

Each movement is an amalgam of American sounds, one can hear jazz in the swing patterns of movement one. And the actual quotes from jazz ballads in movement 3. Harbison also quotes America the Beautiful, and is clearly influenced by "American" sounds of composers such as Copland and Harris.

STUART DEMPSTER: *CHORAL RIFFS*

Choral Riffs was composed for Geoffrey Boers and the University of Washington Chorale at the encouragement of Joël-François Durand, Director of the Contemporary Group. *Choral Riffs* calls for the "conductor"—in this instance me as trombonist/composer—to lead the voices by (1) facing and having them repeat what I play, (2) allowing for solos to emerge, and (3) shaping phrases and endings. The audience is invited to participate similarly, receiving pitches from me as "conductor" when I face them. When it is time to conclude, I will face down. "Riffs" are derived from jazz tradition, meaning there are significant repeated patterns and overlays of repeated patterns. I am hoping that a Great Choral Riff will emerge. [Stuart Dempster]

Stuart Dempster--Sound Gatherer--trombonist, composer, didjeridui, et al., and Professor Emeritus at the University of Washington, has recorded for numerous labels including Columbia, Nonesuch, and New Albion. His New Albion recording *In the Great Abbey of Clement VI* at Avignon has become, in the words of one reviewer, "a cult classic." Also on New Albion is *Underground Overlays from the Cistern Chapel* that consists of music sources for a 1995 Merce Cunningham Dance Company commission. His grants include: Creative Associate at SUNYAB (1967-68); Fellow, Center for Advanced Study, University of Illinois (1971-72); Fulbright Scholar in Australia (1973); NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). Dempster, a leading figure--indeed, a pioneer--in the development of trombone technique and performance, published his landmark book *The Modern Trombone: A Definition of Its Idioms* in 1979. As a founding member of Deep Listening Band, he has toured extensively and produced the first three DLB recordings including award winning *Deep Listening* CD on New Albion, the first CD made in the now infamous Fort Worden (Port Townsend, WA) cistern with its 45" reverberation. Dempster is also known for soothing aches, pains, and psychic sores with his healing, yet playful, *Sound Massage Parlor*. These and other environmental/site specific works, such as *SWAMI (State of Washington As a Musical Instrument)*, have earned him a reputation as a composer/performer whose work is at once deep, meditative, and amusing. His multimedia collaboration with wife Renko Ishida Dempster, *Dream-Time-Pieces*, was exhibited at Seattle's Jack Straw New Media Gallery in 2000. As a founding member of ROOM, he has worked with this Seattle based movement, sound, and visual arts collective since 1998. In 1999 he was a featured composer/performer at Queensland Biennial Festival of Music in Brisbane. He also is a regularly featured performer with The Cathedral Band live and online at <www.monroestreet.com/Cathedral/stage>. A detailed discography, information on *Sound Massage Parlor*, and links to New Albion Records and Deep Listening Band are available at <<http://faculty.washington.edu/dempster/>>.



University of Washington
THE SCHOOL OF MUSIC

Presents a collaborative concert by

DATE 1/14/2004

THE CONTEMPORARY
GROUP
Joël-François Durand, *Director*

And

THE CHAMBER SINGERS
Geoffrey Boers, *Director*

7:30 PM
June 6, 2002
MEANY THEATER

Compact
Disc
C67
2002
6-6

CD#14,205

PROGRAM

1 DIVERTIMENTO SZ. 113, for strings (1939) 9:04..... BÉLA BARTÓK (1881-1945)
I. Allegro non troppo

David Lawson, Nicolas Haddington, Vicki Chamberlain, violin I
Karen Halliburton, Monica Boros, violin II
Colin Todd, Sean Trovato, Angelique Gaudette, violas
Stephen Reis, Jeffrey Wang, cellos
Jacob Ellul-Blake, Scott Teske, contrabasses
Jeremy Briggs Roberts, conductor

2 L'INVITATION AU VOYAGE 7:12..... HANS GEFORS (b. 1952)
Kathryn Weld, mezzo soprano / Eric Rynes, violin / Jason Williams, guitar

