
UH Contemporary Music Ensemble

Thomas Osborne, *director*

Tuesday, November 18, 2014
Mae Zenke Orvis Auditorium, 7:30 p.m.

University of Hawai'i at Mānoa
College of Arts and Humanities
Music Department presents

UH Contemporary Music Ensemble

Thomas Osborne, *director*

The Memory of Roses Louis Andriessen (b. 1939)

Anthony Chantavy, *toy piano and piano*

Spiegel im Spiegel Arvo Pärt (b. 1935)

Daniel Lucas, *cello*

Marina Mitsuta, *piano*

The Illusion of Butterfly in a Dream Hwang Ho-jun (b. 1972)

Hae In Lee, *gayageum*

Anthony Chantavy, *percussion*

INTERMISSION

Coming Together Frederick Rzewski (b. 1938)

Padraic Costello, *narrator*

Ji Hyun Rossi, *flute*

Gavin Tsutsumi, *oboe*

Jonathan Imai, *bass clarinet*

Tyler Katsura, *violin*

Daniel Lucas, *cello*

Fabian Fabro, *bass guitar*

Grant Carvalho, *piano*

Note from the director

Tonight's concert is a study in eclecticism. The program features four composers, each from different countries, each with his own unique compositional style, and each writing for very different ensembles. The concert's opening piece is by Dutch composer **Louis Andriessen**. *The Memory of Roses* is scored for the unusual combination of piano and toy piano. Rather than using the toy piano ironically, Andriessen manages to incorporate it into a tender and personal sonic space, one that relies on its simplicity for its beauty. Estonian **Arvo Pärt's** *Spiegel im Spiegel*, a contemporary classic, inhabits a similar sound world with its transparent texture and clarity of rhythm. Three of the composers on this evening's program were born within four years of each other, but Korean composer **Hwang Ho-jun** represents a younger generation. His work for gayageum and percussion, *The Illusion of a Butterfly in a Dream*, is one example of how composers in Korea are combining the old with the new: in this case mixing traditional rhythms with new harmonies and melodies. The final piece on the program, American **Frederick Rzewski's** *Coming Together*, is another classic in the contemporary repertoire. The piece calls on an unspecified instrumental ensemble to accompany a narrator's recitation of a letter from Attica prison in the 1970s. Following in the footsteps of pieces like Terry Riley's *In C*, this work gives the instrumentalists a great deal of freedom in how they perform the music, so each performance of this piece is different from the next. Be prepared for an energized and intense experience as you take it in.

Thank you for taking the time to join us for this evening's concert, and I hope you enjoy each performance.

Thomas Osborne

This event is made possible with support from the Melohn Music Endowment

PROGRAM NOTES

The Memory of Roses

The Memory of Roses evokes the custom between Andriessen and his father of taking walks. Discussing various subjects, they would end up at a beautiful tree or some other object that merited their attention. Silently contemplating the object, the conversation would continue once they began to walk again.

Louis Andriessen was born in Utrecht, Netherlands in 1939. Andriessen studied with Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. He is now widely regarded as the leading composer in the Netherlands today and is a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl* and medieval poetic visions in *Hadewijch* to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid* and questions of mortality in *Trilogy of the Last Day*.

Andriessen's compositions have attracted many leading contemporary ensembles, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Other Dutch performers include ASKO | Schoenberg, Nieuw Amsterdams Peil, the Schoenberg Quartet, pianists Gerard Bouwhuis and Cees van Zeeland and conductors Reinbert de Leeuw and Lucas Vis. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, MusikFabrik, Icebreaker and the Bang on a Can All Stars.

Spiegel im Spiegel

Spiegel im Spiegel is Pärt's last piece composed before leaving his native Estonia and emigrating with his family to Western Europe. The title of the work, "Mirror within Mirror," reveals the strategy adopted by the composer in the process of organizing the course of music. The part of the piano has been anchored in F major (diatonic order). The cello departs from A and extends the melodic phrase over the subsequent steps of the scale, yet it returns to the initial tone that functions as the tonal center. Three main characteristics of Pärt's music are shown: a reduction of composing means; a repetition of combinations of tones, and euphony. These features aim to persuade the audience to enter a trancelike state of meditation.

Arvo Pärt was born in 1935 in Paide, Estonia. After studies with Heino Eller's composition class in Tallinn, he worked from 1958 to 1967 as a sound engineer for Estonian Radio. In 1980 he emigrated with his family to Vienna and then, one year later, travelled on a DAAD scholarship to Berlin.

The literature of Arvo Pärt has evolved from neoclassicism, through an adaptation of dodecaphony, sonorist experiments and fascinations with the Bach system towards "new simplicity." This term is usually used to define the composer's mature music, inspired by renaissance aesthetics and exemplified by his tintinnabuli technique. The 'tintinnabuli principle' does not strive towards a progressive increase in complexity, but rather towards an extreme reduction of sound materials and a limitation to the essential.

The Illusion of a Butterfly in a Dream

"In a dream, I become a butterfly and dance. Upon the rhythm created by the wind the forest dances. Upon the harmony made by the sun the flowers enthusiastically sing along. But underlying all of this was discord. At the moment, woken from the dream, I am uncertain, whether I dreamt of the butterfly, or the butterfly dreamt of me. Reality becomes a dream. Dream becomes reality. Finally, I pass through the threshold of reality and dream. I strive for freedom but encounter a reality even more distorted than the dream. After a battle of emotions, I discover that I have been existing in this world."

