

Compact disc

E94



SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

2017

2-2

THE EVERGREEN TRIO

Natalie Ham, flute

Vijay Chalasani, viola

Lauren Wessels, harp

7:30 PM

February 2, 2017

Brechemin Auditorium

UW MUSIC

2016-17 SEASON

PROGRAM
CD#17,646

1 Terzettino (1905).....5:16.....Theodore Dubois (1837-1924)

2 The Night is Full of Dark Imaginings (2016).....8:27.....Matthias McIntire (b. 1987)
**West Coast Premiere

3 *Spoken Text by Vijay*
And then I knew 'twas Wind (1992).....13:30.....Toru Takemitsu (1930-1996)

INTERMISSION

4 Levitating Density II (2016).....14:24.....Luke Fitzpatrick (b. 1983)
**World Premiere, commissioned by the Evergreen Trio

Sonata for Flute, Viola, and Harp (1915).....18:41.....Claude Debussy (1862-1918)

- 5 Pastorale
- 6 Interlude
- 7 Finale

ABOUT THE MUSIC:

French composer and organist Théodore Dubois won the Prix de Rome in 1861 and later went on to teach at the Paris Conservatoire in 1871, where his pupils included Paul Dukas and Pierre de Bréville. During the same year, he succeeded Camille Saint-Saëns as organist at the Church of the Madeleine. Dubois served as the director of the Conservatoire from 1896-1905, where he was succeeded by Gabriel Fauré. Today, Dubois remains well known through his organ works and his treatises on counterpoint and harmony, *Traité de contrepoint et de fugue* and *Traité d'harmonie théorique et pratique*. However, Dubois also showed a passion for opera, composing several works beginning in 1863, with his most famous opera, *Xavière*, premiering in 1895. His interest in opera can clearly be seen in his *TERZETTINO*, as it brings to mind a Romantic aria through its form and function. The work is driven by the harp's powerful base line and energetic arpeggios, allowing the flute and viola to intertwine in a melodious dialogue above, creating rich textures and colors for this unique ensemble combination that had not yet been heard before.

Lauren Wessels

THE NIGHT IS FULL OF DARK IMAGININGS draws its inspiration from the kinds of existential thoughts I sometimes have at night. It is sobering to attempt to fathom our existence – that we live and die, that our loved ones live and die, and that our time is short.

With this piece I aim to earnestly confront death in an effort to better understand it, and to appeal to the shared experiences of others as listeners. As such, I attempt to convey feelings I have had surrounding death, namely feelings of uncertainty, resignation, anxiety, fear, terror, longing, and sadness.

I also attempt to capture the way thoughts seem to move and change fluidly at the threshold between wakefulness and sleep. Waking thoughts, by comparison, seem much more solid and quantifiable. My choice to employ both proportional notation and traditional metric notation reflect this contrast.

This piece won first prize in the Lyra Society of Philadelphia's Costello Competition in March of 2016. This is its West Coast premiere.

Matthias McIntire

Toru Takemitsu is internationally regarded as the finest composer from Japan of his time, his works becoming synonymous with contemporary Japanese music in the second half of the twentieth century. Largely self-taught, Takemitsu's work was highly influenced by his study of the works of Debussy and Messiaen, as well as by his association with and membership in experimental composer collectives in Japan. He initially avoided overt references to traditional Japanese music, but after encouragement from John Cage in the early 1960's Takemitsu began to explore the use of traditional Japanese instruments, textures, colors, and modes.

Towards the end of his life, Takemitsu's deeply experimental writing gave way to an elegant, reflective nostalgia that distilled his modernism into a reflective sentimentality, one which was equally

confident in both its moments of simplicity and complexity. One hallmark of this late style was a predilection for quotation and allusion from earlier works of his own as well as of other composers. *AND THEN I KNEW TWAS WIND* (1992) directly (though obtusely) quotes Debussy's *Sonata* for the same trio of instruments, and also contains references to other works by Debussy; the piece also shares melodic material with other works Takemitsu wrote around the same time, particularly *How slow the wind*, which is also named after an Emily Dickinson poem.

