

Hebrew Scriptures in New York and Jerusalem. In 1966 he began his own ensemble with three musicians. Since that time he has performed his music extensively with his ensemble, "Steve Reich and Musicians" (now grown to eighteen or more musicians) throughout the United States, Canada and Europe.

Gerhard Stäbler: KARAS. KRÄHEN Crows. music for tape

Black. With enormous beaks. They fly in flocks, with their almost human cries they "chop"—visibly and invisibly—the sound of the megalopolis Tokyo... They are said to be cunning, to poke in rubbish... They are said to announce disaster, to be strangely connected with fortune and magical powers"... Are they reminding of the past, predicting the future? Did they, do they accompany events threatening mankind—50 years ago, today—or did they, do they warn? And thereby promise to protect from misfortune those who understand them... Do they even bring luck? These in the country of the rising sun and those on the old continent, their sturdier built sisters? *Karas. Crows* is the title of a tape composition which follows these thoughts musically, emotionally... The tape was created during the end of 1994/beginning of 1995 in the "Zentrum für Kunst und Medientechnologie" (Center for Arts and Media Technology in Karlsruhe, Germany). (Gerhard Stäbler)

Gerhard Stäbler was born in Wilhelmsdorf near Ravensburg (Southern Germany) in 1949. He studied composition with Nicolaus A. Huber and organ with Gerd Zacher at the Folkwan-Hochschule Essen. He also attended courses with Karlheinz Stockhausen, Dieter Schnebel, Maurizio Kagel and György Ligeti.

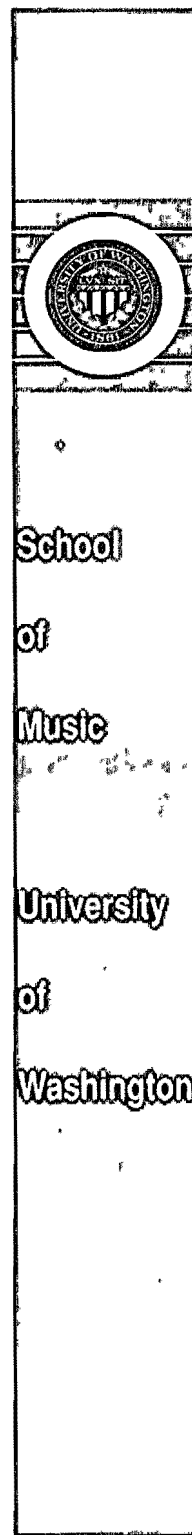
1998-99 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- March 5, Guest Pianist Series: Arthur Rowe. 8 PM, Brechemin Auditorium.
- March 7, Faculty Recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.
- March 7, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.
- March 8, Contemporary Group. 8 PM, Meany Theater.
- March 9, University Wind Ensemble. 8 PM, Meany Theater.
- March 10, Opera Workshop. 7:30 PM, Meany Studio Theater.
- March 10, Faculty Recital: Holly Herrmann, piano. 8 PM, Brechemin Auditorium.



DAT 13,421
CD 13,422
13,423

University of Washington
THE SCHOOL OF MUSIC

C67
1999
3-8

presents

The Contemporary Group
Joel Durand, *director*

March 8, 1999 8:00 PM Meany Theater

— PROGRAM —

CD-13,422

1 TRANSMIGRATIONS, Op. 44.....(5:10) John Prescott
for saxophone and marimba (1994)

Christina Richerson, *saxophone*; Miho Takekawa, *marimba*

2 POSSIBLE LULLABIES (1997).....(10:05) Tom Baker (b. 1965)

Carmen Pelton, *soprano*; Michael Parrington, *guitar*

- I. Rincón del cielo
- II. Después de pasar
- III. El Silencio

3 IMPRESSIONS NIÇOISES (1998).....(13:33) Antoine Tisné (1932-1998)

Arthur Grossman, *bassoon*

- I. Sept Jeux pour un mime
- II. Regards sur la mer
- III. Dans la Penombre de la Nuir
- IV. Fantasmés de Carnaval

Dedicated to Arthur Grossman

4 UNFOLDENTWINE, for computer realized sound (1998) (15:37) Diane Thome
Shannon Hobbs, *choreographer*

Dancers: Lauren Cockrell, Alice De Muizon, Sarah Dulaney,
Holly Hosack, Emily Holder, Leana Naczynski,
Vanessa Villalobos, Jodi Lundgren, Elizabeth Sato

