

word disappears, the instrumental sound is revealed. Performance of the work calls for a number of different techniques to create "noises" on the flute: Underpressure, overpressure, tongue pizzicato, inhaling and exhaling through the instrument, are some of the ways in which the composer sought to extend the sound world of the piece, from traditionally "musical" sounds, to ones which involve distortions toward "noise."

[after MAURICIO KAGEL]

"RRRRRR" consists of 41 autonomous pieces of music, beginning with the letter "R" and all performable independently, and for various instrumental combinations. A performance of all 41 pieces constitutes the Radio Fantasy "RRRRRR"

"RRRRRR" for 2 percussions is in 5 movements:

- I. railroad drama: a railway accident, derived from the railroad song.
- II. ranz des vaches (Fr.: Swiss cowherd's song): a melodious, narrative round dance common in the romanesque Alpine areas.
- III. rigaudon: early French folk and social dance; a line and couple dance in a lively 3/4, 4/4 or alla breve metre which arose in the 17th century from the folk dances of Provence and Langue d'oc. As a courtly dance the rigaudon found its way in the 17th/18th century into the ballet, opera and instrumental suite, where it was frequently inserted between the sarabande and gigue.
- IV. rim shot: a sharp drumstroke, resembling the report of a firearm, produced when the skin and rim are struck simultaneously with the drumstick.
- V. ruff (or ruffle): a triple stroke on the side drum, somewhat in the manner of a short roll.
- VI. Rutscher (Ger.: "slider"): Early German folk dance; gallop.

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CD-13,668

University of Washington  
THE SCHOOL OF MUSIC

C67  
2000  
3-6

presents the

CONTEMPORARY GROUP  
Joël-François Durand, *director*

NORTH/SOUTH:  
Scandinavia-Latin America

March 6, 2000                      8:00 PM                      Meany Theater

PROGRAM

CD

1 BRAZIL:  
BACCHIANAS BRASILEIRAS NO. 6, FOR (9:32)  
FLUTE AND BASSOON ..... HEITOR VILLA-LOBOS (1887-1959)  
1. *Aria (Choro)*  
2. *Fantasia*

Lucas Robatto, *flute*  
Ryan Hare, *bassoon*

2 NORWAY:  
TRIO FOR TWO BASSOONS (21:35)  
AND PIANO ..... WOLFGANG PLAGGE (b. 1960)  
Arthur Grossman and Seth Krimsky, *bassoons*  
Peter Mack, *piano*

3 BRAZIL:  
ASPECTOS DE OURO PRETO, (7:22)  
FOR 10 FLUTES ..... LINDEMBERGUE CARDOSO  
(1939-1989)

Flute Ensemble of the University of Washington

INTERMISSION



4 announcement

5 MEXICO  
NORTH CAROLINA BLUES.....(5:51).....CARLOS CHÁVEZ (1899-1978)  
Text by Xavier Villaurrutia

~~CUBA:~~  
~~BITO MANUÉ.....ALEJANDRO GARCÍA CATURLA (1906-1940)~~  
Text by Nicolas Guillén

6 CHILE: (2:43)  
LA GITANA.....JUAN ORREGO-SALAS (B. 1919)  
Text by Rafael Alberti

Kathryn Weld, *mezzo-soprano*  
Jensina Byington, *piano*

7 FINLAND (8:50)  
LACONISME DE L'AILE, FOR SOLO FLUTE.....KAJJA SAARIAHO (b. 1952)  
Mimi Kruger, *flute*

8 ARGENTINA:  
"RRRRRR..." SIX DUOS FOR PERCUSSION.....(14:06) MAURICIO KAGEL (b. 1931)

1. Railroad drama
2. Ranz des vaches
3. Rigaudon
4. Rim Shots & Co.
5. Ruf
6. Rutscher

Miho Takekawa, Greg Campbell, *percussion*

PROGRAM NOTES:

Born in 1887 in Rio de Janeiro, HEITOR VILLA-LOBOS was the first ambassador of Brazilian music, if not of Latin American music in the twentieth century. His style, while infused by popular music, is highly personal. Between 1905-1912, Villa-Lobos traveled extensively inside Brazil. Before leaving for Europe, where he was sent by the Brazilian government in 1923, he wrote the *Nonetto*, subtitled "Impressao rápida de todo o Brasil" ("Quick impression of the whole Brazil") for small ensemble of indigenous percussions, such as *güiro*, *chocalhos* or *côco*, "a new compositional manner which expresses the sound ambience of Brazil and the great originality of its rhythms." In Europe, Villa-Lobos stayed for a long time in Paris where his music, and in particular his 16

*Chôros* (1920-1929), caused many strong reactions from the public, but where his originality was quickly recognized by critics. He came back to Rio de Janeiro in 1930, and his passion for Bach and popular music became a central focus of his music, as is well exemplified in the *BACCHIANAS BRASILEIRAS* (1930-1945), a series of nine works for different instrumental combinations, which constitute some of his best known works. The *BACCHIANAS BRASILEIRAS* we hear tonight was composed in 1938; it is the sixth of the series, and is in two movements: *Aria (Chôro)*, and *Fantasia*. The *Chôro* is an improvised folk song of the Rio de Janeiro region.

*TRIO FOR TWO BASSOONS AND PIANO* by WOLFGANG PLAGGE was composed in 1996 and was commissioned by the noted Norwegian bassoonist and composer Robert Rønnes. The work is in two movements, a virtuosic first movement and an extended slow movement that ends the work. The first movement is an athletic feat for the bassoonists with a range that makes "Sacre du Printemps" seem child's play. Perhaps it is the daredevil quality of the writing which makes hearing the work so exciting, sort of like watching a high wire act with no net.

The heart of the work, however, is in the beautiful second, slow movement whose long lines seem to go on forever. There is one unusual feature of the end of the movement, which will not be mentioned in these notes as the experience of hearing it would be diminished by preparation.

LINDEMBERGUE CARDOSO was born in Livramento, Bahia in 1939. He studied bassoon and composition at the Federal University of Bahia, where his composition teacher Ernst Widmer introduced him to various trends in contemporary music. After graduating he was appointed Professor of Theory, composition and ethnomusicology at the University, where he became a member of the University Madrigal Group and a bassoonist in the University Symphony Orchestra. He has also taught in several schools in the Bahia area and participated in symposia and seminars on new music throughout the country. A founding member of the Bahia Composers' Group, he is a rather eclectic composer. His early works (1965-66) reveal a nationalist inclination, but he later turned to more abstract musical ideas and reached, in the early 70's, a frankly contemporary style including combinations of aleatory and fixed elements. He is notably successful in his treatment of carefully planned timbral effects.

[The New Grove Dictionary of Music and Musicians]

Cardoso wrote the 6 *ASPECTOS DE OURO PRETO* in 1976 during a music festival in Ouro Preto, Minas Gerais--a colonial city. It is scored for ten or more flutists and was intended to be played by all the students present at the festival. For that reason the individual parts range from beginner to more advanced levels. The music is very descriptive and simple. Some of its aspects depict the environment in which the festival was taking place: The mountainous landscape, the broken organ of a colonial church, the students chatting between classes, a serenade walking by deserted and cold streets.

[from a discussion by the composer to flutist Lucas Robatto in 1979]

CARLOS CHAVEZ was perhaps the most important musical figure in Mexico in this century. He founded a series of concerts titled *Nueva Música*, conducted the Orquesta Sinfónica de Mexico, served as director of the National Conservatory and the Instituto de Bellas Artes, and held the Charles Eliot Norton Chair at Harvard in 1958-59. Chávez attempted to incorporate national themes in his compositions, and was particularly interested in the Aztec Renaissance. In addition to numerous works for piano, orchestra, and chamber ensemble, he also wrote about thirty songs, half of which were written for piano and voice. Both European and nationalistic influences can be heard in his songs; ethnic influences include quotes from popular folksongs in his melodies. Folk elements include triplet figures, repeated bass patterns, and guitar-like accompaniments for almost every song. He even borrowed elements from North American "blues" for this song. *NORTH CAROLINA BLUES* was published originally in 1961 by Boosey & Co., Ltd. and Chávez dedicated the piece to the African-American poet Langston Hughes, whom he first met in the early 1930's. The text is from a collection of poems titled *Obras* by Xavier Villaurrutia.

### North Carolina Blues

En North Carolina  
El aire nocturno  
Es de piel humana.  
Cuando lo acaricio

Me deja, de pronto, en los dedos,  
El sudor de una gota de agua.  
En North Carolina

Meciendo el tronco vertical,  
Desde las plantas de los pies  
Hasta las palmas de las manos  
El hombre es árbol otra vez.  
En North Carolina

Si el negro ríe,  
Enseña granadas encias  
Y frutas nevadas.  
Ma si el negro calla,  
Su boca es una roja,  
Entraña,  
En North Carolina

Cómo decir  
Que la cara de un negro se ensombrece  
En North Carolina

Habla un negro:  
Nadie me entendería

Si dijera que hay sombras blancas  
Ein pleno día.  
En North Carolina

En diversas salas de espera  
Aguardan la misma muerte  
Cos pasajeros de color  
Y los blancos de primera.  
En North Carolina

Nocturnos hoteles.  
Llegan, parejas invisibles.  
Las escaleras suben solas,  
Fluyen los corredores,  
Retroceden les puertas,  
Cierran los ojos las ventanas.  
Una mano sin cuerpo  
Escribe y borra negros  
Nombres en la pizarra  
En North Carolina

Confundidos  
Cuerpos y labios,  
Yo no me atrevería  
A decir en la sombra:  
Esta boca es la mía.  
En North Carolina

### North Carolina Blues

In North Carolina  
The night air  
Is of human skin.  
When I embrace it  
It suddenly leaves on my fingers,  
A drop of perspiration.  
In North Carolina.

Shaking his vertical torso,  
From the soles of his feet  
To the palms of his hands  
The man is tree again.  
In North Carolina

If the black man smiles,  
He shows gums of pomegranate  
And snow-white teeth.  
But if the black man is still,  
His mouth is a red  
Entrail  
In North Carolina.

How do you say  
That the face of a black man darkens?  
In North Carolina.

A black man speaks:  
"No one would understand me

A composer, violinist, orchestra conductor and lawyer, ALEJANDRO GARCÍA CATURLA studied first in his home town of Remedios and then law in Havana. In 1928 he went to Paris to study composition with Nadia Boulanger and on returning to Havana worked as a lawyer, continuing his musical development as a composer. He returned to Europe where several of his works were performed and in 1932, back in Cuba, he directed the orchestra of the Sociedad de Concier-tos de Carbarín, which he founded. He also played violin with the Havana Symphonic Orchestra. With his fellow Cuban, Amadeo Roldán, he became one of the first Cuban composers to received widespread recognition. He wrote for orchestra, piano, ballet, chorus, and chamber ensemble as well as voice. Afro-Cuban folk influences are present in his works.

The text of *BITO MANUÉ* is written by the well-known Afro-Cuban poet Nicolas Guillén, and is a socio-political commentary on the American presence in Cuba in the early thirties. Guillén deliberately misspells Spanish words to reflect the accent of an uneducated Cuban, and to spell English as it would appear phonetically in Cuban Spanish. *BITO MANUÉ* was written in 1930 in

If I said there are white shadows  
In plain day."  
In North Carolina

In diverse waiting rooms  
They wait for the same death  
The passengers of color  
And the first-class whites.  
In North Carolina.

Night-time hotels:  
Invisible couples arrive,  
Climbing the steps alone,  
The corridors oozing,  
The doors receding,  
The windows closing their eyes.  
A bodyless hand  
Writes and erases black  
Names on the chalkboard  
In North Carolina

Confused  
Bodies and lips,  
I wouldn't dare  
Say in the shadows:  
This mouth is mine.  
In North Carolina.

Remedios, Cuba. Guillén met the African-American poet Langston Hughes in 1930, who may have inspired him to write the collection *Motivos de son*, which included "Tu no sab' inglés/Bito Manué."