Takemitsu's lifelong fascination with nature, especially wind, rain, and the sea, are in full display in this work, full of gestures that imitate the sounds and rhythms of nature. The piece breathes at a slow yet varied, natural pace, never going far without a moment of respite. Silence plays an important role, separating individual gestures, longer sections, and predominant moods. Here as in many of his earlier works, Takemitsu loves to play with sound, employing extended techniques in each of the instruments to heighten the impact of a given moment. Takemitsu is exceptionally concerned with resonance, and how long a sound lasts after the musician has played a note; he takes careful note of this for all the instruments, but takes singular care with the harp, telling the player expressly when to dampen notes, or when to let notes ring onwards into eternity. The cumulative effect of these features is a reflective work of outward complexity matched by a deep yet simple inward beauty.

Vijay Chalasani

LEVITATING DENSITY II incorporates various graphic score elements, improvisation and microtonal inflections laid out in a clock-like score I first experimented with in *Levitating Density I*. Special thanks to the Evergreen Trio for asking me to write *Levitating Density II* as well as the incredible musicianship they bring to the piece.

Luke Fitzpatrick

At the end of his life, a sickly Claude Debussy, sequestered on the Normandy coast away from the first great European war, began a project which he knew he was doomed to never complete. Debussy set about in 1915 to write a set of six sonatas for diverse instruments, but in the end only completed three before his death in 1918, including the *SONATA FOR FLUTE, VIOLA, AND HARP* of 1915. It was a fitting legacy project for a composer who had already made an enduring mark on music history: after a lifetime of music which rejected past conventions, he now looked back to the classical form of the sonata as the last statement of his life's work. The *Sonata for Flute, Viola, and Harp* takes inspiration from a variety of sources rooted in the past, including the baroque forms of Couperin and Rameau, the exotic Far Eastern gamelan, and even the ancient traditions of Greece in the forms of Pan's flute and Orpheus's lyre.

The opening "Pastorale" movement begins softly in a mood reminiscent of the "Afternoon of a Faun," setting the tone for a movement marked by its delicate pastels and mysterious shifts in color. The "Interlude" which follows is a somber minuet in the tradition of Debussy's baroque ancestors, but cast with an ancient sounding melody that reaches much farther into the past. After the dreamy first two movements, the Finale's war-like drumming jolts the music back to reality and dramatic confrontation between the instruments unfolds. A brief reminiscence from the first movement appears

towards the end, providing a fleeting moment of respite and a reminder of the ethereal world of the past, before a triumphant conclusion ends the piece.

The unusual combination of individual woodwind, string, and plucked instruments provided Debussy with the opportunity to create unique moods and colors in a work that he considered essentially "melancholic...I don't know whether this [music] should prompt one to laughter or to tears. Perhaps both?" Perhaps both is fitting - it is a work that at once delights the listener with its surprises while also casting dark shadows with its nostalgic and mournful sighs.

Vijay Chalasani

ABOUT THE MUSICIANS:

NATALIE HAM is a flute student of Donna Shin in the Doctor of Musical Arts program at the University of Washington School of Music. She holds her Bachelor of Applied Music from the Eastman School of Music. Natalie has performed as principal flute in concert, opera, theater, and ballet productions with the University of Washington Symphony Orchestra, Ballet Bellevue (WA), the Eastman Philharmonia and Chamber Orchestra, the Eastman Wind Ensemble, the Bay View Opera Orchestra (MI), and the American Wind Symphony Orchestra (NY). In addition, she is an active member of chamber ensembles, including The Evergreen Trio, a woodwind trio, Baroque ensembles, and has been a featured member in the American Wind Symphony Orchestra Wind Quintet (NY) and the Bay View Wind Quintet (MI).

