

C 43
1998
6-12

THE "YOUNG INTERNATIONALS"

DAT 13,283
CASS 13,284

8 pm, Friday, June 12th 1998
Brechman Auditorium
School of Music
University of Washington

DAT

ID1 Quintus For Instrument Quintet Robert Paterson (1970)
(1996)

Jonathan Pasternack, conductor 7:01
Ingrid Gordon, marimba
Jim Myers, piano
Eric Rynes, violin
Terri Garrett, clarinet
Peter Landeen, cello

ID2 * Piano Trio (1996/rev.1998) Robin de Raaff (1968)

I
II

27:00

Eric Rynes, violin
Rajan Krishnaswami, cello
Jairo Geronymo, piano

*U.S. Premiere

INTERMISSION

cass side A
side B

ID3 Piano Quartet in Eb Major, Op. 47 Robert Schumann 27:09

- I. Sostenuto assai - Allegro ma non Troppo
- II. Scherzo (molto vivace)
- III. Andante cantabile
- IV. Finale (vivace)

Kyung Sun Chee, violin
Joe Gottesman, viola
Peter Landeen, cello
Yuka Sasaki, piano

Robin de Raaff was born in the city of Breda in Holland. He started studying composition in 1992 at the Sweelinck Conservatory, Amsterdam with Geert van Keulen and Theo Loevendie. He followed additional lessons with Brian Ferneyhough, Jonathan Harvey and in a masterclass led by Pierre Boulez in 1995. His string quartet 'Athomus' received complimentary comments.

Robin de Raaff has won national and international composition prizes. This year his Double concerto for clarinet and bass clarinet and orchestra, premiered in the Concertgebouw in Amsterdam, October 1997, is selected to compete for the Gaudeamusprize 1998.

Robert Paterson received his Bachelor's degree at the Eastman school of Music and his Master's degree in composition at the Indiana Univeristy. He has studied with Frederick Fox, Eugene O'Brien, Gerald Carlyss, Tom Stubbs, Samuel Adler, John Beck, Warren Benson, David Liptak, Christopher Rouse, and Joseph Schwantner. Paterson is currently a Doctoral candidate at Cornell University with a fellowship in composition, where his teachers are Steven Stucky and Roberto Sierra. He has studied at the Aspen Music Festival and School and the Tanglewood Summer Institute, and has had residencies at the Hambidge Center for the Creative Arts and Sciences and the Southereastern Music Center. He has won awards from ASCAP, the New York State Federation of Women's Clubs and the National Foundation for the Advancement of the Arts. His works have been performed by numerous ensembles, including Eastman Percussion Ensemble, members of the Vermont Contemporary Ensemble, the Cornell Contemporary Chamber Players and the State University of New York at Buffalo Percussion Ensemble. His work *Voices* (Music for Percussion) has been performed in Poland and Russia, and his compositions are set to be distributed by World-Wide Music. He currently has a teaching assitantship at Cornell University and will teach at the Walden School for composers during the summer of 1998.

Paterson is also active as a percussionist and performer of contemporary music. He has pioneered and developed the use of a six-mallet technique for marimba, and has given numerous masterclasses across the United States on the use of this technique. He has commissioned numerous six-mallet marimba works by composers such as Bruce Hamilton, Paul SanGregory, David Lefkowitz and Howard Yermish. Current commissions include works from Steven Burke, Stacy Garrop, Paul Osterfield, Wynton Reynolds, James Matheson and Brian Robison. Paterson has performed with many ensembles, including The Eastman School of Music's *Musica Nova* ensemble, the Indiana University New Music Ensemble, the Vermont Symphony Orchestra and for three summers at the *June in Buffalo* new music festival. In 1996 he won the Indiana University Marimba Concerto Competition, which led to a performance of Daniel McCarthy's *Concerto for Marimba, Percussion and Synthesizers* at the 1996 Indiana Day of Percussion. His most recent honor has been performing *Nagoya Marimbas* by Steve Reich (with Reich in attendance) with virtuoso marimbist Gordon Stout.

Piano Trio

(1996/rev. 1998)

In my recent compositions I have had an increasingly constructivistic approach towards micro- and macrostructures. I use numbers and ratios to precompose musical parameters such as rhythm, chord organisation, pitch organisation and structure.

In my Piano Trio, for instance, I was already experimenting with rhythm, pitch organisation and structure. All those parameters are constructed from very simple ratios; the ratio 2 : 3 is used throughout the Piano Trio.

From such a ratio I create the overall structure. From that level, I work towards the microstructure of the composition with the same ratio, until I reach a bar to bar or even a sixteenth-note to sixteenth-note relationship.

By combining very traditional instrumentation with this extreme way of structuring music, I somehow try to recreate the traditional aspect of this particular instrumentation. And by continuously layering different kinds of rhythmic articulations, I try to create gestures that are an amalgamation of the 'independent' layers.

In one of my most recent compositions, the Doubleconcerto (1997) for clarinet, bass clarinet and orchestra, the designation of musical parameters was done in the most strict way. All the movements have a different ratio and the four movements have a durational proportion of 4 : 1 : 3 : 2 (4 = 10 min., 1 = 2.5 min, 3 = 7.5 min and 2 = 5 min.)

Like the Pythagorians already said: "Everything is harmony and number"

Amsterdam, March 2 1998
Robin de Raaff