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School of Music

University of Washington Seattle, Washington

MUSIC OF TODAY SERIES

Presents

THE 21ST-CENTURY PIANO

with

Cristina Valdés, *piano*

7:30 PM
February 26, 2013
Meany Theater

CD #16,632

PROGRAM

1 - remarks

- 2 TRANSFIGURED ETUDES 13:33 HUCK HODGE (b. 1977)
World premiere, revised version

- I. Distant, like a gathering storm
- II. Interlude I (echoes...)
- III. après l'Ange du foyer
- IV. Interlude II (...phantoms)
- V. Omen, unscroll a canon war!

- 3 LA MANDRAGORE 9:09 TRISTAN MURAIL (b. 1947)

- ~~4 TOMBEAU DE MESSIAEN 8:40 JONATHAN HARVEY (1939-2012)~~
~~for piano and CD~~

INTERMISSION

- 5 THE MECHANICS OF ESCAPEMENT 14:57 NATHAN DAVIS (b. 1973)
 for toy piano and clock chimes
West coast premiere

- 6 A LITTLE MUSIC for two pianos 17:19 RICHARD KARPEN (b. 1957)
World premiere

Richard Karpen, piano

About the music

TRANSFIGURED ETUDES were written for the 2010 ISCM World New Music Festival. Composers typically spend months or even years writing a new work. The idea of this project was to see what would come about if composers were limited to just one day in which to create a work. There was something very appealing in composing these short bursts, and the individual movements became a sort of musical journal between other projects. The pieces are transfigurations (in every sense of the word) of particular icons of the keyboard repertoire (24 June — Chopin, 27 June — Louis Couperin, 4 October — Nancarrow (with a fair dose of Liszt, Chopin, Carter and the Charleston)). The subtitle of this final movement is a particularly apt anagram on the name Conlon Samuel Nancarrow — *Omen, unscroll a canon war!*

[Huck Hodge]

LA MANDRAGORE ("The Mandrake") "Under the gallows grows the mandrake. At midnight, when the moon is full, it is picked beneath the hanged man who swings..." The mandrake: a Mediterranean plant used in witchcraft. Due to its mot in the shape of a homunculus, it is believed to have magic powers. The music: a spiral centered on several ostinati of rhythm, colour and timbre - five "spectral" chords of variable appearance turn in the arms of the spiral. This piece was commissioned by pianist Tomoko Yazawa and the French Ministry of Culture.

TOMBEAU DE MESSIAEN

This work is a modest offering in response to the death of a great musical and spiritual presence. Messiaen was a protospectralist, that is to say, he was fascinated by the colours of the harmonic series and its distortions, and found therein a prismatic play of light. The tape part of my work is composed of piano sounds entirely tuned to harmonic series—twelve of them, one for each class of pitch. The 'tempered' live piano joins and distorts these series, never entirely belonging, never entirely separate. *TOMBEAU DE MESSIAEN* was written for Philip Mead (who commissioned it with funds provided in part by Eastern Arts) and dedicated to him and to Jake Harvey Tavener who was born ten hours before Tombeau was finished.

[Jonathan Harvey]

THE MECHANICS OF ESCAPEMENT is about the fragile athleticism of playing an instrument, and the inherent contradiction of expressing oneself through a mechanical instrument that places sound production far from the body. It was inspired by my encounter with the device Robert Schumann used to strengthen

his technique, ultimately ruining his hands, and by my own battles with performance injuries. It is written for toy piano, specifying both the attack of notes and the release of the key mechanism, and for instrument of clock chimes (long resonating rods, like those that are in the toy piano), designed and built by the composer and John Roche. The chimes serve to mark time cycles on which the structure is built, much like gongs in Gamelan music. *THE MECHANICS OF ESCAPEMENT* was commissioned by Concert Artists Guild.

[Nathan Davis]

A LITTLE MUSIC tolls for the passage of time and of friends, steps out of shadows into flickering light, and breaths in the resonance of other music. It is all coda - senza capo.

