

The School of Music
presents the 79th program of the 1989-90 season

The Contemporary Group

William O. Smith

Directors

Stuart Dempster

A Special Event
Directed by Ciro Scotto

CG7

1990

4-17

Featuring

Robert Taub
Pianist

Works By

Milton Babbitt
Jonathan Kramer
Luciano Berio
Richard Feliciano
Roger Sessions

April 17, 1990
8:00 PM, Roethke Auditorium
Kane Hall



School
of
Music

University
of
Washington

DATA # 11,630

CASS # 11,631

Program

CASS 11631A

Emblems, for solo piano (10:22) MILTON BABBITT
Robert Taub, piano

Atlanta Licks (12:25) JONATHAN KRAMER
Pamela Ryker, flute Beverly Setzer, clarinet
Jennifer Hillaker, violin Ed Davis, viola
Joseph Bischel, violoncello Anne Marie Scotto, piano
Ciro Scotto, conductor

Sequenza, for solo flute (5:05) LUCIANO BERIO
Pamela Ryker, flute

Intermission

Shadows (10:45) RICHARD FELICANO
Pamela Ryker, flute Beverly Setzer, clarinet
Jennifer Hillaker, violin Joseph Bischel, violoncello
Dan Oie, percussion Anne Marie Scotto, piano
Ciro Scotto, conductor

CASS 11631B

Piano Concerto (20:05) ROGER SESSIONS
Robert Taub, piano

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ROBERT TAUB

Robert Taub is internationally acclaimed as a leader in the new generation of virtuoso pianists. He has performed throughout Europe, the United States, the Far East and Latin America; his repertoire embraces music from the Baroque to the present; he has been chosen by contemporary American composers to create their music; he is also the winner of some of the most coveted international prizes, such as the 1981 Peabody-Mason Award of Boston.

He performs extensively again this season, from coast to coast, in Europe, and in the Far East. Highlights include performing and recording with The Philadelphia Orchestra and Charles Dutoit, performing with the Los Angeles Philharmonic, the London Symphony Orchestra, the Bonn Classical Philharmonic, and solo recitals in London, New York, Hong Kong, Manila, San Francisco, and his debut at Berlin's Kammermusiksaal der Philharmonie on May 5th, 1990.

Since his New York debut at Lincoln Center's Alice Tully Hall in 1981, Robert Taub has gone on to perform in Britain, Holland, Germany, France, Spain, Ireland, Switzerland, Belgium, Japan, Hong Kong, Taiwan, The Philippines, Canada, Latin America, and throughout the United States, where important engagements have included Chicago, Los Angeles, San Francisco, Boston, Washington, D.C., and New York. Guest appearances have taken him to San Francisco's Midsummer Mozart Festival, the Geneva International Summer Festival, Bordeaux's Ravel Festival, and Musica Nova in Glasgow.

His recordings for Harmonia Mundi of Beethoven, Schumann, Liszt, and Babbitt have been selected as "critic's favorites" by Newsweek, The New York Times, The Washington Post, Gramophone, Ovation, and Fanfare. Mr. Taub also won Opus Magazine's 1986 "Record of the Year" award in the solo piano category.

Robert Taub's recording of Scriabin's Piano Sonatas Nos. 3,4,5 and 10, released in 1989, has been acclaimed worldwide. He will complete the Scriabin Sonata cycle on two more Harmonia Mundi CDs, to be released in 1990.

Robert Taub performs regularly for radio networks around the world: for the BBC in Britain, NPR in the United States, RTE in Ireland, NCRV in Holland, RTHK in Hong Kong, CBC in Canada, and in May 1990 RIAS in Berlin.

Robert Taub is a Phi Beta Kappa graduate of Princeton, where he was a University Scholar. As a Danforth Fellow, he was awarded his doctoral degree from The Juilliard School, where he received the highest award in piano. His principal teacher was Jacob Lateiner.

Mr. Taub has just been appointed the Blodgett Artist-in-Residence at Harvard University for two years beginning Fall 1990, an appointment which entails a week of performances and masterclasses four times during each academic year.

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Milton Babbitt (b. 1916)

Emblems (Ars Emblematica) (1989) employs--on its own musical terms--the poetic device of *ars emblematica* used by Spenser, Donne, Shakespeare and others in which a *motto* (a word) is presented, followed by an *explicatio* (an image or series of images or connotations suggested by the word).