3 RAIN TREE, for 3 percussionists (1981) 11:35..... TORU TAKEMITSU (1930-1996)
Miho Takekawa / Greg Campbell / David Reeves

4 COMMENTS, G. Boers
5 CANTICUM CALAMITATIS MARITIMAE (1997) 11:01..... JAAKKO MÄNTYJÄRVI (b. 1963)
Jeanette Mitchell, soprano / MarkDavin Obenza, baritone
Geoffrey Boers, conductor

INTERMISSION

CD#14,206

1 ANAHIT, for solo violin and 18 instruments 12:15..... GIACINTO SCELISI (1908-1988)
Eric Rynes, violin solo

Lena Abramova, Ann Kjerulf, Jennifer Christie, flutes
Ashley Cragun, English horn / Matt Nelson, clarinet
Clement Lee, bass clarinet / Damon Postle, tenor saxophone
Rabi Lahiri, trumpet / Michael Tisocco, Amanda Morzov, horns
Dennis Asis, Jason Roe, trombones / Colin Todd, Sean Trovato, violas
Stephen Reis, Jeffrey Wang, cellos
Jacob Ellul-Blake, Scott Teske, contrabasses
Jeremy Briggs Roberts, conductor

2 FLOWER FED BUFFALOES, for chorus and ensemble 24:22..... JOHN HARBISON

1. The Flower Fed Buffaloes
2. Enrich My Resignation
3. Depths
4. Above Pate Valley
5. The Amaranth

Anthony Giles, baritone
Matt Nelson, clarinet
Damon Postle, tenor saxophone
Memmi Ochi, percussion
Jeff Maurer, percussion

Amy Boers, piano
Hsuan Lee, violin
Jeffrey Yang, cello
Jacob Ellul-Blake, double bass
Geoffrey Boers, conductor

3 CHORAL RIFFS for solo trombone, chorus, 9:35
and audience (2002) (premiere).....STUART DEMPSTER (b. 1936)
Stuart Dempster, trombone solo

UW CHAMBER SINGERS

SOPRANOS:

Mary Adams, Kristin Bush, Ariana Phillips, Johanna Grimsson, Laura Leith,
Judy Lennard, Jeannette Mitchell, Kelly O'Halloran, Marissa Rebadull-Ramos,
Suzanne Hanson, Godwin Maggie, Emily Ziskind

ALTOS:

Maxine Adams, Jihay Cho, Pat Collins, Vanessa Davis, Lindsay Enbysk,
Kelly Esvelt, Nathalie Hamel, Sarena Hyman, April Jacobson,
Helen Markopoulos, Jana Marlow, Alison Pearsall, Hanna Won

TENORS:

Mark Adrian, David Baker, Gary Cannon, Yoon Cho, Ben French,
Sunghee Kim, MarkDavin Obenza, Brondan Tuohy, Mark Walters, Gary Panek

BASSES:

David Akers, Henrick Hagerstrom, Patrick Hawkins, Paul Kramer,
Ron Mallory, Jens Nedrud, Bill Owen, Jose Ruboi, Heath Thompson

BÉLA BARTÓK: DIVERTIMENTO SZ. 113

Bartók wrote his *Divertimento* during just 15 days in August 1939, when he was a guest of the Sachers in Saanen, Switzerland. Like the earlier *Music for Strings, Percussion and Celesta*, the piece was commissioned by Paul Sacher for his Basle Chamber Orchestra, though the tone here is distinctly lighter.

[after Paul Griffiths]

HANS GEFORS: L'INVITATION AU VOYAGE (AFTER BAUDELAIRE)

Hans Gefors, Swedish composer born in 1952, has established his international reputation through his vocal writing. He has 6 operas to his credit, which have been performed throughout Europe, numerous songs, vocal chamber music, choral pieces, as well as orchestral works. He began by writing songs for voice and

guitar in his teens. After one year in the Swedish Music Conservatory, he left for Denmark to study with his most influential teacher and mentor, Per Norgard. From Norgard he learned "to think in terms of hierarchies--to work with independent musical layers simultaneously in different time dimensions". *L'Invitation au Voyage* is excerpted from his first opera *The Poet and the Glazier*, written at age 27 and performed at the Royal Theatre in Stockholm. It is an adaptation by the Swedish poet Lars Forssell of a prose poem of Baudelaire's, which in turn was based on Edgar Allen Poe's "The Imp of the Perverse". The imp is a devil who persuades the poet to carry out his most corrupt desires. In the opera this vision of paradise is inserted as a contrast to the poet's evil thoughts, and thus a moment of serenity within the conflict, as the mezzo-soprano sings the barcarolle from offstage. Gefors later arranged the piece as it is done here for voice, violin and guitar.

