

Presents a Guest Artist Recital

JOSEP SANCHO, *clarinet*

\$255
2001
3-30

8:00 PM, March 30, 2001

Brechemin Auditorium

PROGRAM

- ① *THREE PIECES FOR SOLO CLARINET* (1918)..... IGOR STRAVINSKY (1882-1971) (4:25)
- ② From: *TRES PIEZAS* (1969)..... JOAN GUINJOAN (b. 1931) (5:01)
MICRON
PARAMETROS
- ③ *GRA* (1993)..... ELLIOTT CARTER (b. 1908) (5:18)

INTERMISSION

- ④ *CONTEXTO VI* (1993)..... ALBERT LLANAS (b. 1957) (6:33)
- ⑤ *QUASI KWAZI III* (1998)..... MARCEL CHYRZYNSKI (b. 1971) (6:48)
- ⑥ *LIED* (1983)..... LUCIANO BERIO (b. 1925) (4:35)
- ⑦ *LA MESURE DES CHOSES I. LA MESURE DE L'AIR* (1992)..... JOËL-FRANÇOIS DURAND (b. 1954) (11:34)

IGOR STRAVINSKY: THREE PIECES FOR SOLO CLARINET

Igor Stravinsky's *Three Pieces* were one of the first attempts at creating an unsupported and self-sufficient melodic line. Since the heyday of the baroque flute sonatas, solo pieces for woodwind had gone completely out of fashion, but Stravinsky's originality was to revive the genre without any underlying harmonic tonal structure, as autonomous melody. These three short pieces, with their obsessive rhythms, their frequent use of pivot notes and their rejection of the Romantic canons of phrasing and melody out of a preference for Russian folk patterns, are often reminiscent of the style of the *Rite of Spring*. In their extreme conciseness, they epitomize Stravinsky's artistic achievement in his early period, and it is a remarkable paradox that he should have chosen the clarinet, which had been the Romantic's favourite instrument, to express such a highly original approach.

[Notes by Philippe Manoury]

JOAN GUINJOAN: MICRON; PARAMETROS. FROM: TRES PIEZAS

The *Tres piezas para clarinete solo* were written in 1969 for the clarinet player and composer's friend Juli Panyella. This is a piece under the influence of Stravinsky's which explores with a very personal language and style all the parameters of the instrument. With a strong conception of the rhythm, Guinjoan explores deeply the large capacity of the instrument in dynamics, register and expression.

Joan Guinjoan received his musical training in Barcelona and Paris, winning many outstanding prizes. In 1964, after a full career as a pianist, he established contact with the French musical avant-garde and devoted himself solely to composition. Guinjoan has received commissions from many soloists, chamber music groups, and orchestras. Together with Juli Panyella, Guinjoan founded the ensemble Diabolus in Musica. He has led various ensembles and symphony orchestras both in Spain and abroad. It should also be noted that he conducted the Spanish premiere of Stravinsky's *Histoire du soldat*. Between 1968 and 1975 Guinjoan was music critic for the newspaper *Diari de Barcelona*. Guinjoan enjoys an extensive list of recordings of his music, some conducted by himself.

ELLIOTT CARTER: GRA

Gra ("game" in Polish) for solo clarinet, was written as a tribute to my dear friend Witold Lutoslawski, to commemorate his 80th birthday. During the twenty-five or so years that I have known Witold, I have never ceased to admire his impressive works and his gracious personality.

This clarinet piece, frequently-changing and playful in character, (yet based in the same material throughout), recalls to me many delightful visits with the composer in America and Poland.

[Notes by Elliott Carter]

Born in New York City on 11 December 1908, Elliott Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger.

He then returned to New York to devote his time to composing and teaching.

With the explorations of tempo relationships and texture that characterize his music, Carter has been one of the prime innovators of 20th-century music. The challenges of works such as the *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding.

Elliott Carter has been recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has received two Pulitzer Prizes and commissions from prestigious organizations.

