

Compact
Disc
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2018
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UW MODERN MUSIC ENSEMBLE

Cristina L. Valdés, Director

Ludovic Morlot

Mario Alejandro Torres

Lorenzo Guggenheim, conductors

Sæunn Thorsteinsdóttir, cello

7:30 PM, March 1, 2018

Meany Theatre

UW MUSIC
2017-18 SEASON

CD#17,976

PROGRAM

1 *remarks, Valdes*

2 *Palimpseste (2002)* 15:11 Marc-Andre Dalbavie (b. 1961)

Emily Acri, *violin*
Alessandra Barrett, *viola*
Chris Young, *cello*
Gemma Goday, *flute*
Caitlin Beare, *clarinet*
Hexin Qiao, *piano*

Mario Alejandro Torres, *conductor*

3 *Wanderlied (2003) (US premiere)* 10:35 Betsy Jolas (b. 1926)

Sæunn Thorsteinsdóttir, *solo cello*

Emily Acri & Renee Zhang, *violins*
Alessandra Barrett, *viola*
Chris Young, *cello*
Abbey Blackwell, *double bass*
Miao Liu, *alto flute*
Diego Espinoza, *English horn*
Caitlin Beare, *clarinet*
Brian Schappals, *bass clarinet*
Lucas Zeiter, *bassoon*
Anna Barbee, *horn*
Ross Venneberg, *trumpet*
Antonio Patrick, *trombone*
Gabriela Garza Canales, *percussion*
Hexin Qiao, *piano*

Ludovic Morlot, *conductor*

INTERMISSION

4 *Dérive 1* (1984) 6:13 Pierre Boulez (1925-2016)

Emily Acri, *violin*
Chris Young, *cello*
Gemma Goday, *flute*
Caitlin Beare, *clarinet*
Emerson Wahl, *vibraphone*
Hexin Qiao, *piano*

Lorenzo Guggenheim, *conductor*

5 *remarks, Morlot*

6 *Le Lac* (2001) 25:59 Tristan Murail (b. 1947)

Emily Acri & Renee Zhang, *violins*
Alessandra Barrett, *viola*
Chris Young & Ryan Farris, *cellos*
Abbey Blackwell, *double bass*
Gemma Goday, *flute & piccolo*
Miao Liu, *flute*
Diego Espinoza, *oboe*
Caitlin Beare & Brian Schappals, *clarinets*
Lucas Zeiter, *bassoon & contrabassoon*
Anna Barbee, *horn*
Ross Venneberg, *trumpet*
Antonio Patrick, *trombone*
Emerson Wahl & Edward Cunneen, *percussion*
Nicole Chang, *harp*
Hexin Qiao, *piano*

Ludovic Morlot, *conductor*

Program notes

Born in Neuilly-sur-Seine, France in 1961, **Marc-Andre Dalbavie** writes music often described as coloristic and imaginative, yet it is unequivocally distinct from other "spectralist" compositions of his generation. Dalbavie's studies in Paris at the Paris Conservatory and IRCAM, the renowned research institute for computer and electronic music, sparked his explorations in timbre, processing, and spatialization. Many of his compositions deal with reimagining the geography of the traditional concert hall experience; some were

written specifically for the venues in which they were premiered. In addition to spatialization possibilities, Dalbavie's compositions exhibit both a knowledge of and deference to music of the past. His 2002 work ***Palimpseste***, for violin, viola, cello, flute, clarinet, and piano, exemplifies these elements of his delicate and often ethereal language, creating a mercurial sound world filled with modal harmonies, shimmering scalar passages in the flute, strings, and piano, and references to a Renaissance madrigal by Gesualdo.

Of *Palimpseste*, the composer writes:

It was after reading E.T.A. Hoffman's unfinished novel, Murr the Tom-Cat's Philosophy of Life, together with a Fragmentary Biography of Kappellmeister Johannes Kreisler on Odd Sheets of Waste Paper (1820-22), that I had the idea for *Palimpseste*. The cat belonging to the musician Kreisler decides to write his memoirs but, as he has no paper to write on, he uses the pages from an already existing book. The book that these pages belong to is a biography of Kreisler. Hoffman's novel oscillates between the two texts about the same person.

Palimpseste (a word which describes the method of writing on used parchment but where the original text has been erased) is built upon a work by Gesualdo (16th century): the 11th madrigal from the 6th book *Beltà, poiche t'assenti*. The two pieces superimpose themselves upon each other and transform each other.

The two spaces occupied by the strings and the wind instruments in *Palimpseste* represent the two texts in Hoffman's novel. And just as the 'life of Kreisler' is derived from Hoffman's earlier *Kreisleriana* which would later inspire Robert Schumann, so the Gesualdo madrigal has inspired another work: the third movement of Stravinsky's *Monumentum*.

-Caitlin Beare

Betsy Jolas is an award-winning composer and conductor with roots in both France and the United States. Her large and varied catalogue of works includes orchestral suites, Renaissance-style motets, string quartets, a saxophone duet, five operas, and an electric guitar solo piece, just to name a few. She recently finished a cello concerto that will be premiered by the Swedish Chamber Orchestra and cellist Anssi Karttunen in October 2018.

Born in Paris in 1926, Jolas spent her childhood in France before moving with her family to the United States in 1940. She earned a degree at Bennington College in New York, then returned to Paris after the war to study at the Paris Conservatoire, where notable teachers included the composers Darius Milhaud and Olivier Messiaen. Nearly 30 years later, in the early 1970s, Jolas temporarily covered Messiaen's teaching post at the Conservatoire while Messiaen travelled through the United States. She became an official faculty member in 1975. In addition to Paris, Jolas taught over the years at Tanglewood, Yale, Mills College, Harvard, and USC.

Wanderlied, finished in 2003, is scored for solo cello and a small ensemble comprised of flute, English horn, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, percussion, piano, 2 violins, viola, cello, and bass. It's meant to portray a storyteller (the solo cello) and the storyteller's interactions with her audience (the ensemble). Jolas writes about *Wanderlied*: "This roving music... is the 'song without words' of an ageless storyteller wandering all along her life. She alone knows that the secret to her beloved lies within this ever-repeated chord. One hears in the background the voices of those who love her and those who do not."

-Chris Young

Pierre Boulez (1925-2016) is renowned as both a major composer and conductor of the 20th century. After studying mathematics at the university level, he moved to music, where he quickly established a reputation as an independent and dynamic thinker. In the 1940s, he studied composition with Olivier Messiaen at the Paris Conservatoire. While a student, Boulez learned about 12-tone theory and other compositional techniques that were popularized in the early 1900s. Boulez took these ideas in, but made a conscious effort to forge a distinctive sound and style. His career as a conductor included stints with the Cleveland Orchestra, BBC Symphony Orchestra, New York Philharmonic, Berlin Philharmonic, and many others. From the 1960s onward, Boulez was instrumental in introducing "modern music" to orchestral audiences through his adventurous programming. Boulez has won over 20 Grammy Awards, including a Lifetime Achievement Grammy in 2015.

Dérive 1 (composed 1984) is an intricate study for six instruments on the interactions of sound across a matrix of variables (e.g. pitch, duration, volume). Throughout the work, the six instrumentalists of the ensemble exchange rapid cascades of small, unmetred notes and trills that conglomerate into larger masses of sound within a slow tempo, all based loosely upon a six-note "hexachord" comprised of the notes Eb, A, C, B, E, and D.

-Chris Young

Tristan Murail, *Le Lac* (2001)

To the north of New York city is a vast region of parks and natural reserves, studded with lakes, hills and forests. I live in a house there, largely open to the outside world, composed of trees, a lake and with life everywhere. Every day, every hour, the lake has a different light, a new mood. It is ever present but ever changing, reflecting and magnifying the incessant movement of the seasons and climates. It is a geometric place for thoughts and looks, a modest symbol of the universe. Like the lake, this piece is built on a few constantly shifting elements: the acoustic analysis of the sound of rain hitting the lake, a stylised rumble of thunder, the call of an unidentified bird, the electronic texture of frogs in spring, and a melody of chords. These elements are treated as abstract musical objects they are modified, filtered, distorted, harmonised or made into chords piled on top of one another they are used for their pure sound and musical value - namely, their psychological impact. This is not an attempt to describe the lake, it is not programmed music. What is mainly retained from the natural model before me is the play on permanence and impermanence, movement and mood swings, the logic of the unexpected, and the order and simplicity that nestle within the breast of the chaotic and complex.

-composer's note

Written in 2001, Tristan Murail's *Le Lac* belongs to his output of works that delve deep into the fundamental properties of the sound spectra: so-called "spectral music." Murail is considered a leading figure in the generation of composers associated with spectral techniques and aesthetics, among them Gérard Grisey, Hugues Dufort, Mesias Maiguashca, and Peter Eötvös. Not coincidentally, spectral composition emerged alongside the rise of electronic music, and the concept of *sonority* guided the development of both genres.

Murail was born in Le Havre in 1947, two years before his future teacher Olivier Messiaen wrote the seminal *Mode de valeurs et d'intensités*. Twenty years later, Murail began studies with Messiaen at the Paris Conservatory, where he ultimately received a First Prize in Composition. He also pursued studies in classical

and North African Arabic concurrent with his musical studies, and was awarded the prestigious Prix de Rome in 1971. Murail held the position of professor of composition at Columbia University from 1997-2010, and is now a guest professor at the Shanghai Conservatory.

Like Messiaen's works, the concept of *color* figures prominently in Murail's compositions, yet the idea is manifested quite differently. Spectral music derives its harmonies from the overtone series and acoustical properties of timbre, resulting in not only explorations in sonority but also form and musical meter. *Le Lac* displays a brilliant spectrum of musical color by way of timbral trills, raindrop-like *pizzicato* patterns in the strings, and distant microtonal calls in the winds; these elements often occur on top of rapidly shifting and uncommon rhythmic meters, such as 3 ¼ and 1 ⅜. The ensemble brings to life a strange and sensorially rich musical landscape; we hope that tonight's performance will invite you in to experience this landscape and find some "order and simplicity that nestle within the breast of the chaotic and complex."

-Caitlin Beare

Artist Biographies

French conductor **Ludovic Morlot** has been Music Director of the Seattle Symphony since 2011. Among the many highlights of his tenure, the orchestra have won three Grammy Awards and gave an exhilarating performance at Carnegie Hall in 2014, as reported in The New York Times: "The performance Mr. Morlot coaxed from his players was rich with shimmering colors and tremulous energy."

During the 2017–2018 season Morlot and the Seattle Symphony will continue on their incredible musical journey, focusing particularly on the music of Berlioz, Stravinsky and Bernstein. In addition, they will be presenting some exciting new works by John Luther Adams, David Lang and Andrew Norman and welcoming Alexandra Gardner for a residency. The orchestra will also be performing on tour in California, including a two-day residency at the University of California, Berkeley. The orchestra has many successful recordings, available on their own label, Seattle Symphony Media. A box set of music by Dutilleux was recently released to mark the 100th anniversary of the composer's birth.

This season, Morlot will be conducting at Seattle Opera for the first time (Berlioz *Béatrice et Bénédict*), make his debut with the Orchestra of St Luke's and will return to the Atlanta and Houston Symphony Orchestras. He has regular relationships with the Chicago Symphony Orchestra and New York and Los Angeles philharmonics. Morlot also has a particularly strong connection with the Boston Symphony Orchestra having been Seiji Ozawa Fellowship Conductor in 2001 at Tanglewood and subsequently appointed assistant conductor for the orchestra and their Music Director James Levine (2004–07). Since then he has conducted the orchestra in subscription concerts in Boston, at Tanglewood and on a tour to the west coast of America.

Outside North America, recent and future debuts include the Berliner Philharmoniker, Vienna Symphony (closing concert of the prestigious Wien Modern Festival), Yomiuri Nippon Symphony, MDR Leipzig and Bergen Philharmonic Orchestras. Morlot has conducted the London Philharmonic Orchestra at the Royal Festival Hall in London and on tour in Germany. Other recent notable performances have included the Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, Tonhalle, Budapest Festival, Orchestre National de France, Helsinki Philharmonic, City of Birmingham Symphony, Danish

National Symphony Orchestra and Tokyo Philharmonic Orchestra. Morlot served as conductor in residence with the Orchestre National de Lyon under David Robertson (2002–04).

Morlot was Chief Conductor of La Monnaie for three years (2012–14). During this time he conducted several new productions including *La Clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande*. Concert performances, both in Brussels and Aix-en-Provence, included repertoire by Beethoven, Stravinsky, Britten, Webern and Bruneau.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

“Riveting” (NYTimes) cellist, **Sæunn Thorsteinsdóttir**, has appeared as soloist with the Los Angeles Philharmonic, Toronto and Iceland Symphonies, among others, and her recital and chamber music performances have taken her across the US, Europe and Asia. Following the release of her debut recording of Britten’s *Suites for Solo Cello* on Centaur Records, she has performed in some of the world’s greatest halls including Carnegie Hall, Suntory Hall and Disney Hall. The press has described her as “charismatic” (NYTimes) and praised her performances for their “emotional intensity” (LATimes).

An avid chamber musician, she has collaborated in performance with Itzhak Perlman, Mitsuko Uchida, Richard Goode and members of the Emerson, Guarneri and Cavani Quartets and has participated in numerous chamber music festivals, including Prussia Cove and Marlboro, with whom she has toured. She is cellist of the Manhattan Piano Trio and a founding member of Decoda; a group that seeks to revitalize the world of chamber music through refreshing concert experiences, creative education, and community engagement.

Along with the masterpieces of the 18th, 19th and 20th centuries, Sæunn is constantly inspired by works composed in our time and enjoys working with living composers. In addition to working closely with Daníel Bjarnason on his award-winning composition “Bow to String”, she has premiered dozens of works, including new pieces by Peter Schickele, Paul Schoenfield, Kendall Briggs and Jane Antonia Cornish.

Sæunn has garnered numerous top prizes in international competitions, including the Naumburg Competition in New York and the Antonio Janigro Competition in Zagreb, Croatia. She received a Bachelor of Music from the Cleveland Institute of Music, a Master of Music from The Juilliard School and a Doctorate of Musical Arts from SUNY Stony Brook. Her principal teachers include Richard Aaron, Tanya L. Carey, Colin Carr and Joel Krosnick.

Sæunn was a fellow of Ensemble ACJW–The Academy, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—performing chamber music at Carnegie Hall and bringing classical music to students in the New York City Public Schools.

Born in Reykjavik, Iceland, Sæunn first moved to the states as a child; however, she still has family in Iceland and enjoys going back, both for concerts and family visits.

Mario Alejandro Torres, a native of San Pedro Sula, Honduras, is in his first year of doctoral studies at University of Washington, pursuing a degree in orchestral conducting under the mentorship of David Alexander Rahbee and Ludovic Morlot. Mario is co-conductor of UW Campus Philharmonia Orchestras, and

assistant conductor for UW Symphony Orchestra. Mario holds a Masters of Music in Orchestral Conducting from Ithaca College under the mentorship of Jeffery Meyer. As a violist, he holds a Bachelor ('13) and a Master ('14) of Music in Viola Performance from Northwestern State University of Louisiana. Additionally, Mario has been a conducting student of Michael Jinbo at the Monteux School and Music Festival, where he has also served as an orchestral assistant. He has also performed in master classes led by Larry Rachleff, Donald Schleicher, and Mark Stringer.

He has guest conducted Orquesta de Camara de San Pedro Sula, Honduras, the Eddy Snijders Orchestra in Paramaribo, Suriname, the Caddo Parish High School Honor Orchestra in Shreveport, Louisiana, and the Youth Orchestra of Académie Musicale Occide Jeanty in Croix des Bouquets, Haiti.

As a violist, Mario has soloed with Orquesta de Camara de San Pedro Sula, NSULA Symphony and Chamber orchestras, Rapides Symphony Orchestra, and the Monteux School and Music Festival. Mario has been a member of the Youth Orchestra of the Americas and he performed with them in Germany, Italy, France, Belgium, and England. He has been co-principal violist for Texarkana Symphony Orchestra, South Arkansas Symphony Orchestra, and Shreveport Summer Music Festival. He has also play with Shreveport, Longview, Rapides, Marshall, and Costa Rica Symphony Orchestras. As an educator he has taught at Escuela de Música Victoriano Lopez in San Pedro Sula, Honduras, and Louisiana Academy of Music in Natchitoches, Louisiana.

Mario also holds degrees in Computer Information Systems and Business Administration, and completed a nine-month professional certificate program in Community Leadership, Teaching Artistry, and Social Entrepreneurship for musicians with the Youth Orchestra of the Americas' Global Leaders Program.

Lorenzo Guggenheim is a young conductor and music student raised in Argentina. A pianist since childhood, he was trained in jazz and popular music as well as academic music. He is currently pursuing a Master of Music degree in Orchestra Conducting at the University of Washington School of Music under the mentorship of Senior Artist-in-Residence Dr. David Rahbee and Seattle Symphony's Music Director Ludovic Morlot. Lorenzo is a teaching assistant at the UW, where he is co-conductor of the Campus Philharmonia orchestras and assistant conductor of UW Symphony Orchestra.

He graduated with Honors in 2014 from the Pontifical Catholic University of Argentina licensed in Orchestral Conducting. He also studied Contemporary Music Ensemble Conducting's Diploma in Conservatorio de Musica "Manuel de Falla" in Buenos Aires. His professional debut came in 2012, conducting the Symphony Orchestra of the Catholic University of Argentina and since then he has conducted in some of the most important theaters in Argentina. In 2014 he conducted in the renowned *Teatro Colon* with the Academic Orchestra of its Institute for the Arts as parts of the "Interpretes Argentinos" Series. In the same year he performed as a guest conductor for the Compania Oblicua, a leading ensemble dedicated to contemporary music, with Stravinsky's *Histoire du Soldat* at *Usina del Arte* in Buenos Aires.

After completing studies in Argentina, he traveled to the United States to continue his studies at the University of Washington, where he studied Choral Conducting with Dr. Giselle Wyers, Opera Conducting with Tom Harper, Advanced Jazz Studies with Cuong Vu and Ted Poor, American Musical History with Larry Starr, and worked as a diction coach for the UW's December 2014 production of Puccini's *Gianni Schicchi*.