

Compact Disc

**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

V34  
2015  
11-3

**Faculty Recital :**

**Cristina Valdés**  
**Piano**

**Tuesday, November 3, 2015**  
**7:30 pm - Meany Theater**

**PROGRAM** CD#17,345

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1 Cantéyodjayâ ..... 12:36 ..... Olivier Messiaen (1908-92)

2 remarks

Tres Piezas para piano ..... Jorge Villavicencio Grossmann (b. 1973)

3 1. luz de invierno - passacaglia 7:39

4 2. luz azul - Diptych I 2:52

5 3. Kyrie eleison. Christe Eleison. - Diptych II 7:27

6 remarks

7 fardanceCLOSE ..... 4:18 ..... Chaya Czernowin (b. 1957)

## INTERMISSION

8 remarks

9 Among Red Mountains ..... 12:12 ..... John Luther Adams (b. 1953)

10 Variations for Piano, Op. 27 ..... 5:14 ..... Anton Webern (1883-1945)

11 Piano Counterpoint ..... 13:29 ..... Steve Reich (b. 1936)  
(arr. Vincent Corver)

### Cantéyodjayâ

At the invitation of Serge Koussevitsky, I spent the summer of 1949 as a teacher of composition and rhythm at the Berkshire Music Centre. I gave my courses in the afternoon and took part in concerts in the evening. During my free hours in the morning I wrote *Cantéyodjaya*. The interest of this work lies in its rhythmic novelties. Several *deç-tālas* of ancient India (Hindu rhythms): notably *laksmiça* (peace that descends from Lashmi) and *simhavikrama* (the power of the lion and the power of Shiva). It also includes chromatic scales of durations: non-retrograde by progressive acceleration of the durations – retrograde by progressive slowing down of the durations – the two superposed in contrary motion. Finally, toward the second third of the work, one hears a mode of durations, harmonic tones and dynamics which is split into three levels of tempi wherein each sound possesses its own duration and intensity. A very short refrain that recurs in different places gives unity to the work as a whole.

–Olivier Messiaen

### Tres Piezas para piano

In October of 2006 I spent three weeks at the MacDowell Colony writing a series of piano pieces, which I originally intended to title "Diptychs". The matching piece to the first composition, *luz de invierno*, was removed from the set, leaving the series with one stand-alone piece and two diptychs.

Several of my recent works have drawn inspiration from visual objects, paintings, and tapestries. This is demonstrably true in pieces such as the chamber work *Siray* (meaning "to weave" in Quechua) and the chamber orchestra work *Away*, both drawing inspiration from pre-Incan Paracas tapestries. The idea of writing a musical diptych came to me after becoming interested in the concept of complementation (rather than contrast) represented by many diptychs in visual

arts. In diptych paintings, dating from the Middle Ages through the present time, both parts of the composition are designed on identical tablets, complementing one another. However, the two-movement form in music often favors contrasting parts, e.g. prelude and fugue, introduction and allegro, recitative and aria.

*Tres Piezas para piano* comprises of one stand-alone piece and two diptychs that develop the idea of a two-movement form in which both parts complement one another, relating thematically and texturally.

*luz de invierno* is the non-diptych piece of the set. A ground bass undergoes isorhythmic transformations as additional voices gradually make the texture more complex.

*luz azul* is a moto perpetuo and, as the title suggests, a palindrome. There are as many sections as there are letters in the title. Each section progresses from one register to another and from one dynamic level to another. The middle section, "A", is a palindrome in itself. The axis of symmetry of this middle section is surrounded by the A octaves in measures 53 and 55.

*Kyrie Eleison* reveals a vocal quality through its imitative structure and the use of simple rhythmic cells derived from the Kyrie eleison, Christe eleison text.

–Jorge Villavicencio Grossmann

### **fardanceCLOSE (2012)**

What dance is this? Is it the dance coming from afar, its remnants too entangled to decipher, one which was brought by a gust of wind, as you stand alone and listen to a far away party in the night? Or is the one so close that the heavy beating keeps the ears grounded onto a distorted repeated detail? Neither is danceable to the legs—but both would like to dance with the imagination, leading notions of distance and closeness astray.

–Chaya Czernowin

## **Among Red Mountains**

On a visit to New York I heard the premiere performance of a lovely ensemble work by Kyle Gann that embraces multiple tempos without sustaining them all at the same time. On the way home to Alaska I passed through Seattle. In the Seattle airport there's a large painting by Frank Stella, in which arcs of bright colors weave in and out of one another in a dizzying counterpoint of imaginary planes. Studying this painting (after hearing Gann's music), it occurred to me that I might be able to do something similar with the piano. Virtually all my recent music has been composed of four, five or six simultaneous tempo layers. If those ensemble and orchestral pieces are sculptures, *Among Red Mountains* (2001) is more like a drawing. In this piece the challenge I set for myself was to suggest five independent tempo planes within the limitations of two hands and what pianist Vicki Ray calls "the Big Black Box". For three decades I've admired the piano music of Peter Garland. I hope this piece is worthy of its dedication to him. The title is the translation of the Gwich'in Athabascan name for a place in the Brooks Range, north of Arctic Village.

–John Luther Adams

## **from "The Path To The New Music"**

...new music is that which has never been said. So new music would be what happened a thousand years ago, just as much as what is happening now, namely, music that appears as something never said before.

–Anton Webern

## **Piano Counterpoint**

*Piano Counterpoint* is an arrangement of *Six Pianos* (1973) for solo pianist and tape made by Vincent Corver in 2011. Four of the six piano parts are pre-recorded and the last two are

combined into a more virtuosic single part played live. For these last two parts to be played by a single pianist it was necessary to move some of the melodic patterns up an octave giving the piece an increased sparkle and intensity. The amplification of the live player along with the pre-recorded playback add additional electricity. Combined with the practicality of needing only a solo pianist, this arrangement can be heard as improving on the original.

—Steve Reich

## BIOGRAPHY

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Considered one of today's foremost interpreters of contemporary music, **Cristina Valdés** is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. Ms. Valdés has appeared both as a soloist and chamber musician at festivals worldwide including New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Havana Contemporary Music Festival, and the Singapore Arts Festival.

An avid chamber musician and collaborator, Ms. Valdés has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts.

Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, Philharmonia Northwest, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Most recently, she performed the piano solo part of the Ives 4th Symphony with the Seattle Symphony.

Cristina Valdés joined the faculty of the UW School of Music in Fall 2014 as an artist in residence in the keyboard program.



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