

2001-2002 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).

March 12, Symphonic Band, Concert Band, and Wind Ensemble. 7:30 PM, Meany Theater.

March 15, UW Combined Choruses & Symphony: *Elijah*. 7:30 PM, Meany Theater.

March 16, Collegium Musicum: *Irish Fusion*. 8:00 PM, Brechemin Auditorium.

March 17, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium.

March 19, Guest Artist Recital: *An Evening of French Flute Music* with Magali Mosnier-Karoui, flute. 7:30 PM, Brechemin Auditorium.

April 5: Mallet Head Series with Guest Artist Emil Richards, marimba, and Faculty Artists Tom Collier (vibes), Marc Seales (piano), and rhythm section. 8:00 PM, Brechemin Auditorium.

April 10, Faculty Recital: *Scintillating Strings!* with Ronald Patterson (violin), Helen Callus (viola), Toby Saks (cello) and Barry Lieberman (double bass.) 7:30 PM, Meany Theater.

April 11, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

April 13, Guest Artist Master Class: Joel Quarrington, double bass. 2:00 PM, Brechemin Auditorium.

April 14, Faculty & Guest Artist Recital: *Barry Lieberman & Friends* with Barry Lieberman and Joel Quarrington, double bass. 2:00 PM, Brechemin Auditorium.

April 16, Faculty & Guest Artist Recital: *Jazz Innovations* with Marc Seales (musical director & piano), Michael Brockman (saxophone), Don Immel (trombone), Doug Miller (bass), Tom Collier (vibes), Vern Sielert (trumpet), and guests. 7:30 PM, Meany Theater.

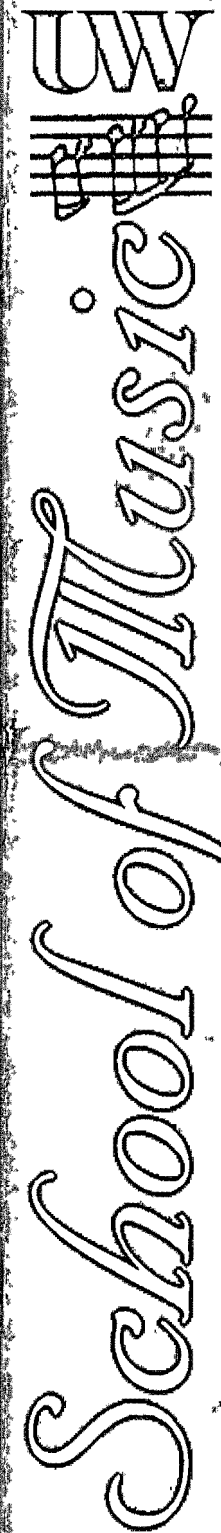
April 18, Brechemin Scholarship Winners Concert. 7:30 PM, Brechemin Auditorium.

April 19, Seattle Opera Preview: *Un Ballo in Maschera*. 1:30 PM, Brechemin Auditorium.

April 19, Guest Artist Recital: Ian Pace, piano. 8 PM, Brechemin Auditorium.

April 24, Saxophone Night. 7:30 PM, Brechemin Auditorium.

April 25, Guest Artist Master Class: Mack McCray, piano. 3:30 PM, Brechemin Auditorium.



