

DATE 14.8.11 University of Washington  
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COMPACT  
 DISC  
 C67  
 2005  
 2-15

Presents

THE CONTEMPORARY GROUP  
 Joël-François Durand, *director*

February 15, 2005 7:30 PM Meany Theater

PROGRAM

CD 14.8.12

40:48  
 [1] PULCINELLA (1919-20, rev. 1965) ..... IGOR STRAVINSKY  
 (1882-1971)

*Ballet in one act after Pergolesi for soprano/tenor/bass  
 soloists, string quintet and orchestra*

INTERMISSION

Back by popular demand: Yet Another Tribute to the  
 PORTSMOUTH SINFONIA!!

*Excerpts from, in no particular order (but probably this one):*

- [2] ALSO SPRACH ZARATHUSTRA:  
 Beginning ..... 1:10 ..... RICHARD STRAUSS
- [3] SYMPHONY #40, 2:10  
 G MINOR, K. 550 ..... WOLFGANG AMADEUS MOZART
- [4] NUTCRACKER SUITE .. 2:43 ..... PIOTR ILLITCH TCHAIKOWSKY
- [5] PIANO CONCERTO #2 ... 3:50 ..... SERGEI RACHMANINOV
- [6] BARBER OF SEVILLE: Overture 2:52 ..... GIACCHINO ROSSINI
- [7] ROMEO AND JULIETTE ..... 2:13 ..... P. I. TCHAIKOWSKY
- [9] TANHAUSER OVERTURE ..... 1:45 ..... RICHARD WAGNER
- [8] from Rodeo: HOEDOWN ..... 3:27 ..... AARON COPLAND
- [10] WILLIAM TELL OVERTURE: Allegro Vivace 3:51 ..... G. ROSSINI
- [11] encore: William Tell 3:29

IGOR STRAVINSKY, PULCINELLA

In 1919 Sergei Diaghilev, the impresario of the Ballets Russes whose collaborations with Stravinsky, including *The Firebird*, *Petrushka*, and *The Rite of Spring*, had brought the composer to international prominence, approached him with a new project: a ballet based on music by the eighteenth-century composer Giovanni Battista Pergolesi, with set designs by Pablo Picasso. The ballet would be based on the characters of the sixteenth-century commedia dell'arte, then enjoying a considerable vogue (Richard Strauss's *Ariadne auf Naxos* and Arnold Schoenberg's *Pierrot lunaire* also date from this period). Even if the musical and theatrical materials were themselves separated by a gulf of some two hundred years, the deliberately archaic musical rhetoric would nevertheless help audiences perceive the even more venerable stage tradition as something blown in from the distant past.

Picasso's contribution to the project turned out to be minimal in the end, and Stravinsky himself was, in fact, a late arrival to it - Diaghilev had originally contracted Ottorino Respighi to do the reorchestration. After Respighi's withdrawal, Diaghilev presented Stravinsky with a batch of eighteenth-century pieces attributed to Pergolesi (it has since been discovered that much of this music was actually composed by Pergolesi's contemporary Domenico Gallo). Far from substantially recomposing the music, Stravinsky approached the material with a light hand, scoring the ballet for a scaled-down orchestra that nicely mimics the clarity of the pre-Classical style. Twentieth-century effects emerge from the musical texture largely in the form of witty incongruities, here a slightly overripe instrumental combination, there an unlikely dissonance or a strangely distended harmony. On at least one occasion, the commedia dell'arte atmosphere openly invades the music in the form of a slapstick duet between trombone and double bass.

In his monumental study of the early Stravinsky, Richard Taruskin attributes these winking gestures to what he calls the composer's "Turanian" style, a style reflecting "the land of Stravinsky's musical imagining," where a self-consciously Russian, or at least eastern aesthetic works to undermine the certainties of the Western musical tradition. In the music of *Pulcinella*, Taruskin writes, "beady Scythian eyes seem to glint from behind the mask of European urbanity." Whether we attribute the tension between "Pergolesi's" music and Stravinsky's reconstruction of it to differences of time or of place, however, it would be impossible to improve upon Taruskin's image of a masked music, composed as it was for a ballet populated by masked comedians.

*(David Isadore Lieberman)*

Dr. Jeremy Briggs Roberts, *conductor*

<i>STRING QUARTET</i> Pamela Yu, <i>Violin I</i> Linda Scott, <i>Violin II</i> Felisa Salmeron Hernandez, <i>viola</i> Dylan Rieck, <i>cello</i> Bren Plummer, <i>bass</i>	<i>TRUMPET</i> Ed Castro  <i>TROMBONE</i> Colby Wiley  <i>VIOLIN I</i> Pat Strange Aubrey Burdick Rachel Snow  <i>VIOLIN II</i> Clark Griffiths James Wang  <i>VIOLA</i> Jennifer Glenn Susan Stahl  <i>CELLO</i> Brendon Kellog David Haney  <i>BASS</i> Anna Brodie James Tseng
<i>SINGERS</i> Amy Paden, <i>soprano</i> Vigthor Zophoniasson, <i>tenor</i> Phillip Tschopp, <i>bass/baritone</i>	
<i>FLUTE</i> Jessica Lee Ada Rose Williams	
<i>OBOE</i> Gabriel Renteria Jennifer Muerhcke	
<i>BASSOON</i> Aaron Chang Paul Swanson	
<i>HORN</i> Maxwell Burdick Josiah Boothby	

PORTSMOUTH SINFONIA

One of the most disturbing descendants of the neo-classical/romantic-yet-experimental music trends that occurred in the 20<sup>th</sup> century was without a doubt the Portsmouth Sinfonia, founded in the late 1960s in England by Gavin Bryars. In this iconoclastic concept of music-making, as Michael Nyman points out in the book *Experimental Music - Cage and Beyond*, we are confronted with "the idea of experimental music as music with 'uncontrollable variables:' the variables are here the players

themselves. As with much experimental music one hears a wide discrepancy between intention and effect. The intention is to play the notes, carefully, as written, even though some members can't read music and may not be too good at playing by ear."

It is clear that this new take on the traditional orchestra repertoire bears some remote resemblance with Stravinsky's idea of recreating the past in a modern setting. Just how remote the past may indeed sound tonight will depend on many variables completely out of the musicians' control. Whether this is the reflection of a sad state of affairs for classical music in our budding 21<sup>st</sup> century, or a very funny and most hopeful one is entirely up to you to assess, our devoted and revered public!

Dr. Robin McCabe, *piano solo*

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Josiah Boothby	<i>DOUBLEBASS</i>	Paul LePore
Don Craig	Adrienne Helinski	Stuart Dempster
Rob Schultz	Brianna Atwell	Rob Schultz
Marchette Dubois		Matt Goodrich
Richard Karpen	<i>FLUTE</i>	
Jon Haek	Harumi Makiyama	<i>TROMBONE</i>
Ewa Trebacz	Don Swisher	Tim Salzman
Edward Tang	Barbara Larson	Ed Castro
Ian Taylor	Cynthia St. Clair	Emily Murphy
<i>VIOLA</i>	<i>OBOE</i>	<i>HARP</i>
Marilyn Pedersen	Chrissie Gilbert	Juyong Kwon
Bren Plummer		
JoAnn Taricani	<i>CLARINET</i>	<i>PERCUSSION</i>
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