-Hwang Ho-jun

After completing his undergraduate and graduate studies at music school, **Hwang Ho-jun** is currently teaching at Chung Ang University's School of Music as an adjunct professor in gugak (Korean traditional music). His major works include the opera *Arang*, the musical *Missing Crown Prince*, the musical play *The Last Night's Story*, the dance play *Pung Sok Hwa Cheop*, the play *M Butterfly*, and the gugak symphony *Black Peace*, among others. Throughout his career, Hwang has written and arranged gugak symphonies, chamber music and Western orchestral pieces as well as jazz ensembles.

Coming Together

Coming Together is based on a fragment of text from a letter written by Attica state prison inmate Sam Melville, who was killed in the Attica uprisings of 1971. The riot was precipitated by the desire for humane treatment of the convicts, who took control of part of the prison and held several hostages. When negotiations broke down, the National Guard stormed the complex and 43 people lost their lives. The text, repeated numerous times over the course of the work, is as follows:

I think the combination of age and a greater coming together is responsible for the speed of the passing time. It's six months now, and I can tell you truthfully, few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead, but I feel secure and ready. As lovers will contrast their emotions in times of crisis so am I dealing with my environment. In the indifferent brutality, the incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate, sometimes even calculating, seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life.

Frederic Rzewski is an American composer and pianist who studied music with Charles Mackey, Walter Piston, Roger Sessions and Milton Babbitt in the United States. In 1960 he traveled to Italy to study with Luigi Dallapiccola. There he met Severino Gazzelloni, with whom he played in a number of concerts that marked the beginning of his career as a performer of new piano music. Rzewski's acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance. In Rome in the mid-sixties, together with Alvin Curran and Richard Teitelbaum, he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Many of Rzewski's works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. Some of his better-known works include: *The People United Will Never Be Defeated!* (36 variations on the Sergio Ortega song *El pueblo unido jamás será vencido*); a set of virtuosic piano variations written as a companion piece to Beethoven's *Diabelli Variations*; *North American Ballads*; *Night Crossing with herman*; *Fougues*; *Fantasia and Sonata*; *The Price of Oil and Le Silence des Espaces Infinis*. Recently he composed *Nanosonatas* (2007) and the *Cadenza con o senza Beethoven* (2003), written for Beethoven's Fourth Piano Concerto. Since 1977 Rzewski has been Professor of Composition at the Conservatoire Royal de Musique in Liege, Belgium. He has also taught at the Yale School of Music, the University of Cincinnati, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, Mills College, the Royal Conservatory of the Hague, the Hochschule der Kuenste in Berlin and the Hochschule fuer Musik in Karlsruhe.

UPCOMING EVENTS

NOVEMBER 2014

Fri 21 UH Choirs: MASS-centuries of sacred song
Miguel Felipe, Michael Lippert, and Nola A. Nāhulu, *conductors*
MASS For centuries, composers have poured their creative energies into setting these monumental texts of the Latin Mass. The movements—Kyrie, Gloria, Credo, Sanctus & Benedictus, and Agnus Dei—have been set countless times as the richness of choral music has grown. This fall, the UH Choirs present the mass like you've never heard it before: each movement by a different composer and marking a different place and time.
7:30 p.m., The Cathedral of Saint Andrew

Sat 22 A Cup of Java, II: UH Gamelan Ensemble with dancers from Java
Ten accomplished performing artists of classical Javanese dance and music will be in residence for ten days, working closely with Hawai'i's highly regarded 25-piece gamelan orchestra, culminating in a public concert at the lovely Bakken Auditorium on the

campus of Mid-Pacific Institute in Mānoa Valley. Sponsored by the East West Center Arts Program
4:00 p.m., Bakken Auditorium at Mid-Pacific Institute

Sun 23 UH Hawaiian Chorus, UH Hula, and Chant Ensemble
Vicky Holt Takamine, *kumu hula*
Nola A. Nāhulu, *chorus director*
7:30 p.m., Orvis Auditorium

DECEMBER 2014

Tues 2 UH Musical Theater Review
Laurence Paxton, *director*
An evening of staged songs presented by the students of the UHM Musical Theater program.
7:30 p.m., Orvis Auditorium

Music at Mānoa

The Music Department at the University of Hawai'i at Mānoa offers the Bachelor of Arts, Bachelor of Music, Bachelor of Education, Master of Arts, Master of Music, and Doctorate in Music. To support these degree programs, twenty-two full-time music faculty and approximately thirty lecturers offer instruction that provides a broad liberal background for the general music student, prepares the prospective elementary and secondary school teacher, and trains the student for careers in professional performance, composition, private teaching, research, and college teaching.

Ticket revenues are only a small portion of the support needed for the success of our musical performances. We depend on the generosity of music lovers like you.

If you would like to make a donation to the Music Department, please visit our web site, www.hawaii.edu/uhmmusic, and click on "Giving"

While you are there, you can also get information about our academic programs and upcoming performances.

The University of Hawai'i is an Equal Opportunity/Affirmative Action Institution