[Kathryn Weld]

*My child, my sister, dream
How sweet all things would seem
Were we in that kind land to live together,
And there love slow and long,
There love and die among
Those scenes that image you, that sumptuous weather.
Drowned suns that glimmer there
Through cloud-dishevelled air
Move me with such a mystery as appears
Within those other skies
Of your treacherous eyes
When I behold them shining through their tears.*

*There, there is nothing else but grace and measure,
Richness, quietness, and pleasure.*

*Furniture that wears
The lustre of the years*

*Softly would glow within our glowing chamber
Flowers of rarest bloom
Proffering their perfume
Mixed with the vague fragrances of amber;
Gold ceilings would there be,
Mirrors deep as the sea,
The walls all in an Eastern splendor hung—
Nothing but should address
The soul's loneliness,
Speaking her sweet and secret native tongue.*

*There, there is nothing else but grace and measure
Richness, quietness, and pleasure.*

*See, sheltered from the swells
There in the still canals*

*Those drowsy ships that dream of sailing forth;
It is to satisfy
Your least desire, they ply
Hither through all the waters of the earth.*

*The sun at close of day.
Clothes the fields of hay,*

*Then the canals, at last the town entire
In hyacinth and gold:
Slowly the land is rolled
Sleepward under a sea of gentle fire.*

*There, there is nothing else but grace and measure,
Richness, quietness, and pleasure.*

[Charles Baudelaire / Richard Wilbur, trans.]

TORU TAKEMITSU: RAIN TREE

For Toru Takemitsu, composition is the process of giving "a proper meaning to the 'streams of sounds' which penetrate the world which surrounds us." In his work, Takemitsu operates outside traditional western theory, rarely invoking functional harmony, regular meter and rhythm, or conventional compositional structures.

Rain Tree belongs to the composer's "Rain Series," and is scored for vibraphone, two marimbas, and crotales (or antique cymbals). His characteristic attention to texture and timbre set against meditative silence is enhanced here by the unusual inclusion of scored lighting effects. The piece is inspired by the short stories of Kenzaburo Oe, who wrote, in his "Atama no Ii, Ame no Ki": "It has been named the 'rain tree'; for its abundant foliage continues to let fall drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves - finger-like - store up moisture while other trees dry up at once. What an ingenious tree, isn't it?"

[Greg Campbell]

JAAKKO MÄNTYJÄRVI: CANTICUM CALAMITATIS MARITIMAE

This work is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. The text sets three distinct elements: first, a generic newly composed "folk-song" with nonsense syllables meant to be a lament for all who suffer loss and loosely based on the hymn *Nearer My God to Thee*; second, a "news reporter" who intones objectively the events of the wreck using text from *Nuntii Latini*, a weekly news broadcast in Latin by Finnish Broadcasting; and finally fragments of Requiem as well as an extensive setting of Psalm 107, sung by the choir as representative of our collective sorrow.

May the eternal light shine upon them, O Lord, and may Perpetual light shine upon them. Have mercy, O Lord.

Over eight hundred people perished in a shipwreck in the northern Baltic Sea. The car ferry Estonia, en route from Tallinn to Stockholm, was overturned in a severe storm and sank. There were about 1000 passengers on board. 910 people lost their lives in the wreck of the Estonia, 139 were saved.