University of Washington
THE SCHOOL OF MUSIC

Presents

THE CONTEMPORARY GROUP

Joël-François Durand, *director*

7:30 PM
March 11, 2002
MEANY THEATER

COMPACT
DISC
CGM
2002
3-11

PROGRAM

CD# 14,125

1 VARIATIONS ON JAPANESE CHILDREN'S SONGS, 6:32
for marimba (1981)..... KEIKO ABE (b. 1937)

Miho Takekawa, *marimba*

2 PIANO TRIO (1964).....17:39..... GERALD KECHLEY (b. 1919)
Allegro ritmico - Andante espressivo - Allegro scherzando

Neil Hollister, *violin* / Edward Lee, *cello* / Tony Cho, *piano*

3 JAZZ SET for Trombone and Percussion (2002).....14:45..... WILLIAM O SMITH
I. *Swinging* (b. 1926)

- II. *Bold*
- III. *Dramatic*
- IV. *Free*
- V. *Lively*

Don Immel, *trombone* / Tom Collier, *marimba*

INTERMISSION

CD# 14,126

1 FLIGHT-ELEGY
for violin and piano (1983/89).....10:35..... JONATHAN HARVEY (b. 1939)

Eric Rynes, *violin* / Kristina Przyjemski, *piano*

2 BREATHE, for solo piccolo (1995).....8:48..... JOSHUA FINEBERG (b. 1969)

Linda Bailey, *piccolo*

3 ARPÈGE, for flute, clarinet in B^b, violin, violoncello, 12:15
vibraphone, and piano (1986)..... FRANCO DONATONI (1927-2000)

Svetlana Abramova, <i>flute</i>	Amy J. Chen, <i>piano</i>
Michael Byerly, <i>clarinet</i>	Eric Rynes, <i>violin</i>
Miho Takekawa, <i>vibraphone</i>	Stephen Reis, <i>cello</i>
Jeremy Briggs-Roberts, <i>conductor</i>	

KEIKO ABE

Flutes and drums echoing from a distant summer festival, the sound of my wooden clogs clacking along an empty street—the sounds and memories of my childhood, linked with traditional children's songs, are constantly in my mind. I have tried to portray these songs not just as melodies providing fond memories of the past but as my own music, music of great vitality with its roots in the earth and the present.

(Keiko Abe)

In addition to her work as Professor of Marimba at Toho Gakuen School of Music in Tokyo, Keiko Abe regularly performs solo concertos, chamber music and improvisations throughout the world. Abe is also in demand as a guest lecturer and has given master classes in North America, Central and South America, Europe and Asia. She has recorded over 20 CDs, mostly for the Denon label, and many of her 30+ compositions have become standards of marimba literature. Abe has commissioned more than 70 compositions and performed at over 40 music festivals worldwide. A 1993 inductee into the PAS Hall of Fame, she served as the Artistic Director for the World Marimba Festival in Osaka, Japan (1998) and the Percussion Festival in Japan Week in Seoul, Korea (1999).

GERALD KECHLEY

The *PIANO TRIO* was written in 1964 on a commission from the Eastern Washington Historical Society for their annual concert series in Spokane. The earliest performances involved colleagues in the School of Music, including violinist Richard Ferrin (a last moment replacement for Emmanuel Zetlin), Eva Heinitz, cellist, and Donald Smith and Randolph Hokanson, pianists. The piece is in three movements, played without pause, with division of the movements marked by a repetition of double-stopped chords for violin and cello. The Trio was revisited in July of 2001, incorporating some minor second thoughts, overdue after 37 years.

Gerald Kechley is a Seattle-born composer and Professor Emeritus, University of Washington School of Music, where he taught theory and composition from 1955-89. Prior to that time, he taught at the University of Michigan and served as Director of Music at Centralia Junior College. He studied composition with George F. McKay and Aaron Copland, has received two Guggenheim Fellowships, several ASCAP Serious Music Awards, and a variety of other honors.

His sons, David Kechley, currently Professor of Music and Chairman of the Music Department at Williams College, and Robert Kechley of Seattle, are also established composers who have received a number of commissions and performances.

Gerald Kechley's works have been commissioned and performed by the Seattle Symphony and George Gershwin Memorial Foundation, Pacific Lutheran University Choir of the West, Wenatchee Valley Symphony Associa-

tion, Northwest Chamber Chorus, St. Mary's Seminary, Baltimore, and University of Portland, among others. Publications include works for band, piano and percussion, choral works and solo songs. Kechley's compositions, performed throughout the United States and abroad, include an opera, *The Golden Lion*, premiered by the University of Washington Opera Theater under Stanley Chapple, two symphonies, works for chorus and orchestra, chamber works for piano, woodwinds, and strings, brass and percussion in various combinations, and a large catalog of sacred and secular choral works.

WILLIAM O SMITH

JAZZ SET for Trombone and Percussion was commissioned by Don Immel and was completed in January 2002.

