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University of Washington
THE SCHOOL OF MUSIC

Presents a Faculty Recital:

HELEN CALLUS, VIOLA

*Music for Viola by
UW Composers*

November 25, 2002

7:30 PM

Meany Theater

PROGRAM

CD # 14,264

- CINO DUOS 15:20 JOËL-FRANÇOIS DURAND (b. 1954)
Helen Callus, *viola*
Kyung Sun Chee, *violin*
- LIKE A SEATED SWAN 10:15 DIANE THOME (b. 1942)
For viola and computer-realized sound
- RONDO 5:47 KENNETH BENSHOOF (b. 1933)
Helen Callus, *viola*
Carole Terry, *harpsichord*

INTERMISSION

- SONATA FOR VIOLA AND PIANO 22:50 REBECCA CLARKE
I. *Impetuoso* (1886-1979)
II. *Vivace*
III. *Adagio - allegro*
Helen Callus, *viola*
Jeffrey Gilliam, *piano*

School of Music

The first half of tonight's concert combines the artistry and skill of the composition faculty at the University of Washington School of Music. Although all these composers are considered to be of the 20th century, you will notice that there is a distinct style and character to each work. Experimental sounds and compositional techniques in each work provide their own unique challenges to the performer and utilize a different skill, but each work makes an important contribution to the repertoire of the viola and to new music in general.

The second half of tonight's program will be the Rebecca Clarke *Sonata*. This is a work that, having been 'rediscovered' about 20 years ago, has become a standard of the viola repertoire. Written by an outstanding female British violist, it is without doubt one of the most beautiful and lyrical works for the viola. I added it to the program because it showcases the beauty of the viola and the wealth of styles that are encompassed in 20th-century repertoire.

[Helen Callus]

ABOUT THE MUSIC

CINQ DUOS JOËL-FRANCOIS DURAND

Cinq Duos, for violin and viola, is the second of two transcriptions I wrote in 1999. The first one, *Le mesure des choses III. La mesure de la terre et du feu*, for oboe and viola, was based on a larger work for oboe and ensemble, *La terre et le feu*, finished earlier that year. *Cinq Duos* is based on *Die innere Grenze* for string sextet, which I wrote in 1988.

In both cases, the idea behind the transcriptions was not to simply "reduce" some of the original parts to a smaller number of instruments, but to create an entirely new dramatic form. In *Cinq Duos*, I used a number of elements of the string sextet either as literal quotations, or as points of departure for completely new textures. For example, the first duo is a literal transcription of some lines of the beginning of the sextet. The second duo starts with quotations of a passage following the beginning of the sextet, but soon branches off to connect this with musical elements taken from the last third of the original work. In that sense, the original large scale dramatic unfolding is re-evaluated, thus bringing about a different 'narration' in which the original continuity is disturbed, and creating new juxtapositions with different dramatic weight. These techniques of reevaluation and distancing reach their final evolution in the fifth, and last, duo: there, a passage of the sextet serves merely as impetus for a completely autonomous and independent development. The somewhat fleeting and mysterious quality of the corresponding passage in the original is exacerbated in the duo and new ideas appear that didn't exist in the sextet. From the first to the last movement of the *Cinq Duos*, the journey is in that sense one that involves a number of structural and emotional distances from the original: direct quotations, allusions, or alienation. *Cinq Duos* is therefore on one hand a commentary on some latent possibilities unrealized in *Die innere Grenze*, and also a totally different 'story.'

A further dimension of this long term process of re-evaluation of a piece through another one consists in the fact that the string sextet was already itself a sort of commentary on an earlier piece, the String Trio, from 1981. The entire String Trio had been assimilated into the string sextet where it could be at times clearly perceptible, by appearing on the surface; but most of the time it was hidden into or under the flow of the sextet.

Somewhere, in the *Cinq Duos*, fragments of the String Trio are still active shredded fragments, relics of an earlier icon. Becoming less and less material over the years, their presence progressively erases itself through time, but the fragments that remain keep giving new life. [JD]

LIKE A SEATED SWAN

DIANE THOME

While I give to all my compositions titles that possess some degree of evocative resonance, the title of this work is particularly significant. The metaphor of the human soul floating on the waters of existence ('He breathes in the waters like a seated swan') taken from the ancient Vedic text permeated my imagination throughout the compositional process. It is also reflected in the dual media for which the work is scored and the largely orchestral characterization of the synthesized music.