[Richard Karpen]

About the artist

Committed to both contemporary and standard repertoire, CRISTINA VALDÉS is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. ~~She has performed across four continents and in~~ multiple venues including Lincoln Center, Carnegie Recital Hall, Merkin Hall, Miller Theatre, Jordan Hall and the Kennedy Center. Her passionate interest in new music has led to collaborations with a multitude of composers including Terry Riley, Joan Tower, Ezra Laderman, Morton Subotnick, Ken Ueno, Wayne Horvitz, and Carlos Sanchez- Gutierrez. Festival performances include New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, the Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Theater de Welt in Stuttgart, the Festival of Arts and Ideas in New Haven, the Great Lakes Chamber Music Festival, and the Singapore Arts Festival among others.

An avid chamber musician, Cristina has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, Trio V, and the award-winning chamber music group, Antares. She has also performed as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Cristina can be heard on the Newport Classics, Albany, and Innova labels.

Born and raised in Elizabeth, NJ, Cristina began playing the piano at the age of three, and at age sixteen entered the New England Conservatory of

Music where she studied with Jacob Maxin and Stephen Drury. She continued her studies at SUNY Stony Brook with Gilbert Kalish where she earned a Master's and a Doctor of Musical Arts degree. Other teachers have included Zenaida Manfugas, John Perry, Jerome Lowenthal and Claude Helffer. She has been the recipient of numerous prizes and awards including an Arts International Grant, the Thayer Award for the Arts, an Artist Trust GAP grant, an American Composers Forum Encore grant, the W. Burghardt Turner Fellowship, first prize in the Ruth Slenczynska Solo Piano Competition, the Silver Medal in the Osaka Chamber Music Festa, and an Yvar Mikhashoff Trust for New Music.

Currently Cristina resides in Seattle where she is the founder and director of the SLAM Festival, and a member of the piano faculty at the Cornish College of the Arts.

About the composers

HUCK HODGE writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. He is the winner of the Rome Prize, the Gáudeamus Prize, the Aaron Copland award from the Bogliasco Foundation and several other awards and commissions from institutions such as the American Composers Forum, Music at the Anthology (MATA), ASCAP, the American Liszt Society, Muziek Centrum Nederland and Musik der Jahrhunderte.

Praised by the New York Times for his "harmonically fresh work with variegated textures full of both sparkle and thunder," Hodge has had performances at Carnegie Hall and Lincoln Center and his music has been the subject of live broadcast on numerous international radio stations. His compositions are regularly performed throughout the world at such festivals as Nuova Consonanza, the ISCM World New Music Festival, the Gaudeamus Muziekweek, the Laboratoire Instrumental Européen, June in Buffalo, the Berliner Festspiele|MaerzMusik, Acanthes and the Daegu International Contemporary Music Festival in South Korea. He has been awarded residencies at the Liguria Center for the Arts and Humanities in Italy, the Camargo Foundation in France and the MacDowell Colony. His work has been supported with funding from the Andrew W. Mellon Foundation and the Deutscher Akademischer Austauschdienst (DAAD).

Some of his notable collaborations include those with members of Ensemble Modern and the Berlin Philharmonic, the ASKO Ensemble, l'Ensemble Aleph, Ensemble SurPlus, the Scharoun Ensemble, the Afiara

String Quartet, Majella Stockhausen and video artist Karen Yasinsky. Upcoming engagements include new works for the JACK Quartet and the Talea Ensemble. He is currently an Assistant Professor in Composition at the University of Washington.

Born in 1947 in Le Havre, France, TRISTAN MURAIL received degrees in classical and North African Arabic (at the National School of Oriental Languages) and in economics (at the Paris Institute of Political Sciences) before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers. The group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics. In the 1980s, Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration with the Ircam, where he taught composition from 1991 to 1997 and helped develop the Patchwork composition software. Tristan Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Centre Acanthes. In 1997, Tristan Murail moved to the United States where he is professor of composition at Columbia University until 2011. He is then appointed as professor of composition at the Universität Mozarteum of Salzburg (Austria) in 2012.