*They that go down to the sea in ships, that do business in great waters;
These see the works of the Lord, and his wonders in the deep.
For He commandeth, and raiseth the stormy wind, which lifteth up the waves.
They mount up to the heaven, they go down again to the depths;
Their soul is melted because of trouble.
They reel to and fro, and stagger like a drunken man, and are at their wits' end.
Then they cry unto the Lord in their trouble, and he bringeth them out of their distress.
He maketh the storm a calm, so that they waves thereof are still.
Then they are glad because they be quiet; so He bringeth them unto their desired haven.*

Eternal rest

[Jaakko Mäntyjärvi]

SCELSI: *ANAHIT*

In 1963, Scelsi wrote one of his most perfect and most exquisite creations, a masterpiece called *Anahit*, subtitled *Lyrical Poem dedicated to Venus* (whose Egyptian name is *Anahit*), written for solo violin and a chamber orchestra of 18 players. With the exception of *Kya*, for clarinet and seven instruments (1959), *Anahit* is Scelsi's only concertante piece. It is not a traditional concerto, but rather a Poem, where the violin is given over exclusively to the moulding of the sound. Scelsi had, the year before, composed his masterwork for the violin, *Xnoybis*. *Anahit*'s solo part develops its achievements: it is constantly notated on three staves (one per string), and the instrument undergoes a scordatura (G-G-B-D), only the G string remaining unchanged, thereby allowing the same note to be simultaneously heard on several different strings. The extremely difficult performance demands much tension and concentration. Only *Hymnos* had previously developed harmony as sumptuously as *Anahit*, and the piece owes much of its overwhelming intensity to it. It consists of two parts, separated by a short cadenza for the soloist, beginning at the Golden Section. The short orchestral introduction rests on B flat, but at the violin's emergence on D, the key is established as G minor. The violin follows a long ascending curve, rising by microtones from D to F sharp, and the orchestra follows a similar upward move. Again and again, perfect triads and dominant seventh chords crystalize, only to immediately melt in the glissandi. The violin works out the pitches with a wealth of tremolos and oscillations on several strings, but pauses twice during

brief orchestral interludes. Just before the cadenza, the harmony condenses on a unison F sharp, and during this cadenza the violin continues to rise, reaching A flat. After a short breathing pause, the second cycle begins, again from D, but now an octave higher, in a harmonic context of G major. It is shorter than the first part, but more tense, luminous, devoid of orchestral interludes, and also reaching (high) F sharp, this time as the fifth of B major. As the orchestra fades at the very end, the solitary violin reaches out to G and remains suspended there: it is difficult to imagine a more poetic or moving end!

[after Harry Halbreich]

Born in 1908 in La Spezia, Italy, Giacinto Scelsi stems from an old aristocratic family of Southern Italy, with partly Spanish ancestry on the maternal side. He always resolutely refused to give any biographical or personal detail concerning himself, just as he did not let himself photographed. After a good academic training in Rome, he studied for some time with a pupil of Schoenberg's in Vienna, and thus became the first Italian to write 12-tone music. But this hardly satisfied him, and he broke away from serialism, which he considered a dead end, many years before the post-war serialist wave. He got more out of studying with a disciple of Scriabin's in Geneva, as much on the harmonic and sound level as on the metaphysical and spiritual: he too felt drawn to the East, India, China, and to Zen Buddhism.

Scelsi had already composed about thirty pieces when, towards the end of the war, he underwent a serious crisis, calling for years of hospitalisation: he would spend hours at the keyboard, endlessly playing the same note and immersed in concentrated and intense listening, thus renewing experiences going back to early childhood. This saved him, and from 1952 onwards he started composing again, but in the entirely new and different language which allowed him to create about a hundred works within thirty years. In direct contradiction with the then prevailing serial combinatory way of thinking, his music explored the very center of sound, in order to liberate the infinite energy within. He himself explains this: "He who does not penetrate to the interior, to the heart of sound, even though a perfect craftsman, a great technician, will never be a true artist, a true musician." And he never failed to insist that he was not a composer in the usual sense (a "combiner") but only an intermediary, a messenger between two worlds, a "postman"! In fact, he has inaugurated a completely new way of making music, hitherto unknown in the West.

JOHN HARBISON: *FLOWER FED BUFFALOES*

The combination of texts was inspired by Judge Learned Hand's statement in *The Spirit of Liberty*, that liberty is not created by laws or courts, but rather lives in the hearts of the nation's people. The texts reflect the common purpose and devotion of historic America, and perhaps archetypal America, as Hand states "an American that may have never been and may never be," yet is a lofty goal worth the pursuit.