She has participated as artist and teacher at the Snowater Flute Festival (WA) and was the featured soloist and flute teacher with the American Wind Symphony Orchestra. Most recently, she was the flute and piano teacher at the Belvoir Terrace Summer Camp (MA). She is currently a Teaching Assistant at the University of Washington.

Violist VIJAY CHALASANI is a versatile and commanding artist known for his imaginative and passionate performances. Equally at home on both modern and historical violas, Chalasani was featured as a soloist in performances ranging from the Walton Viola Concerto, Mozart Sinfonia Concertante, and Hoffmeister Viola Concerto with modern orchestras, to Bach's 6th Brandenburg concerto, the Telemann Viola Concerto, and the Telemann Concerto for Two Violettas with period orchestras. An avid advocate for contemporary music, Chalasani was the soloist in the US premiere of Vinko Globokar's chamber-theater piece "Blinde Zeit" with members of the Callithumpian Consort. He has also collaborated with composer Brian Ferneyhough, composer-violist Garth Knox, pianist Stephen Drury, Inverted Space Ensemble, and the Guerrilla Composers Guild, and actively commissions new works for the viola. Chalasani performs frequently on period instruments with ensembles such as the American Bach Soloists, Pacific MusicWorks, Early Music Vancouver, and the Albany Consort, as well as in chamber music performances of works from the classical and romantic eras on original instruments.

Chalasani currently studies in the Doctor of Musical Arts program at the University of Washington, where he studies viola with Melia Watras; as a Teaching Assistant at the UW, he works with the Modern

Music Ensemble and Baroque Ensemble, and teaches Chamber Music Lab and String Techniques. Chalasani's graduate studies were at the San Francisco Conservatory of Music, where he studied with Don Ehrlich (modern viola), Elizabeth Blumenstock (baroque viola), and the late Mark Sokol (chamber music). His undergraduate studies were at CSU Sacramento, where he studied viola with Anna Kruger, chamber music with Ian Swensen and Andrew Luchansky, and pedagogy with Judy Bossuat. In addition to the concert stage, Chalasani often performs in less traditional venues such as bars, cafes, and house concerts, and has collaborated in cross-genre performances with a wide range of artists including rock band Third Eye Blind, hip-hop orchestra Jazz Mafia, and indie-folk group Americana Orchestra.

Harpist LAUREN WESSELS has performed as principal harpist for the University of Washington Symphony Orchestra, Texas Tech Symphony Orchestra, Amarillo Symphony Orchestra, Hobbs Symphony Orchestra, and Roswell Symphony Orchestra. She has won multiple awards as a soloist, including the Julia Hermann Edwards Scholarship Competition in Dallas, Texas. Lauren has performed for and attended many of the American Harp Society National Conferences and has performed in masterclasses with Jaymee Haefner and Yolanda Kondonassis. She has also participated in many chamber orchestras, workshops, musical productions, and operas throughout Texas, New Mexico, and Oklahoma. Lauren is a student of Seattle Symphony principal harpist Valerie Muzzolini at the University of Washington, where she is currently pursuing her Master's Degree in Music Performance. Her Bachelor's degree in Music Performance is from Texas Tech University, where she studied harp with Gail Barber and orchestral studies with David Becker. She previously studied harp with Denise Holland and Rebekah Passmore.

MATTHIAS MCINTIRE is a composer, violinist, violist, and music educator active across a broad spectrum of contexts and styles. This year he was awarded first prize in the Lyra Society of Philadelphia's 2016 Costello Competition for Composition, received an Ontario Graduate Scholarship to fund his doctoral compositional work at the University of Toronto, and was selected as the 2015-2016 Composer-in-Residence for the University of Toronto Concert Orchestra. Equally comfortable in his roles as composer and performer, in both classical and improvised music settings, Matthias has established a varied career that keeps him on his toes.

This coming year he looks forward to commissions from innovative contemporary dance choreographer Angela Blumberg, The One Found Sound Wind Quintet, M2 (Michael Bridge and Michael Murphy percussion/accordion duo), and San Francisco's Tenth Avenue Players.