Born in Sutton Coldfield in 1939, JONATHAN HARVEY won a scholarship from Repton to St. John's College, Cambridge. He studied with Erwin Stein, after whose death he continued composition and analysis with Hans Keller, obtaining a PhD. At Cambridge he was preoccupied with mystical ideas while becoming acquainted with procedures in medieval and renaissance music that were later to influence his own compositions. During the 1960s, Jonathan Harvey composed freely, responding to a wide variety of musical and religious experiences in his settings of medieval texts. Schoenberg, Berg, Messiaen and Britten were also early influences, and a broader base was achieved through the guidance of Hans Keller. During a period of postgraduate study at Glasgow University, Harvey played as a deputy cellist with the BBC Scottish Orchestra. In 1964 he joined the Music Department of Southampton University. It was at this time that the power of Stockhausen's music first had a profound effect on Harvey, inspiring him to explore and develop his own complex and personal musical language. As a Harkness Fellow at Princeton (1969-70) he came into contact with Milton Babbitt. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that

has resulted in many new commissions in recent years. His works are now being increasingly played abroad, including his large scale orchestral piece, *Inner Light 3* (1975), which was commissioned by the BBC, and first performed by the BBC Symphony Orchestra in 1976 at the Festival Hall, conducted by Michael Gielen. Another work dating from this period, *Persephone Dream* (1972), is acknowledged as a work of outstanding imagination and lucidity, demonstrating again this composer's remarkable skills in orchestration. The transcendental quality of Harvey's music does not lose its force when he focuses on the more intimate genre of chamber music. Among his most telling smaller-scale pieces are *Transformations of 'Love Bade me Welcome'* 1968 (clarinet and piano), *Four Images after Yeats* 1969 (piano), *Correspondances* (1975) (mezzo-soprano and piano) and *Angel Eros* 1973 (high voice and string quartet). Jonathan Harvey has honorary doctorates from the universities of Southampton and Bristol and was a Member of Academia Europaea. He was Visiting Professor of Music at the Imperial College, London (a post which was devised in collaboration with Sinfonia 21 with whom he had a long-standing relationship) and was Honorary Professor at Sussex University. Music by Jonathan Harvey is published by Novello & Co..

NATHAN DAVIS "writes music that deals deftly and poetically with timbre and sonority" (*NYTimes*), elucidating the acoustics of instruments and the fragile athleticism of playing them. His music has been commissioned by the International Contemporary Ensemble (ICE), Claire Chase, Calder Quartet, Steven Schick, Yarn/Wire, La Jolla Symphony Chorus, Miller Theater, Santa Fe New Music, and the Ojai Festival (for eighth blackbird and sound sculptor Trimpin). Lincoln Center inaugurated the Tully Scope Festival with the premiere of Nathan's landmark work "Bells", and his music has been presented at Carnegie Hall, Merkin Hall, Symphony Space, The Kitchen, Roulette, Le Poisson Rouge, the Stone, the Park Avenue Armory, at festivals across the US and around the world. He has received awards from Meet The Composer, Fromm Foundation at Harvard, Copland Fund, Jerome Foundation, American Music Center, MATA, ASCAP, and the ISCM. CDs of his music include *The Bright and Hollow Sky*, one of *TimeOut NY's* top 10 classical albums of 2011. As a percussionist and a core member of ICE, Nathan is in residence at the Mostly Mozart Festival and has premiered hundreds of pieces, working with luminaries and fostering emerging composers. He is on the faculty at Dartmouth College. (www.nathandavis.com)

RICHARD KARPEN is a composer and researcher in music and the arts. Over the last few decades he has been one of the pioneers in the development of

computer applications for music composition, interactive performance and sonic arts. He has recently returned to the stage as a pianist. Karpen is currently Director of the School of Music at the University of Washington where he is also a Professor of Music Composition. He was the founding Director of the UW Center for Digital Arts and Experimental Media (DXARTS). Karpen has composed works for many leading international soloists such as soprano Judith Bettina, violist Garth Knox, trombonist Stuart Dempster, flutists Laura Chislett and Jos Zwaanenberg, guitarist, Stefan Ostersjo, and oboist Alex Klein. Along with numerous concert and radio performances, his works have been set to dance by groups such as the Royal Danish Ballet and the Guandong Dance Company of China. Karpen's compositions have been recorded on a variety of labels including Wergo, Centaur, Neuma, Le Chant du Monde, DIFFUSION i MeDIA, Fleur du Son, and Capstone.

Upcoming events in the MUSIC OF TODAY SERIES:

April 18, 2013. Program information for this performance will be posted at www.music.washington.edu when details are finalized. 7:30 PM, Meany Theater.

May 9, 2013. DXARTS: Improvised Experimental Music. The Center for Digital Arts and Experimental Media presents a program of improvised experimental music by School of Music faculty members. 7:30PM, Meany Theater.

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