Generally, *Emblems (Ars Emblematica)* is texturally more transparent than some of Babbitt's earlier works for piano, such as *Partitions* (1957), *Post-Partitions* (1966) and *Tableaux* (1973), and continues the trend of longer contrapuntal lines begun with *Canonical Form* (1983) and *Lagniappe* (1985). It is in a single continuous movement, divided into six sections of different tempi. The changes in tempi, however, are slight, and local variations in pacing are made most explicit by different rhythmic groupings.

Emblems (Ars Emblematica) was completed in July 1989, and was composed for and dedicated to Robert Taub.

Program Notes

Atlanta Licks was commissioned by the Atlanta chamber Players. **Atlanta Licks** refers to many kinds of music, but above all to jazz. Part of the title refers to the jazz term lick, which is a fast jazz figure. Although the instrumentation does not suggest jazz and although the rhythms are played accurately as notated, the music swings – by accentuation, not by displacing notes or beats rhythmically. — *Ciro Scotto*

Shadows was commissioned by the National Endowment for the Arts for performances by the San Francisco Contemporary Music Players, SONOR, and the Pittsburgh New Music Ensemble. It is dedicated, with admiration, to Jean-Louis LeRoux.

Music, for me, has always been fundamentally about time and motion. The playful, fleeting quality of moving shadows responding to rapidly moving light sources so characteristic of our century (automobile headlights, for example) represents a kinetic energy almost lyrical in its eloquence, yet vapor-like in its tendency to dissipate itself.

The idea of the shadow as something which is behind and following the source (both directly and in the opposite motion) suggests shadow in the role of resonance – a resonant tone often seems to have a sort of "halo," its bright characteristics fading first, leaving a kind of mellow, shadow-like residue. The timbral shadows of this work (instruments or combinations of low harmonic content), however, are not always so well behaved, often going their own way and only gradually "locking on" to their brighter acoustical cousins to make a single timbral Gestalt. From this evanescent surface, two *canti firmi* slowly emerge, one in isolated pitches, the other in clusters of constant internal motion. — *Richard Felciano*

Roger Sessions studied music at Harvard, took a course in composition with Horatio Parker at the Yale School of Music, then took private lessons with Ernest Bloch in Cleveland and New York. His association with Bloch was of great importance, because his early works were strongly influenced by Bloch's rhapsodic style and rich harmonic idiom. In his later compositions, Sessions evolved a remarkably compact polyphonic idiom, rich in unresolvable dissonances and textural density, and yet permeated with lyricism. After 1950, he adopted a *sui generis* method of serial composition. The **Piano Concerto** is a one movement work with several internal movements. His lyricism is particularly evident in the slow movement. Rather than having a single extended cadenza, the piano frequently punctuates with several short and intense cadenzas. — *Ciro Scotto*

This program is sponsored by
The UW School of Music and the
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Ciro Scotto, conductor

Violin I

Jennifer Hillaker
Jonathan Graber
David Brubaker

Violin II

David Tobin
Shirley Lee
Sharon Sandgathe
Suzy Sandstram
Naseem Asif
Kathe Winterstein

Viola

Leslie Johnson
Gregg Savage
Angela Engebretsen
Ed Davis
Jamala Henderson
Janusz Ostrycharz

Cello

Joseph Bischel
Nora Engebretsen
Grechen Yanover
Brian Schuldt

Chris Marcum
Ed Tellman
Erika Jacobs

Bass

Todd Gowers
Florian Link
Veronica Rudolph
Kris Falk

Flute

Thea Reynolds
Wendy Wilhelmi

Piccolo

Brian Fairbanks

Oboe

Annalisa Morton
Laurie Bare

English Horn

Sarah Weiner

Clarinet

Beverly Setzer
Sue Kelleher

Bass Clarinet

Joseph Limacher

Bassoon

Krista Lake
Sarah Green

Contra-bassoon

Jeff Eldridge

Horn

David Kappy
Jennifer Smith
Pete Hodges
Jackie Sue Faissal

Trumpet

Dennis Schreffler
Michael Kane

Trombone

Andrew Hillaker
Jay Bulen
Geoffrey Ogle

Tuba

Bret Taylor

Tympani

Todd Young

Percussion

Patty Dixon

Upcoming Concerts

Soni Ventrone Wind Quintet; April 20, 8:00 PM, Brechemin Auditorium

Andrea Riddilla, oboe; April 22, 3:00 PM, Brechemin Auditorium

Wind Ensemble and Symphonic Band; April 24, 8:00 PM, Meany Theater

Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium

Contemporary Group; April 30, 8:00 PM, Meany Theater

Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium cancelled

Faculty Recital; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium

Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater

University Singers; May 21, 8:00 PM, Meany Theater

Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater

Madrigal Singers; May 22, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater