Modern Music Ensemble

Friday, December 4, 2015
7:30 pm - Jones Playhouse
PROGRAM

1. 10 Pieces for Wind Quintet (1968)...
   
   Molto sostenuto e calmo
   Prestissimo minaccioso e burlesco
   Lento
   Prestissimo leggiero e virtuoso
   Presto staccatissimo e leggero
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   Vivo, energico
   Allegro con delicatezza
   Sostenuto, stridente
   Presto bizzaro e rubato, so schnell wie möglich

   Natalie Hamm, flute
   Anne Goldberg, oboe
   Alexander Tu, clarinet
   Jamael Smith, bassoon
   Renée Millar, horn

2. Remarks, Vijay

3. String Quartet in Four Parts (1950)...
   
   Quietly Flowing Along
   Slowly Rocking
   Nearly Stationary
   Quodlibet

   Luke Fitzpatrick, violin
   Allion Salvador, violin
   Vijay Chalasani, viola
   Hye Jung Yang, cello

INTERMISSION
Hungarian composer György Ligeti was forced to flee his home country after the brutal suppression of the Hungarian Revolution by the Soviet Army in 1956. He traveled to Vienna, and then to Cologne, where he was exposed to Webern, Stockhausen, and Koenig. His exposure to these new musical techniques inspired him to experiment with sound clusters, unmeasured rhythm, micropolyphony, sonic drama, and rapid mechanical activity. This last technique; along with long, slow gestures became two types of music that Ligeti later called clocks and clouds. The 10 Pieces for Wind Quintet (1968) presents a musical sampling of Ligeti's musical explorations through the unique timbre of a woodwind quintet.

-John Cage

John Cage composed his String Quartet in Four Parts (1950) right before his shift to indeterminacy as a compositional tool. The String Quartet in Four Parts, dedicated to Lou Harrison, uses a pool of pre-set ‘gamuts’ in which Cage specifies the exact pitch and on which string that pitch is to be played. Cage further instructs that each player play with minimum bow weight and without vibrato. The movement titles (Quietly Flowing Along, Slowly Rocking, Nearly Stationary, Quodlibet) are especially unusual for Cage, each invoking a sense of character. Although the use of silence and near-silence is present, and certainly an idea that Cage would continue to build upon, the String Quartet in Four Parts also conveys a sense of cohesiveness both structurally and sonically that goes far beyond the notes on the page.

-Luke Fitzpatrick

Completed almost 50 years after the String Quartet in Four Parts (1950), John Cage's late Four (1989) gives each player a significant amount of freedom, especially when compared to its earlier counterpart. Four, one of the late Number Pieces, uses a system of time brackets to dictate when notes can begin and end. Written for the Arditti Quartet, Four is a beautiful example of Zen in the late works of John Cage.

-Luke Fitzpatrick