He has studied with Ken Benshoof, and is currently in the studio of Joël-François Durand. In addition to his compositional work, he is also studying the piano with Patricia Michaelian, and he plays

the saxophone for fun in the University of Washington Concert Band. Comments or Questions can be directed to Eltoro Music: eltoro@u.washington.edu

SAMUEL BARBER, *KNOXVILLE: SUMMER OF 1915*

Barber, from a genteel New England background (he was born in West Chester, Pennsylvania) was given every encouragement to become a composer. His early successes were due to his precocious talents, but he was also extremely fortunate in the extent to which his composing aspirations matched the tastes of drawing rooms, concert halls and opera houses for which he wrote: the very European-dominated musical world from which his contemporary Aaron Copland, on the other hand, was trying to escape. James Agee's prose poem *Knoxville, Summer of 1915*, part of which Barber set in 1947, conjures up a childhood similar to the composer's own even in certain biographical details: like Agee, Barber had a sympathetic uncle and a musical aunt. His close empathy with this contented world, finally disturbed only by the author's doubts about his inner identity, is surely the reason *Knoxville* is probably Barber's greatest work.

[after Keith Potter]

The text is adapted from an autobiographical fragment by James Agee which first appeared in *The Partisan Review*, and was later incorporated into his book, *A Death in the Family*.

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

... It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a load auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping; belling; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint, stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the backyard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me... By some chance, here they are all on