

# School of Music

University of Washington - Seattle, Washington

NONCIRC 15,257, 15,258

CIRC 15,259, 15,260

presents

## THE CONTEMPORARY GROUP

November 20, 2006

7:30 PM

MEANY THEATER

### PROGRAM

CD1

1 NOTATIONS FOR PIANO SOLO ..... 10:31 ..... PIERRE BOULEZ (b. 1925)

- I. *Fantastique - Modéré*
- II. *Très vif*
- III. *Assez lent*
- IV. *Rythmique*
- V. *Doux et improvisé*
- VI. *Rapide*
- VII. *Hiératique*
- VIII. *Modéré jusqu'à très vif*
- IX. *Lointain - Calme*
- X. *Mécanique et très sec*
- XI. *Scintillant*
- XII. *Lent - Puissant et âpre*

2 NAPOLI FOR PIANO SOLO ..... 8:56 ..... FRANCIS POULENC (1899-1963)

- I. *Barcarolle*
- II. *Nocturne*
- III. *Caprice italien*

Regina Yeh - Piano

3 MASQUE FOR FLUTE DUET ..... 6:31 ..... TORU TAKEMITSU (1930-1996)

Chung-Lin Lee, Pablo Sepulveda - Flute

4 ORGANON SOSTENUTO FOR FLUTE, CELLO, BASSOON, BASS AND REAL-TIME ELECTRONICS.....14:30.....JOSHUA D. PARMENTER (Research Associate)

Hsiao-Chieh Lin - *flute*  
Kirsten Alfredsen - *bassoon*  
Rachel Orheim - *cello*  
John Teske - *double bass*  
Joshua Parmenter - *live electronics*

Edward A Castro - *Trumpet*  
Colby Wiley - *Trombone*  
Memmi Ochi - *Percussion*

Narrator - Ron Moore (Professor for Dept. of Philosophy),  
Soldier, Devil, and Princess

5 DIVERTIMENTO FOR NINE INSTRUMENTS ..... WALTER PISTON (1894-1976)

- I. *Allegro*  
II. *Tranquillo*  
III. *Vivo*

14:01

Juyong Kwon - *Conductor*  
Kelli Geiger - *Violin I*  
Matthew Wu - *Violin II*  
Brianna Atwell - *Viola*  
Ho-Lin Hsu - *Cello*  
Jeff Norwood - *Bass*  
Helen Lee - *Flute*  
Jayne Somers Drummond - *Oboe*  
Chrissie Gilbert - *Clarinet*  
Aaron Chang - *Bassoon*

INTERMISSION

CDZ

6 THE SOLDIER'S TALE ..... ~~48:18~~ 56:14 ..... IGOR STRAVINSKY (1882-1971)

- I. *The Soldier's March*  
II. *Airs by a Stream*  
III. *Pastorale*  
\* *Reprise*  
IV. *The Royal March*  
V. *The Little Concert*  
VI. *Three Dances (Tango, Valse, Ragtime)*  
VII. *The Devil's Dance*  
VIII. *Great Choral*  
IX. *Triumphal March of the Devil*

Juyong Kwon - *Conductor*  
Victoria Parker - *Violin*  
Jeff Norwood - *Bass*  
Kent van Alstyne - *Clarinet*  
Ya-Yun Tseng - *Bassoon*

Program Notes

Notations for piano solo

Pierre Boulez's music belongs in the energetic state of a trapped bang, where ideas - mere musical instants - can have implications that run on through great lengths of composed time, through many decades in their composer's career, and indeed through our own lives after we have heard them. That, after all, is the nature of classics, and Boulez has never been in any doubt about his responsibilities in that direction. Along the line of his own output, Notations leads on into the first *Improvisation sur Mallarmé*, where two of the set (nos.5 and 9) are adapted to make interludes, and then into Notations for large orchestra, a sequence of extended transcriptions begun in the late seventies. The original 1945 miniatures for piano, presented here, are seeds - of these works, and even of all Boulez, since Notations is the earliest composition he has published, and since, too, it provides so many snapshots of his emergent musical personality: resonant sonorities and abrupt gestures, an alternation between suppleness and intense stampede, and not least, a dialectic between fixity (stubbornly repeated notes, the returning intervals of a twelve-note series rotated from piece to piece, ostinatos, such recurrent signals as the deep drumbeat in nos. 2, 9, and 12) and explosiveness.

Masque for flute duet

Toru Takemitsu, one of the most famous Japanese composers of the twentieth century, was born in Tokyo, and was primarily self-taught. He is probably best known to audiences through his film music in Kurosawa Akira's movies. Nature, especially water, is a common inspiration for his music, and is reflected in titles like: "Toward the Sea", "Rain Tree" and "Rain Spell". The title, "Masque" indicates the mask used in Noh drama, a traditional Japanese drama. In Noh Drama, actors have only very few lines. The most important symbols of the drama are the music and the gesture. The actor will hold the gesture still for a certain time before he move to the next one. The progression of the drama is very slow and delicate. Takemitsu combines Western serial style and Eastern drama concept in this music. Flutists pass around the phrases with each other. Eventually, the two flutes move together, and shift the lines slowly, as were the still actors in Noh drama.

**Organon Sostenuto for flute, cello, bassoon, bass and Real-time Electronics**  
Organon Sostenuto for flute, bassoon, cello, double bass and live electronics - by Joshua Parmenter Organon Sostenuto was composed for the Ensemble 4+ of Copenhagen, and was premiered in Copenhagen in January of 2005. The word Organon refers to a body of knowledge, in this case the concept of music and its history as a body of knowledge to be explored. In the piece, musical techniques and sounds from my own past, the historical past and the past of the piece itself are captured and manipulated in real-time through computer software programmed specifically for this piece. Everything heard from the computer is derived in some way from the performance itself, and is therefore different with each performance. Temporal and pitch aspects of the piece are also flexible, requiring the performers the play careful attention to each other. It is this reliance of the performers on each other that I find most attractive about this piece. Details left out of the music require the players to rely on cues and direction from each other as the piece goes on, while at the same time asking the player to control the computer part and respond to the changes of processing.

### **Divertimento for nine instruments**

Once a work is entitled a divertimento, it is evidently intended to divert, and it is preposterous to listen to it as though it were a symphony. Piston is generally described as a neoclassicist, but he seems to believe in law and order, as any celebrated pedagogue has to, but this is really not sufficient evidence to stick him with a limiting label and all its attendant suggestions of cool acceptance of academic rules. It seems that a fresh romantic spirit lords it over the contrapuntalist on this occasion, and that his music does all he asks it to do. It sets the foot tapping, and it diverts.

### **The Soldier's Tale**

The Soldier's Tale comes from 1918, a lean post-war time when jazz was just beginning to emerge into the mainstream. Stravinsky was broke, deprived of his royalties because of the Revolution, and his other source of income, Diaghilev's Ballets Russes was also going through lean times. Stravinsky invented a new style, pared down to essentials, in melody, rhythm and instrumentation. The Soldier's Tale is scored for just seven instruments: clarinet, bassoon, cornet, trombone, violin, double bass and percussion. The concert version also features three speaking parts, those of the Devil, the Soldier, a Princess and a Narrator. The story is a dark Faustian fable about a deserting soldier and the Devil who eventually possesses his soul. The soldier's violin becomes a symbol of both the soldier's soul and the Devil's wiles. The most obvious sound here is jazz, a form of music that Stravinsky had never actually heard. He was familiar with it through scores that his friend Ernest Ansermet had brought from America. Stravinsky also uses tango rhythms, marches, a waltz and a chorale, never faithfully but more as an artisan uses tools to fashion something new.