ALBERT LLANAS: CONTEXTO V

This piece is one of several works written under the name of CONTEXTO. *Contexto VI* for solo clarinet was composed in 1993. It is a very passionate and expressive piece which combines the standard clarinet sound with the most important "contemporary" effects such as frullatto, quarter tones and air sound. The piece is divided into three parts (A-B-A'). The A part shows a virtuosic and spectacular instrument characterized mainly for its capacity of contrast in dynamics, register and articulation. The middle section, a rather slow movement, is described as *Misterioso e Calmo*. The quarter tones create a quiet ambience with brush strokes reminiscent of the A section.

Albert Llanas was born in Barcelona in 1957. He is already one of the most influential composers of the new Catalan music. He studied in Barcelona and obtained the Honor Prize in the superior degree of Composition and Instrumentation. Later on, he completed his composition studies with Josep Soler and Franco Donatoni. His first work for orchestra "Seqüències per a orquestra" (1985), obtained the City of Barcelona Prize in 1987, and it was later performed in Poland and recorded on a CD. As a finalist of the S.G.A.E. Composition Prize in 1987 with his *Concierto para Flauta y Conjunto Instrumental*, he will have performed his set of concerto works in Madrid at the Reina Sofia Art Center. With Carles Trepal on guitar and the Anton Webern Chamber Orchestra playing, the works were recorded on CD and broadcast by Radio France. Another concerto, conceived for the clarinetist Salvador Vidal, was performed by the Royal Philharmonic Orchestra.

Recently it has been rewarded with the Queen Premium Sofia of Musical Composition. His publishers are EMEC, CATALANA D'EDICIONS MUSICALS, AGENDA EDIZIONI MUSICALI, CLIVIS-ACC., and his recordings have been done by DISCOS BILBAO (DISCOBI), GRABACIONES ACCIDENTALES, CIRCULO DE BELLAS ARTES, RADIO NACIONAL DE ESPAÑA, FUNDACION JUAN MARCH, HYADES ARTS.

MARCEL CHYRZYNSKI: QUASI KWAZI III

Quasi Kwazi III for solo clarinet was written in 1998. This piece was commissioned by Wojciech Komsta. The first performance took place during the International Krzysztof Penderecki Contemporary Chamber Music Competition in Cracow in 1998. *Quasi Kwazi III* has been published by PWM

Edition and has been released on compact disc by *ZPR Records* and *The Institute of Art*.

Born in 1971, Marcel Chyrzynski obtained his Masters degree (with distinction) from the Academy of Music in Cracow in 1995, where he studied composition with Prof. Marek Stachowski, orchestration with Prof. Krzysztof Penderecki and computer music with Marek Choloniewski, Richard Boulanger, Cindy McTee and Rodney Oaks. Since 1994 he has worked as a lecturer at the Academy of Music in Cracow in the Department of Composition, Conducting and Theory of Music. In 1998 he was awarded a doctorate in composition.

His works have been performed in Poland, Slovakia, Germany, Austria, Spain, France, Finland, South Korea, Australia, the USA, and at numerous concerts and festivals, including *Silesian Days of Contemporary Music* in Katowice (1994, 2000), *Journées de la Musique des Compositeurs Cracoviens* (1995-99), *MOSAICO Music Festival* in Cracow (1995), *The International Festival of Contemporary Music Warsaw Autumn* (1996), *Musica Moderna* in Lodz (1997), *Musica Polonica Nova* in Wroclaw (1998), *The International Festival of Sacred Music Gaude Mater* in Czestochowa (1997, 1998), the *Internationale Studienwoche für zeitgenössische Musik* in Hamburg (1995) and *FIU Music Festival* in Miami, Florida (2000).

Chyrzynski's compositions have been published by PWM Edition, and have been released on compact disc by *DUX*, *ZPR Records* and *The Institute of Art*. Several of his works have been performed on Polish television and Australian, Finnish and Polish radio.