— INTERMISSION —

CD-13.423

1 DREI ALTE INSCRIFTEN, op.25 (1986) (7:29) György Kurtág (b. 1926)
for voice and piano

Catherine Weld, *mezzo soprano*; James Myers, *piano*

2 IXOR I (probably 1954) (4:00) Giacinto Scelsi (1965-1988)
version for soprano saxophone

Mark Oesterle, *saxophone*

3 VERMONT COUNTERPOINT (1982) (11:20) Steve Reich (b. 1936)
for flute solo and ensemble of 10 flutes

Lucas Robatto, *solo flute*; Chien-Chi Lin, *conductor*

4 KARAS. KRÄHEN (1995), music for tape. (15:30) Gerhard Stäbler (b. 1949)

John Prescott: TRANSMIGRATIONS. Op. 44, for saxophone and marimba (1994)

John Prescott has been head of the Department of Music at Southwest Missouri State University since 1994, and has been a faculty member there since 1986 where he teaches theory and composition. His compositions include works for band, orchestra, chorus, solo and chamber works, and multi-media pieces which have been performed nationally and internationally. Dr. Prescott holds degrees in music theory and composition from Florida State University and from the University of Kansas where

he studied composition with John Poscro and James Barnes. He has been a member of ASCAP since 1988 and the recipient of an ASCAP Standard Award every year since 1989.

Tom Baker: POSSIBLE LULLABIES

The poet Federico García Lorca wrote about the mysteries of the Spanish lullaby:

"Two rhythms are needed, the physical rhythm of the cradle or chair and the intellectual rhythm of the melody. The mother fits together these rhythms, one for the body and one for the hearing, using various measures and silences. She blends them till she finds the very tone capable of enchanting the child. Spain uses its very saddest melodies and most melancholy texts to darken the first sleep of her children... [not] to put the child to sleep, [but] to wound his sensibility at the same time."

Though these three poems were not intended by Lorca as texts for lullabies, they evoke the very spirit expressed above, and contain musical, as well as textual rhythms appropriate for a modern lullaby. These works were commissioned by Hope Wechkin, to whom they are also dedicated.

Tom Baker completed his Doctorate of Musical Arts in Composition in 1996 at the University of Washington, where he currently teaches music theory. His composition instructors have included Chinariy Ung and John Rahn. Dr. Baker was composer-in-residence for The Esoterics from 1994-1997, and is co-founder of the Seattle Experimental Opera (SEXO) for whom he has written and produced two chamber operas. He is currently the Artistic Director for the Modern Opera Ensemble, which will produce his opera, The Gospel of the Red-Hot Stars, in 2000.

RINCÓN DEL CIELO	INA CORNER OF THE SKY
La estrella vieja cierra sus ojos turbios.	The old star closed her tired eyes.
La estrella nueva quiere azular la sombra.	The new star wants to blue the darkness
(En los pinos del monte hay luciérnagas.)	(In the pines on the mountain there are fireflies.)
DESPUES DE PASAR	AFTERWARDS
Los niños miran un punto legano.	The children stare at a distant point.
Los candiles se apagan. Unas muchachas ciegas preguntan a la luna, y por el aire ascienden espirales de llanto.	The lamps have been put out. Some blind girls question the moon, and in the air ascend spirals of crying.
Las montañas miran un punto legano.	The mountains stare at a distant point.

EL SILENCIO

Oye, hijo mío, el silencio.
Es un silencio ondulado,
un silencio,
donde resbalan valles y ecos
y que inclina las frentes
hacia el suelo.

THE SILENCE

Listen, my child, to the silence.
It is an undulating silence,
a silence,
where valleys and echoes slip
and that bends foreheads
toward the ground.

Antoine Tisné. IMPRESSIONS NICOISES

Antoine Tisné was born in Lourdes, France, to a family of painters. It was thought that he would most naturally follow in the family tradition, but on hearing the organ in Tarbes at the age of 12, he was so moved that he began the study of harmony and musical writing. He has remained throughout his life deeply influenced by the mysteries of nature and has tried to incorporate his feelings about nature, creation and a certain degree of supernaturalism in his music.

An earlier work for solo bassoon, *Soliloques*, was recorded by Arthur Grossman. Tisné was so taken with this recording, that he dedicated the new work *Impressions Nicoises* to Arthur Grossman. The new work is in four movements: *Sept Jeux pour un Mime (Seven Games for a Mime)*, which, as the title suggests, has many contrasting sections. The second movement, *Regards sur la Mer (Gazing at the Sea)*, has a haunting quality, with many large intervals expressing the wide expanse of sea visible from his apartment in Nice. The third movement, *Dans le Pénombre de la Nuit (In the Shadow of the Night)*, includes some quarter tones which express the shadowy quality of the light. The last movement, *Fantasmes de Carnaval (Carnival Dreams)*, again has the widely varying character of the first movement.

This work was the last completed composition of the composer.

Diane Thome: UNFOLDENTWINE, for computer realized sound (1998)

Music for me is often connected with visual, spatial and kinetic experience. It was with this awareness that I began to conceive of this work as a mysterious, slowly-unfolding journey with an astonishing, even magical, destination that would appear much later in the compositional narrative.