Through the incorporation of acoustic, electroacoustic, and electronic sound, I have sought to create a sonic landscape with which the solo viola would interact, contrast, or merge over the course of the piece. The work is structured in several sections that become increasingly longer and more complex as they subsume recurrent melodic motifs and timbral gestures in both the viola and synthesized music. The musical drama as expressed through the two media grows in intensity and integrality arriving at a sustained climax which is only dissolved in the very last moments of the composition.

The synthesized portion of *Like a Seated Swan* was constructed using the following: a Cypybara 320 sound computation engine running Kyma sound design software with a Power Mac G3. Additional software included Sound Hack and Deck. I thank Robert Austin for his collaboration in the production of the computer-realized sound. [DT]

RONDO FOR VIOLA AND HARPSICHORD

KEN BENSHOOF

This little piece was composed in 1969 for Donald McInnes and premiered that year in a concert of music for viola and harpsichord given by McInnes and Malcolm Hamilton at the University of Washington.

Rondo was designed as an unpretentious and sometimes amusing antidote to an otherwise rather serious program. Highly contrasted sections using a range of styles, including a small and tentative cadenza for the viola, give the piece a somewhat rhapsodic feel. Occasional darker areas give way to lightness and the piece ends up and easy. [KB]

SONATA FOR VIOLA AND PIANO

REBECCA CLARKE

Clarke came to celebrity with her *Viola Sonata*, which was written while touring in 1918 and 1919, being started in Honolulu and finished in Detroit. She sub-

mitted it to the international competition for chamber music run by Mrs. Elizabeth Sprague Coolidge at her 1919 Berkshire Chamber Music Festival, held at her New England home near Pittsfield, Massachusetts. The 73 works submitted were judged anonymously and two scores for viola and piano tied: Bloch's *Suite* and Clarke's *Sonata*. The prize went to Bloch on Coolidge's casting vote. It is reported that when Clarke was revealed as a woman of 33 it caused considerable comment. ("You should have seen their faces!" wrote Coolidge.) The first performance took place on Pittsfield on 22 September, with Louis Bailly, viola and Harold Bauer, piano. It was published in London by J. & W. Chester in 1921.

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ABOUT THE COMPOSERS AND PERFORMERS

English violist HELEN CALLUS has moved critics to remark that she is a "player with impeccable sensibilities...with a technique that is unobtrusively excellent...and a beautiful sound, infinitely malleable into all kinds of musical subtleties." [*Seattle Times*] At the age of 26 she was appointed to the University of Washington as assistant professor of viola.

Callus is much in demand through the United States and Canada as a concerto soloist and chamber music artist. She has been praised for her performances in Europe and Russia and on national radio and television programs, including MPR's *St. Paul Sunday* and APR's *Performance Today*. She is the winner of several prestigious competitions in the United States and United Kingdom, including a special prize at the Lionel Tertis International Viola Competition and Congress.

In 2001, Callus made a special appearance at the 29th International Viola Congress in New Zealand with the New Zealand Symphony Orchestra, considered one of the highlights of the congress. Nominated by the American Viola Society as Host Chair for the 30th International Viola Congress, held in Seattle in June 2002 to great acclaim, she is currently President-Elect of the American Viola Society.

Her debut CD, *Portrait of the Viola* with pianist Robert McDonald on the ASV label, has been received with critical acclaim:

"Helen Callus gives a startlingly vivid and compelling account..." [*BBC Music*]

"In Helen Callus these composers have found an ideal advocate...She has all the fire needed while never losing a certain reserve that is thought of as typically English." [*STRAD*]

"Helen Callus is a violist of the highest caliber." [*Strings*]

Callus earned her degrees from the Royal Academy of Music in London and the Peabody Institute of the Johns Hopkins University in Baltimore, where she was teaching assistant to renowned Scottish violist Paul Coletti. She recently was named an honorary Associate of the Royal Academy of Music (ARAM) in recognition of her notable achievements in her field.

JOËL-FRANÇOIS DURAND was born in Orléans, France, on 17 September 1954. He studied mathematics, musicology and piano in Paris, then composition with Brian Ferneyhough in Freiburg im Breisgau, Germany (1981-84), Bülent Aral and Daria Semegen at the University of New York, Stony Brook (Ph.D., 1988.) He has been the recipient of a number of prizes and scholarships, including a prize at the Third International K. H. Stockhausen Composition Competition in Brescia, Italy (1983), the "Kranichsteiner Musikpreis" from the Darmstadt Internationalen Ferienkurse (1990), and scholarships from the DAAD (German Academic Exchange, 1982), the Fulbright Foundation (1984), and the French Ministry of Culture (1985.)

He has been teaching composition and theory at the University of Washington since 1991, where he is Professor of Composition. He has been director of the Contemporary Group for several years. In 2002 he was appointed Associate Director of the School of Music.

Durand has written compositions for a variety of instruments, in solo situations and in ensembles, as well as chamber music and orchestra with and without computer-controlled transformations. His music has been performed throughout Europe and in the U.S., Brazil, and South Korea. He has received numerous commissions from European institutions, including the *Ensemble Intercontemporain* (Paris), the French Ministry of Culture, *Radio France* (Paris), the *I.R.C.A.M.* (Paris), the *Ensemble Contrechamps* (Geneva), the *European Community Youth Orchestra* (London), the *Strasbourg Festival Musica*.

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 1993, the "Civica Scuola di Musica" in Milan, Italy (1995), the Royal Academy for Music in London, UK (1997), the Internationale Ferienkurse für Neue Musik in Darmstadt (1984, 1990, 1992, 1994, 2002), and the "VIII. Internationaler Meisterkurs für Komposition des Brandenburgischen Colloquiums für Neue Musik," Rheinsberg (1998), among others. In 1994 he was Visiting Assistant Professor in Composition at the University of California at San Diego.

His music is published by Editions Musicales Durand in Paris. A CD of his music is available under the label Auvidis-Montaigne.

Composer of a wide variety of works which span solo, chamber, choral, orchestral and electronic media, DIANE THOME, professor and chair of the Composition Program, joined the University of Washington faculty in 1977.

Her compositions have been presented in Europe, China, Australia, Israel, Canada, and throughout the United States. Recent performances of Thome's works include *Through Amber* for clarinet and computer-realized sound, September 27, on the Composers Salon Concert at Soundbridge in Benaroya Hall, and *The Palaces of Memory* for chamber orchestra and tape by the Camellia Symphony in Sacramento, California, November 17.

Thome's awards and commissions include the 1994 Washington Composer of the Year; 1995-96 Solomon Katz Distinguished Professor in the Humanities, University of Washington; a 1998 International Computer Music Conference Commission; and commissions from the Bremerton Symphony Association

(1999), Seattle Symphony (2000), and new Jersey Symphony Orchestra (2001.) Her latest commission, *Aquarius*, a work for mixed choir, will be premiered by The Esoterics in their December 2002 Zódiakos: The Stories of the Stars concerts in Seattle and Tacoma.

Her collaborative works include *Night Passage*, an environmental theater piece presented in the pavilion of the Moore College of Arts in Philadelphia, and *Angels*, for virtual reality artwork shown at the Biennale des Arts Electroniques in Paris. Her music has been recorded on the CRI, Crystal Records, Capstone, and Centaur labels, including *Palaces of Memory* and *Bright Air/Brilliant Fire*, two monographic CDs of her electroacoustic work on the Centaur label.

Thome is the first woman to receive a Ph.D. in music from Princeton, where she also received an M.F.A. in composition. Her other degrees include an M.A. in theory and composition from the University of Pennsylvania and two undergraduate degrees with distinction in piano and composition from the Eastman School of Music. Among her teachers were Dorothy Taubman in piano and Robert Strassburg, Roy Harris, Darius Milhaud, A. U. Boscovich, and Milton Babbitt in composition. Thome has served as composer panelist for the Massachusetts, Wisconsin, and Illinois State Arts Councils; co-chair and board member of the NEA Composer Fellowship programs; Regional Chair of the Society of the Society of Composers, Inc.; and composer board member of The College Music Society.

KENNETH BENSHOOF received his bachelor's degree from the University of Washington School of Music, and his master's from San Francisco State College. He attended the Guildhall School of Music in London as a Fulbright Scholar and was awarded a Guggenheim Fellowship. Among his teachers were UW School of Music alumni George McKay and John Verrall, and Volgangs Darzins, Richard Arnell, Alfred Neiman, Roger Nixon, and Hans Moldenhauer. He taught composition at the University of Washington from 1963 until Spring 2002.

Most of Benshoof's compositions are chamber pieces, many of which were commissioned by performing ensembles such as the Kronos Quartet. Recent premieres of his work include performances at the American Flute Society convention in Chicago and at the Kronos Quartet 25th Anniversary Tour concert in Seattle. His music has been recorded on a number of labels, including Nonesuch Records, Koch International, and Klavier Records. He also has had significant experience in the theatrical world as resident composer for both the Seattle Repertory Theater and the Old Globe Theatre in San Diego, California.