I have used the title *Jazz Set* in several compositions. In each case it indicates a series of pieces which are related to jazz in one way or another and utilize a 12-tone set.

The *Jazz Set* for Trombone and Percussion is in five movements. The first is in a moderate tempo and swinging throughout. The second is for vibraphone alone. Movement three alternates between a dramatic slow section and lighter dance-like sections: a hint of a tango, a suggestion of a waltz and a jazzy march. The fourth movement is like a cadenza for solo trombone, which uses the entire range of the instrument. The final movement is, for the most part, in a fast swinging style.

William O. Smith was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many awards and honors including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 compositions which have been widely performed and recorded. A pioneer in the development of new clarinet sonorities he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

JONATHAN HARVEY

FLIGHT-ELEGY is an elegy for the RAF pilot and violinist Peter Gibbs. I knew him slightly when he was the leader of the BBC Scottish Orchestra, in which I also played. He was extremely good-looking and rather fierce with conductors.

He sometimes performed violin concertos and could, in the words of Norman del Mar, "play like an angel," though there occasionally manifested itself a strange erratic flaw. He remained passionately devoted to flying and would often take his plane to engagements. He rarely bothered with a map, but would dive down to read the road signs; in fact he showed a lofty disregard for the laws of aviation, at times flying under bridges, etc. He died in mysterious circumstances. He took off at dusk in his plane from a remote sea-lochside spot in Western Scotland, never to return. His body was later found without a scratch or a trace of sea salt a few hundred yards inland. The plane has not been found to this day.

(Jonathan Harvey)

Jonathan Harvey was born on 3 May 1939 in Sutton Coldfield. From 1948 to 1952 he was a chorister at St. Michael's College, Tenbury, and a pupil at Repton from 1952 to 1957, proceeding to St John's College, Cambridge, on a major scholarship. On Benjamin Britten's advice, he studied with Erwin Stein and subsequently with Hans Keller. In 1964 Glasgow University awarded him a PhD for a thesis entitled "The Composer's Idea of his Inspiration," and in the same year he joined the Department of Music at Southampton University as a Lecturer. During the academic year 1969-70 a Harkness Fellowship enabled him to study at Princeton University where he came in contact with Milton Babbitt. An invitation from Boulez to work at the IRCAM in the early 1980s has resulted in four works realised at the institute to date. In addition to works for tape, orchestra, chamber and solo instruments, with or without electronics, he has written much choral music, and two operas, *Passion and Resurrection* (1981), and *Inquest of Love* (1993). He has also conducted, broadcast frequently on music, and written the books *The Music of Stockhausen*, *Music and Inspiration*, and *In Quest of Spirit*. In 1980 he became professor of Music at Sussex University and in 1995 at Stanford University.

JOSHUA FINEBERG: *BREATHE*, FOR SOLO PICCOLO

The flute of all wind instruments seems to me to be the closest to the pure airflow of the performer. Especially with the piccolo there is only the smallest of apparatuses between a musician's breath and the listener's experience. It was not the piccolo's powerful brilliance, but its hollow quietness that attracted me while contemplating *Breathe*. On this instrument one can be made to feel as if sounds that are in fact very near have come from far away. The piece attempts to sculpt this sound into the steady irregularities of respiration: Constantly shifting, but with an inevitable return towards the regularity of rest. The hollowness of the sounds produced allows the specific notes that are used to slip out of the foreground, freeing listeners to focus instead on the rise and fall of the rhythm and energy. More than any other physical pulse or heart-beat that we feel, our most basic movement of fits and starts pushing against a steadier more constant motion is reflected in how we breathe.

(Joshua Fineberg)

JOSHUA FINEBERG began his musical studies at the age of five; they have included, in addition to composition, violin, guitar, piano, harpsichord and conducting. He completed his undergraduate studies at the Peabody Conservatory with Morris Cotel where he won first prize in the bi-annual Virginia Carty de Lillo Composition Competition. He has worked with many leading composers in the United States and France, including: Jacob Druckman, Fred Lerdahl, Robert Hall Lewis, Philippe Manoury, and André Boucourechliev. In 1991, he moved to Paris and studied with Tristan Murail. The following year he was selected by the IRCAM/Ensemble InterContemporain reading panel for the course in composition and musical technologies. In the Fall of 1997, he returned to the US to pursue a doctorate in musical composition at Columbia University, which he completed in May 1999. After teaching at Columbia for a year, he went to Harvard University where he is currently an Assistant Professor of Music.

