

PROGRAM

NINE NEW BAGATELLES (2006) WILLIAM BOLCOM
(b. 1938)

- I. (*"...and then what happened?"*)
- II. (*...what happened*)
- III. (*...a bird comments--to another bird?*)
- IV. (*Lord Lovell's trunk*)
- V. (*...a little story*)
- VI. (*...take no prisoners*)
- VII. (*...valse oubliable*)
- VIII. (*...benediction*)
- IX. (*...pavane for the dead / hope's feathers*)

Lee Hancock, *piano*

REBONDS (1987-89) IANNIS XENAKIS
(1922-2001)

Christopher Lennard, Jr., *percussion*

IN THE MIRROR LAND,
version for flute and clarinet JOËL-FRANÇOIS DURAND
(b. 1954)

Donna Shin, *flute*
Sean Osborn, *clarinet*

KREUZSPIEL..... KARLHEINZ STOCKHAUSEN
(1928-2007)

Chris Aagaard, *oboe*
Jesse Canterbury, *bass-clarinet*
Lee Hancock, *piano*
Craig Wende, Brian Yarkosky, Eric Remme, *percussions*
Julia Tai, *conductor*

SONATA FOR CELLO AND PIANO..... ELLIOTT CARTER
(b. 1908)

1. *Moderato*
2. *Vivace, molto leggiero*
3. *Adagio*
4. *Allegro*

Haeyoon Shin, *cello*
Alastair Edmonstone, *piano*

INTERMISSION

NINE NEW BAGATELLES (2006)

- I. Tell a story.
- II. The gesture is more important than the notes.
- III. To be played with the greatest freedom.
- IV. Play without putting your bodily weight in the keys. (The reference is to a famous English tale of a young bride playing hide-and-seek from her elderly new husband, Lord Lovell; hiding in a trunk, she succeeds all too well and is only discovered decades later, a skeleton in a bridal dress.) In this Bagatelle there are only two accents and two tenutos.
- V. Play expressively and lyrically, in strong contrast to IV. As with I, tell a story--this time a whole life in miniature.
- VI. Play as mechanically as possible.
- VII. This piece should be perceived as if through a fog; It is about the failure of memory.
- VIII. A continuous wedge of sound despite the pauses.
- IX. Play as dramatically as possible. The movements have individual titles as well:

(William Bolcom)

IANNIS XENAKIS wrote *REBONDS* in 1988 for longtime colleague, Sylvio Gualda. This piece is a fascinating study of pulse and pattern. The “A” movement begins with a repeating rhythmic phrase built from a continuous pulse. The pattern is varied as a matter of course, and the pulse is gradually filled in with faster and faster fills. Only a few instruments are used in order not to distract or muddy the rhythmic structure. The momentum builds higher and higher, until the tension is dispersed with a fragmented return to the opening phrase.

(Christopher Lennard)

KREUZSPIEL was written during the autumn of 1951, and soon after was rehearsed and recorded under my direction, then first broadcast by the *West German Radio*, Cologne. Its first public performance—which I also conducted—at the 1952 *Darmstadt Vacation Courses* ended in a scandal.

The idea of crossing of temporal and spatial procedures is presented in three stages: in the first stage (circa 3 minutes) the piano begins in the extreme outer registers and progressively brings into play—through crossing—six notes *from above* and 6 notes *from below*; the four middle octaves (the joint range of the oboe and bass clarinet) are employed more and more fully, and at the moment where an equal distribution of pitches throughout the entire range has been achieved, the series governing duration and dynamics have been crossed in such a way that the initially completely aperiodic series are converted into a regularly shortened series in the case of durations, and a regularly louder series in the case of dynamics (i.e. *accelerando* and *crescendo*); this series is marked by the wood-block. The whole process then runs backwards in mirror form so that by the end of the first stage all notes arrive again in the extreme registers of the piano; as a result of the crossing process, however, the 6 *top* notes are now at the *bottom*, and vice versa. The tomtoms pursue a rhythmically and dynamically reversed course within the series: from longer and softer to shorter and louder—and vice versa. When pitches and noises occur together, and this happens fairly often, there is a tendency away from the systematised formal procedures: a note occurs in the wrong register, its duration or dynamics deviate from the series, etc.

In the second stage (circa 3½ minutes) this same formal process is carried out from the centre outwards: everything starts off in the middle octave with oboe and bass clarinet, stretches to the outer limits (piano) and back; cymbals replace the drums of the first stage; the regular pulsation which fixed the tempo of the first stage (by reference to the shortest chose value) disappears.

The third stage (circa 4¾ minutes) combines the two processes. *KREUZSPIEL* is dedicated to Doris Andreae.

(Karlheinz Stockhausen)

IN THE MIRROR LAND

The work is laid out as a set of variations. In the first section, the initial gesture provides the impetus for constantly changing presentations of phrases built around ascending intervals. The first instrument (the one on top in the score) has here a leading role, while the second acts as its shadow, either by simply altering timbrally the pitches of the other one, or by more forcefully distorting its lines.

As the two instruments become more equal in the slower middle section, what is then varied is not so much what appeared at the beginning like a motivic statement: the relationships between the two instruments become now the main focus of variation, as the lines of the polyphony are constantly exchanged between them, which results in a timbral variation of similar pitches, or parts of lines. Now the melodic aspect, instead of being the sole focus of variation, acts as support for the timbral aspect, which comes to the foreground. In the last section, the fastest one, elements of the first section return, with now the second instrument in the leading role. The two instruments end as completely equal partners, in a texture similar to the slow middle section, only much faster.

In the Mirror Land was written for Helen Bledsoe and Peter Veale who premiered it on February 22nd, 2003, in Brechemin Auditorium, at the University of Washington School of Music, in a concert given by the German group musikFabrik in celebration of Ferneyhough's 60th birthday. It is available in three versions, for the following instruments: Flute and Oboe; Flute and B^b Clarinet; B^b Clarinet and Oboe.

(*J. F. Durand*)

ELLIOTT CARTER (b. 1908) *SONATA FOR CELLO AND PIANO*

When I was asked in 1947 to write a work for the American cellist Bernard Greenhouse, I immediately began to consider the relation of the cello and piano, and came to the conclusion that since there were such great differences in expression and sound between them, there was no point in concealing these as had usually been done in works of the sort. Rather it could be meaningful to make these very differences one of the points of the piece. So the opening *Moderato* presents the cello in its warm, expressive character,

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playing a long melody in rather free style, while the piano percussively marks a regular clock-like ticking. This is interrupted in various ways, probably (I think) to situate it in a musical context that indicates that the extreme disassociation between the two is neither a matter of random or indifference but to be heard as having an intense, almost fateful character.

The *Vivace*, a breezy treatment of a type of pop music, verges on a parody of some Americanizing colleagues of the time. Actually it makes explicit the undercurrent of jazz technique suggested in the previous movement by the freely performed melody against a strict rhythm. The following *Adagio* is a long, expanding, recitative-like melody for the cello, all its phrases interrelated by metric modulations. The finale, *Allegro*, like the second movement based on pop rhythms, is a free rondo with numerous changes of speed that end up by returning to the beginning of the first movement with the roles of the cello and piano reversed.

The idea of metrical modulation came to me while writing this piece, and its use becomes more elaborated from the second movement on. The first movement, written last after the concept had been quite thoroughly explored, presents some of the piece's basic ideas: the contrast between psychological time (in the cello) and chronometric time (in the piano), their combination producing musical or "virtual" time. The whole is one large motion in which all the parts are interrelated in speed and often in idea; even the breaks between movements are slurred over. That is: at the end of the second movement, the piano predicts the notes and speed of the cello's opening of the third, while the cello's conclusion of the third predicts in a similar way the piano's opening of the fourth, and this movement concludes with a return to the beginning in a circular way like Joyce's *Finnegan's Wake*.

(*Elliott Carter*)

presents

THE
CONTEMPORARY
GROUP

Joel-François Durand, *coordinator*

7:30 PM
May 21, 2008
Meany Theater