KYUNG SUN CHEE, a member of the violin faculty at the University of Washington, performs often in both chamber music and orchestral settings. She has been guest artist for the Second City Chamber Series in Tacoma and University of Puget Sound's Jacobsen Concert Series.

Chee often plays with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet and Auburn Symphony, and has performed as soloist with conduc-

tors Peter Erös, Milton Katims and Huw Edwards. She will perform Glazunov's *Concerto for Violin and Orchestra, Op. 82* with Erös and the University Symphony on February 25, 2003.

Chee is an adjunct faculty member at The Northwest School and has been on the faculty of Marrowstone Music Festival and Seattle Youth Symphony for four years, as well as adjudicating for the Performing Arts Festival of the Eastside and other competitions. She is a studio artist and has recorded numerous film scores.

She earned her doctor of musical arts and master of arts degrees at the UW School of Music, where she was teaching assistant to Steven Staryk.

CAROLE TERRY is professor of organ and harpsichord at the University of Washington, where she teaches organ repertoire and pedagogy, and keyboard harmony, and coaches the Baroque Ensemble. As the resident organist and curator for the Seattle Symphony, she played an active role in the 2001-02 inauguration of the new Fisk organ housed in Seattle's acclaimed Benaroya Hall. She continues to appear regularly as both a soloist on the Fisk organ and with the Seattle Symphony, performing many of the monumental works for organ and orchestra.

As an organ and harpsichord performer and educator, Terry has traveled to major cities and universities throughout the United States, as well as Europe and the Far East. She has been a featured recitalist at numerous American Guild of Organists conventions and has participated in other major organ festivals from Europe to the Philippines.

She has participated in major organ conferences and seminars in the United States and abroad as a lecturer and master class teacher, including the Attersee Barock Akademie in Austria in 2000, and in the Schleswig-Holstein Musik Festival in Lübeck. She also was a judge for the prestigious International Musachino Organ Competition in Tokyo, Japan. Terry participated in the Oundle (England) International Summer School for Young Organists in summer 2001 as both a recitalist and teacher, and was the organ recitalist for the 2002 Montreat Conference on Worship and Music in Montreat, North Carolina.

Her students have been selected for the semifinals and finals of national and international organ competitions, and have gone on to prestigious academic and liturgical positions.

Terry has recorded diverse music for both organ and harpsichord, including *Brombaugh Organs of the Northwest* and *The Complete Organ Works of Johannes Brahms* (based on the new Henle edition) for The Musical Heritage Society. As a harpsichordist, she has recorded works of Albright, Persichetti, Cowell, and Rorem for CRI and baroque chamber music for Crystal Records (with violist Yizhak Schotten). Her most recent recording, *Carole Terry in Schwerin*, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. Terry is represented by Phillip Truckenbrod Concert Artists.

Originally from Akron, Ohio, JEFFREY GILLIAM studied piano with Cécile Genhart at the Eastman School of Music, with Theodore Lettvin at the University of Michigan, and with Günter Ludwig on a Fulbright Scholarship at the Musikhochschule in Cologne, Germany.

He has performed through the Northwest as solo recitalist, as chamber musician, and as soloist with local orchestras. In addition, Gilliam's extended association with the late Lord Yehudi Menuhin has led to collaboration with superb instrumentalists, with whom he has performed at London's Wigmore Hall, the Kennedy Center, and in distinguished music festivals in Europe, Latin America, and Asia. Gilliam has recorded for EMI, Dinemec Classics, and One-Eleven Ltd.

He has taught piano at the University of Michigan, accompanying at The Juilliard School, and worked at the International Menuhin Music Academy in Switzerland for 14 years. Gilliam currently directs the piano and piano accompanying programs at Western Washington University in Bellingham. In recent years he has been invited to teach as a guest professor and to concertize at the University of Pretoria (South Africa) and at Silpakorn Fine Arts University in Bangkok, Thailand.

2002-2003 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).

November 26, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.

December 2, Contemporary Group: 'Celebrating Diane Thome.' 7:30 PM, Meany Theater.

December 2, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

December 3, Wind Ensemble/Concert Band. 7:30 PM, Meany Theater.

December 5, CarolFest 2002. 7:30 PM, Meany Theater.

December 5, Viola Studio. 7:30 PM, Brechemin Auditorium.

December 6, Student Chamber Ensembles. 8:00 PM, Brechemin Auditorium.

December 7, Vocal Jazz Concert. 8:00 PM, Hub Auditorium.

December 9, Percussion Ensemble: 'Contempo Tempo!' 7:30 PM, Meany Studio Theater.

December 10, University Symphony. 7:30 PM, Meany Theater.