LUCIANO BERIO: LIED

Luciano Berio was born in Oneglia, Italy. After studies with Ghedini at the Milan Conservatory, he worked for the Italian Broadcasting Corporation from 1953 until 1960, when he founded the Studio di Fonologia and directed a concert series under its name. He has taught in America at Tanglewood, Mills College and Harvard University, and in Europe at Darmstadt and Dartington; from 1965 to 1971 he was a member of the composition faculty of the Juilliard School in New York. He ran the electro-acoustic department of IRCAM in Paris until 1980; in 1981 he founded tempo Reale, an institute for new music, in Florence. In 1982 he became Musical Director of the newly founded Regional Orchestra of Tuscany. In 1984 he was Artistic Director of the Maggio Musicale in Florence. In 1988 he became an Honorary Member of the Royal Academy of Music, London. He has also been awarded the prestigious Siemens Prize.

Berio's compositions are performed regularly throughout the world.

JOËL-FRANÇOIS DURAND: LA MESURE DES CHOSES

I. LA MESURE DE L'AIR

La mesure des choses I. La mesure de l'air for solo clarinet belongs to a group of four instrumental pieces, to be played either in succession in the same concert, or separately. The other works are for piano solo, oboe and viola, and for percussion. The original conception for this set is based on Heraclitus' cosmogony which includes transformations of one element

(air-sea-earth-fire, with the addition of time) into each other. My reflection on these transformations led me to interpret these natural elements in their relation to human experience: In the case of this work, the air is a representation of the present, what goes continually through the human body, barely perceptible yet always in changing motion, like the immediate passage of time. It is the present in the human consciousness.

In *La mesure de l'air*, a number of melodic models—archetypes—are constantly transformed, their rhythmic and intervallic contents being altered every time they come back. The texture of the piece is therefore often changing, and the main activity is one of a febrile, creative activity renewing itself unceasingly.

La mesure de l'air was a commission of the Festival "Musica", Strasbourg, and was premiered at Musica by Armand Angster 18 September 1993.

[Notes by Joël-François Durand]

Durand was born in Orléans, France in 1954. He studied mathematics, piano and musicology in Paris, then composition with Brian Ferneyhough in Freiburg, Germany. He obtained his Ph.D. in composition at the University of New York, Stony Brook, NY where he studied with Bülent Arel and Daria Semegen. He has received scholarships (DAAD, Fulbright), and international prizes, including the Kranichsteiner Musikpreis from the Summer Courses in Darmstadt, Germany, in 1990. He has been teaching composition and theory at the University of Washington since 1991, where he is currently Associate Professor. As a guest composer and lecturer, Durand has contributed to the "Centre de la Voix" in Royaumont, France where he was co-director of the composition course in September 1993, the Royal Academy for Music in London, UK (1997), the Internationale Ferienkurse für Neue Musik in Darmstadt (1984, 1990, 1992, 1994), the "VIII. Internationaler Meisterkurs für Komposition des Brandenburgischen Colloquiums für Neue Musik", Rheinsberg (1998), among others. In the Fall 1994 he was Visiting Assistant Professor in Composition at the University of California at San Diego. His music has been performed throughout Europe as well as in the US, Brazil and in South Korea.

JOSEP SANCHO

Since winning the Spanish Youth Woodwind Competition in 1995, Josep Sancho performed throughout Spain as both a soloist and a chamber musician. In 1999 he was awarded the Grand Prix at the Krzysztof Penderecki International Music Competition. He is also the winner of the Catalonia Music Competition, Palau de la Música of Barcelona, the Geoffrey Hawkes Clarinet Prize at the Royal Academy of Music, London, and many other competitions.

He is especially interested in contemporary music and is the founder of several groups, including the Trio Guinjoan and Chamber XX Ensemble. Sancho's solo repertoire includes works by Berio, Carter, Donatoni, Stockhausen, Denisov and major contemporary Spanish composers.

Sancho has appeared on Radio Nacional de España, Catalunya Música, Catalan Television, BBC Radio, and National Radio of Slovenia.