He has won various prizes, fellowships and scholarships including: ASCAP Foundation Grants to Young Composers Competition; Ars Electronica special jury mention; Rapoport Prize in Composition from Columbia University; Arnold Salop Composition Competition; the Palache Scholarship, a scholarship to study at the American Conservatory in Fontainebleau; yearly ASCAP Awards from 1991 until he left ASCAP to join the French society SACEM in 1994; and the Randolph S. Rothschild Award in Composition. In 1992, his work for large orchestra ORIGINS was selected by the international jury of the Gaudeamus foundation as a finalist for the Gaudeamus Prize and was premiered by the Radio Symfonie Orkest of the N.O.S. during the 1992 Gaudeamus Music Week.

He has collaborated with IRCAM as a lecturer for seminars and as compositional coordinator for their 1996 four-week summer course. Besides his compositional and pedagogical activities, he has actively collaborated with computer scientists and music psychologists to help develop tools for computer assisted composition and in music perception research. Finally he has been deeply involved in working with performing ensembles as Artistic Director for recordings of many European ensembles and soloists, and during the 99-00 season as a director of Speculum Musicae and the Columbia Sinfonietta.

Joshua Fineberg is also the issue editor for two recently published issues of The Contemporary Music Review on "Spectral Music" (Vol. 19 pt. 2 & 3). A monographic CD of his music recorded by Ensemble Court-Circuit is scheduled for release this Fall by Universal/Una Corda and MFA. His works have been performed, commissioned and recorded by leading ensembles and soloists in Europe, Asia and the United States; they are published by Editions Max Eschig.

FRANCO DONATONI

The contemporary of Boulez and Stockhausen, Franco Donatoni established his reputation in the European musical world much later than they did. The composer made the following statement in 1975, around the time when his music was first discovered at the French *Festival de Royan*: "One cannot understand

my recent work if one does not follow the evolution that led me there. It begins in 1952. I was then, like a lot of Italian musicians, offered a rather academic choice: Stravinsky or Bartók; and indeed, I was a Bartókian until the age of about thirty." In the late 1950s, Donatoni was introduced to the Second Viennese School by his older colleague Bruno Maderna. He then discovered the music of Boulez, and in 1958-59 Stockhausen's *Gruppen* and *Zeitmaße*.

Attracted then by Cage, Donatoni was soon "enraged" by the "danger he represented for music, his nihilism." Indeed, after a "negativist" period, the composer entered a phase that he describes himself as "a return to the material." But this return was under the sign of a "dissociation between the material and the compositional act." To that effect, he started to use "reference objects"—excerpts of music from Schoenberg or Stockhausen—which were meant to lose their meaning as "musical objects" and their own "specificity," by being submitted to constant transformations. He relates of this period: "After 1967, I gave up composing the material itself, and limited myself to the transformation of different materials following the habits of my own personal craftsmanship. To compose means for me to invent the process necessary for the continual transformation of the material."

Donatoni also explained that, for him, "this need to transform, to transmute the material has given birth to techniques founded on automatism." "Automatism," as he understands it, is "a process that can always be controlled from within, obeying the sign of a will and a conscience that determine all the conditions at every instant." The composer then links the local control with formal design: "What is interesting is to transform organic material into living material, and the musical form is living material. The importance of automatism, of repetition for example, is as great as in the case of cellular biology; I have attempted to bring an advance to the experiences made in disciplines that deal with the separation between the self and matter, and this duality always exists." Eventually, this compositional approach led him to a more intuitive, "inventive," as he calls it, music.

ARPÈGE is an example of Donatoni's later period, in which one senses the continuity with his previous experiences, brought now to a higher level of mastery and control.