The sense of the unknown—the unforeseen; the invisible—was present in my mind throughout the compositional process motivating a trajectory of sonic events. The single stream of sound which opens the piece ultimately devolves, after a series of briefer digressions, into a realm of multiple, concurrent tributaries. The processes of unfolding, disclosing, interleaving and entwining which characterize the architecture of the work also suggested its title.

UnfoldEntwine was created primarily with a Capybara-66 signal processing system in conjunction with Kyma 4.5 software. Additional software used included Deck II, Sound Designer, Audioculpt and Sound Hack, all running on a Power Mac.

I thank Eleanor Hovda for permission to incorporate a quotation from her *Borealis Music* and Robert Austin for his help in the production of the tape. (Diane Thome)

Composer of a wide variety of works which span solo, chamber, choral, orchestral and electronic media, Diane Thome is the first woman to write composer-synthesized music. Her compositions have been presented in Europe, China, Australia, Israel, Canada and throughout the United States. She has been a guest of the Ecole

Nationale Claude Debussy and featured on French radio, composer-in-residence at the University of Sussex and the Bennington Chamber Music Conference and Composers Forum of the East. Recent awards include 1994 Washington Composer of the Year, 1995-6 Solomon Katz Distinguished Professor in the Humanities, and a 1998 International Computer Music Conference Commission. Her collaborative works include *Night Passage*, an environmental theater piece presented in the pavilion of the Moore College of Art in Philadelphia and *Angels*, for virtual reality artwork shown in 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*, an 18-year retrospective of her electro-acoustic music on the Centaur label. She holds a Ph.D. and M.F.A. in Composition from Princeton, and a M.A. in Theory and Composition from the University of Pennsylvania. Diane Thome is Professor and Chair of the Composition Program in the School of Music at the University of Washington.

Shannon Hobbs has presented a number of works throughout the Northwest and New York to critical acclaim. She is currently a graduate student/TA in the Dance department at the University of Washington. *UnfoldEntwine* is Shannon's second work choreographed to the music of Diane Thome.

György Kurtág: DREI ALTE INSCRIFTEN (THREE OLD INSCRIPTIONS), Op. 25, for voice and piano

Born in 1926 in Lugos (Romanian Lugoj), György Kurtág studied at the Budapest Academy of Music: piano under Pál Kadosa, chamber music under Leó Weiner, and together with Ligeti, composition under Sándor Veress, later with Ferenc Faßkas. In 1948 he was granted Hungarian citizenship. A turning point in his career was a year spent in Paris in 1957-58 where he attended courses with Darius Milhaud and Olivier Messiaen's famous classes in analysis. Following this year in Paris, Kurtág returned to Budapest, where he still lives and teaches chamber music. György Kurtág's approach to composition certainly incorporates traditional elements. It is no accident that István Balázs asks a question in order to express the paradox of new music that does not value newness: "What enables him to reclaim the authenticity of sounds when most of the devices in contemporary music, even the most recent ones, sound hackneyed and vacant? How does he manage to invest the most ordinary intervals with content and tension and thus revitalize the impact of certain gestures and melodic lines?" Kurtág does not rule out any musical form, and most certainly not any modern musical form. His music teaches us that authenticity is inevitably contingent upon complete and uncompromising personal commitment - a trait he shares with such supposedly different composers as Stockhausen, Nono, Lachenmann and Heinz Holliger. Music for Kurtág is a unity that realizes itself in space and time and in infinite variety: in C major as much as in the masterful technique of the canon, in folk music, such as that collected by Bartók, as much as in Bach's fugues. It is indeed astonishing to find that a composer, who is so open-minded, who exhibits such great respect and even reverence for all expressive art, should be able to incorporate such rich musical diversity in his oeuvre and still speak his own, unmistakable language in every note and every gesture. (after Jürg Stenzl)

I...WURAG THUDJAD...

Gugelwelt János lejegyzése, 1490

Wijrag thudjad theuled el kel mennem
Es the ȳrethed kel gyazba ewlteznem

II. SZÉKELYMÁNGORLÓ, 1792

In memorium Endre Bálint

Adál az urnka elsőb eakát
Cserei Anna földönlakó,
amiér es én móre Gábor
barándézma helyt kupán verdesém öt
Kászonszekken ülök nehéz kelodában
pestis vigye a Görgényi hadnagyot
nyomoromban faragdosok robotot.

*III. GRABKREUZ AUF DEM FRIEDHOF
VON MECSDKNÁDASD*

*Epilog zum "Seelenvogel" von
Ilona Bakó*

Hier ruhet in Gott
Theresia Hengl,
gestorben am 27. März 1939
im Alter von 29 Jahren.
In der schönsten Blüte meines
jungen Leben
zehrte mich das Fieber auf.
Drum muß ich noch im Lenze
ins kühle Grab hinaus.
'S ist Gott dein Wille
und ich bin stille.
Das war ihr letztes Schreiben.
Ruhe sanft in Frieden.