### Bito Manué

Bito Manué tu no sab' inglés Con tanto inglés que tu sabía Bito Manué	Bito Manué, you don't know English With all the English that you knew Bito Manué
Con tanto inglés no sabe ahora desi yé. La 'mericana tu bu'ca Y tú le tiene que huí Tu inglés era de etrai guan,	With all your English you can't even say "yes." The American woman looks for you And you have to flee her; Your English was of "try one,"
De etrai guan y guan tu trí Bito Manué tu no sab' inglés	Of "try one" and "one two three" Bito Manué you don't know English With all your English Bito Manué
Con tanto inglés que tu sabía Bito Manué	You can't even say "yes" now, "yeah yeah."
No sabe ahora desi yé, yea, yea	
Bito Manué tu no sab' inglés Con tanto inglés que tu sabía Bito Manué	Bito Manué, you don't know English With all the English that you knew Bito Manué
Con tanto inglés no sabe ahora desi yé.	With all your English you can't even say "yes."
No te namore ma nunca Bito Manué si no sab' inglés.	Never fall in love with an American Bito Manué, if you don't know English.

Born in Santiago January 18, 1919, Juan Orrego-Salas is a well-know composer and musicologist who also received a diploma in architecture. He studied first at the National Conservatory in Chile and then later in the U.S. and Europe. He was awarded both Rockefeller and Guggenheim fellowships that enabled him to study composition with Randall Thompson and Aaron Copland as well as musicology with Paul Henry Lang. In Chile, he taught at the University of Chile and conducted the chorus of the Catholic University. He was awarded a second Guggenheim in 1954 and in 1961 began teaching at the Indiana University School of Music, where he served as director of the Latin American Music Center until 1987. As such, he made important contributions in the dissemination of information in the U.S. about Latin American composers. He received several prestigious awards from the Organization of the American States (1988) and from his native country (1992). Per Samuel Claro (1973), Orrego-Salas' compositional style is known for its "rich rhythms, vivacity and fluidity of discourse...Stylistic preferences assimilate Gregorian elements, medieval and

renaissance language [combined with] contemporary techniques." Compositions include works for the piano, chorus, orchestra, film and the theater, as well as songs for voice and piano.

The composer uses rhythm in a unique manner to underscore the text in *LA GITANA*, as in the use of dotted eighths on *déjame morir, déjame vivir*.

### La Gitana.

Quisiera vivir, morir,  
Por las vereditas, siempre.  
Déjame morir, déjame vivir,  
Deja que mi sueño ruede  
Contigo, al sol, a la luna,  
dentro de tu carro verde.

Por qué verada se fué?  
Ay, aire, que no lo sé!  
Por la de Benameji?  
Por la de Lucena o Priego?  
Por la de Loja se fué?  
Ay, aire, que no lo sé!

Ahora recuerdo:

Me dijo que caminaba a Sevilla.  
A Sevilla? No!  
No lo sé!  
Por qué verada se fué?  
Ay, aire, que no lo sé!

### The Gypsy

I wish to live, to die  
By the little paths, always.  
Leave me alone, to die, to live,  
That my dream might wander  
With you, to the sun, to the moon,  
Inside your green wagon.

By which path did she leave?  
Oh, wind, how I don't know!  
By Benameji?  
By Lucena or Priego?  
By Loja did she go?  
Oh, wind, how I don't know!

Now I remember:

She told me she was going to Sevilla.  
To Sevilla? No!  
I don't know!  
By which path did she go?  
Oh wind, how I don't know!

A particularly prominent example of the "New Finnish Music," KAIJA SAARIAHO's career has taken her from Helsinki's Sibelius Academy where she studied with Paavo Heininen, to Freiburg (Germany) where she studied with Brian Ferneyhough, and finally to Paris where she now resides. Saariaho's first works were somewhat influenced by Ligeti's music and by the spectral school led by French composers Tristan Murail and Gérard Grisey. Her music often advances in a continuous flow, taking on its dynamics from the alternation of bright, silvery tones with noise-like passages. *LACONISME DE L'AILE* is a work written for solo flute which can be realized with or without electronics (tonight it will be performed without). A text by the French poet Saint-John Perse in placed in the introduction to the score:

*Ignorants de leur ombre, et ne sachant de mort que ce qui s'en consume  
d'immortel au bruit lointain des grandes eaux, ils passent, nous  
laissant, et nous ne sommes plus les mêmes. Ils sont l'espace traversé  
d'une seule pensée.*

The poem informs the music poetically as well as sonically. At the beginning of the work, the flutist simply speaks the text, like a narrator, then brings slowly the instrument to the lips, as the text becomes less intelligible. This