LUKE FITZPATRICK is a violinist, composer and improviser. He is a founding member and artistic director of *Inverted Space*, a Seattle-based new music collective. Recent solo performances include Earle Brown's *Centering* with Inverted Space, Alfred Schnittke's *Moz-Art* with the University of Washington Chamber Orchestra and Brian Ferneyhough's *Intermedio alla ciaccona* in the presence of the composer. His February 2016 performance of Steve Reich's *Violin Phase* was performed with a live electronics system developed by Marcin Pączkowski. Additionally, he has performed with Deltron

3030, The Penderecki String Quartet, inauthentica, The Parnassus Project, The Moth, The Argento Chamber Ensemble and the California EAR Unit. His world premiere recording of Vera Ivanova's *Quiet Light* for solo violin was released on Ablaze Records in 2011. Luke holds degrees from The University of Washington (DMA), California Institute of the Arts (MFA) and the University of Missouri-Kansas City (BM). His principal teachers include Benny Kim, Mark Menzies, Lorenz Gamma and Ron Patterson. He is currently Artist-in-Residence at the University of Washington.

Thanks to:

www.artsuw.org

CLASSICAL

KING FM 98.1

Special thanks to School of Music friend Mina B. Person, whose generosity makes possible free admission to UW Music concert season events presented in Brechemin Auditorium.

www.music.washington.edu

UPCOMING EVENTS:

- FEB 8 Faculty Recital: Cristina Valdés, piano. 7:30 PM, Meany Theater.
- 9 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
- 10 Guitar Studio Recital. 7:30 PM, Brechemin Auditorium.
- 10 Solaris Vocal Ensemble. 7:30 PM, Meany Studio Theater.
- 12 Scholarship Recital. 2:00 PM, Brechemin Auditorium.
- 15 Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
- 16 Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
- 17 Faculty Recital: Marc Seales, *Piano Jazz*. 7:30 PM, Brechemin Auditorium.
- 18 Barry Lieberman & Friends Master Class with Chris Burns. 2:00 PM, Brechemin Auditorium.
- 18 Faculty Recital: Cyndia Sieden, soprano & Rhonda Kline, piano. 5:30 PM, Brechemin Auditorium.
- 19 Barry Lieberman & Friends Recital: Chris Burns. 2:00 PM, Brechemin Auditorium.
- 21 Music of Today. 7:30 PM, Meany Theater.
- 21 Baroque Ensemble. 7:30 PM, Brechemin Auditorium.
- 23 Ethnomusicology Visiting Artist Recital: Paco Diez, *Spanish-Judeo Music*. 7:30 PM, Brechemin Auditorium.
- 23 Faculty Recital: Craig Sheppard, piano. 7:30 PM, Meany Theater.
- 24 Faculty Performance: Melia Watras: *26*. 7:30 PM, Brechemin Auditorium.
- 26 Guest Artist Recital: Stephen Drury, piano. 4:30 PM, Brechemin Auditorium.
- 27 Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- 28 Guest Artist Master Class: Stephen Drury, piano. 4:30 PM, Brechemin Auditorium.
- MAR 1 Modern Ensemble with Stephen Drury, guest conductor. 7:30 PM, Meany Theater.
- 2 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
- 3 Chamber Singers & University Chorale. 7:30 PM, Meany Theater.
- 5 Intersections: *Music, Words, and Pictures* (4:00 pm lecture, Catherine Roche). 4:30 PM, Brechemin Auditorium.
- 6 Studio Jazz Ensemble, UW Modern Band. 7:30 PM, Meany Theater.
- 7 Wind Ensemble and Symphonic Band with Mary Lynch, oboe. 7:30 PM, Meany Theater.
- 9 Faculty Recital: Robin McCabe, piano. 7:30 PM, Meany Theater.
- 10 UW Symphony with Concerto Competition Winners & Ludovic Morlot. 7:30 PM, Meany Theater.