I. FLOWER, YOU MUST KNOW...

Transcribed by János Gugelweit, 1490

Flower, know I must take leave of you,
In mourning must I grieve for you.

II. TRANSYLVANIAN SZÉKELY MANGLE, 1792

In memoriam Endre Bálint

You gave the master the first night,
Anna Cserei, you earthly mortal,
for which I, Gábor Móre, instead of the
lamb-tithe,
gave him a cloud on the pate.
Now I sit heavy in the stocks at Kászonszék,
—the pox on Lieutenant Görgényi—
carving this mangle in my misery.

*III. TOMBSTONE IN THE CEMETERY
OF MECSDKNÁDASD*

Epilog of "Seelenvogel" by Ilona Bakó

Here rests in God
Theresia Hengl,
died the 27 of March 1939
at the age of 29.
In the veriest bloom of my young life
the fever devoured me,
so I must depart this life in my prime,
out into the cold of the grave.
It is, God, your will,
and I am still.
These were her last words.
Rest gently in peace.

Giacinto Scelsi: *IXORL* for Bb clarinet or any other reed instrument (1954): version for soprano and saxophone

Scelsi's music for solo instruments is not designed to test the composer's ingenuity of the performer's virtuosity, as Scelsi himself points out: "To be heard and played with the utmost interior calm—no agitation, please." In point of fact, the composer eliminates all extraneous details, concentrating on sound, which he calls "the prime movement of the immobile." This "prime movement" applies to the micro-structures of timbre and pitch, as well as to the figure, lines and overall shape of each piece, following Scelsi's predilection for models drawn from nature. (after Eric Daubresse)

Giacinto Scelsi was born as the Conte de Ayala Valva in La Spezia, Italy, on January 8, 1905. After studying harmony and composition in Rome and then briefly receiving instruction in composition from Walther Klein in Vienna in 1935/36 and some guidance from Egon Köhler in Geneva, Scelsi led an independent existence, usually outside Italy (Paris, London, Switzerland) until 1952. During these years he maintained the company of French poets and composed works in various styles (influenced initially by primitism and neoclassicisms, then by Scriabin's thought, and from 1936 on by dodecaphony), an undertook extended trips to Africa and Asia. During the late 1940s he went through a mental and physical crisis and ended up having to stay in a clinic for quite some time. He himself later traced his illness back to his work with traditional compositional techniques, in particular to twelve-tone technique, and his recovery to an occupation of his at the piano: for hours on end he would strike a single note and then let it fade away.

After this crisis and period in which he ceased to compose, Scelsi returned to Rome for good in 1952 where he led a mostly withdrawn existence. This development had to do with an idea rooted in Indian music that would go on to be foundational in his work, the idea of sound as cosmic power, as energy. The focus on tone/sound and his resultant subordination to the sensory realization of the tone/sound's energetic unfolding in space and time not only freed him for his own "genuine" creating but also brought about his firm conviction that he was not a composer but merely a conveyor of messages, a sort of filtering medium for music. As such, it was his will that his person recede completely into the background behind the music. Scelsi set his music down in moments of inspired meditation brought about by a technique based on yoga, improvising his music onto tape, and then having others transcribe these recordings. (After Wolfgang Theier)

Steve Reich: *VERMONT COUNTERPOINT* for flute solo and ensemble of 10 flutes

The principle of this music most probably originates from very different sound universes: the incantatory character of pattern music is somewhat similar to certain kinds of African or Balinese traditional music. Its origin can also be traced to the "loop" technique employed in electro-acoustic music. It was the flutist Ransom Wilson who asked Steve Reich to write *Vermont Counterpoint* in 1982. The principle of this work is that of all "minimal" music: the subtle transformations of unceasingly repeated melodic figures produce an impression of slow evolution. The melodies and the rhythm are of very simple, even elementary conception. Everything is based on the vertical accentuation of the melodic layers played by the soloist and the ensemble, and therefore on sound density phenomena. (after Michèle Reverdy)

Steve Reich was born in 1936 in New York. He studied piano briefly as a child and began studying Western rudimental drumming at the age of 14 with Roland Kohloff. He graduated with honors in Philosophy from Cornell University in 1957 and subsequently studied composition with Hall Overton 1957-58; at The Juilliard School of Music 1958-61; and at Mills College in California with Darius Milhaud and Luciano Berio, where he received his MA in Music in 1963. During the summer of 1970 he studied African drumming at the Institute of African Studies at the University of Ghana. During the summers of 1973 and 1974 he studied Balinese Gamelan music with Balinese teachers at the American Society for Eastern Arts in Seattle and Berkeley. In 1976-77 he studied the traditional forms of cantillation (chanting) of the