

UNLV

UNIVERSITY OF NEVADA LAS VEGAS

University of Nevada, Las Vegas

College of Fine Arts | Department of Music

Come and Experience
the New and Unusual!

Jorge Grossmann | Director

Virko Baley | Director Emeritus

NEXTET

Featuring the music of



Toru Takemitsu & Wolfgang Rihm

The New Music Ensemble
for the 21st Century

Friday, Oct 2, 2009

7:30 pm

Doc Rando Recital Hall
University of Nevada, Las Vegas

Free Admission

Program

Ofri Klein - *Fog* (2009)

Justin Raines - *Vain Struggles and Lamentations* (2009)

Carlos Carrasco - *Hibernation* (2009)

Toru Takemitsu - *Toward the Sea* (1981)

Wolfgang Rihm - *Auf einem anderen Blatt* (2000)

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Clare Fransioli Birmingham - *Flute*

Carolyn Villavicencio Grossmann - *Piano*

Jessica Kim - *Piano*

Zachary Jackson - *Tuba*

Ryan James Simm - *Marimba*

Wolfgang Rihm (b. March 13, 1952). The prolific composer Wolfgang Rihm's music is unpredictable, with wide mood swings and shocking juxtapositions between harsh utter violence and gentle, lovely sounds. He began composing at the age of 11 and in 1968, he began studying at the State Hochschule für Musik in Karlsruhe where his composition teacher was Eugene Velte. He also attended a special course in Humanities on modern composition with Wolfgang Fortner and Humphrey Searle, one of the best-known British composers using Schoenberg's 12-tone system. In 1969, Rihm went to the German center of avant-garde music, Darmstadt, to attend a course in new music. He graduated from the conservatory in Karlsruhe in 1972. After that, he pursued further independent study with Karlheinz Stockhausen, then attended classes with composer Klaus Huber and musicology with Hans Heinrich Eggebrecht.

From 1973 to 1978, he was a member of the faculty of the Hochschule für Musik in Karlsruhe and, in 1978, was a lecturer at the Darmstadt Festival courses. He wrote two chamber operas, *Faust und Yorick* (1976) and *Jakob Lenz* (1977-1978), which were performed in Hamburg, 1979. He gained considerable recognition, including the Hamburg City Prize, the Berlin Arts Prize, the Darmstadt Kranichsteiner Music Prize, and Freiburg City Reinhold Schneider Prize, and the German Prix de Rome, which carried with it a residency at the Villa Massima of Rome.

In 1985 he was named professor of composition at Karlsruhe. He has continued to win awards and prizes, such as the 1986 Rolf Lieberman Prize for his opera *Hamlet-Machine* (1983-1986), the 1997 Prince Pierre of Monaco Prize for Musical Composition, the Jacob Burckhardt Prize of the Johann Wolfgang von Goethe Foundation (1998), and an honorary doctorate from the Free University of Berlin. He has gone on to write the operas *Oedipus* (1986-87); *Die Eroberung von Mexico* (1987-91); *Andere Schatten*, (1985) which is what he called a "musical scene"; and *Séraphim* (1994), designated "music theater without a text."

Most of his compositions are works for orchestra or for larger groups of instruments, although many of these works include vocal parts. The vocal-orchestral pieces include the *Third Symphony*, the *Konzertarie on a Telegram from King Ludwig II to Richard Wagner*, *O Notte, Hölderlin Fragments*, *Abgesangszene No. 1*, *Doppelgesang No. 1* and *Dies*. He wrote a series of seven works based on the writings of Antonin Artaud, Tutuguri, many of which feature leading parts for percussion. His chamber music, which includes several string quartets, also includes works with vocal parts and unusual combinations of instruments. One of the works for which he is best known internationally is his violin concerto, championed and recorded by Anne-Sophie Mutter. He has also written a small quantity of piano and organ music.

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Featuring the works of Toru Takemitsu,
Wolfgang Rihm, and Student Composers:

Ofri Klein
Justin Raines
Carlos Carrasco
Toru Takemitsu
Wolfgang Rihm

With

Clare Fransioli Birmingham, flute
Carolyn Villavicencio Grossmann, piano
Jessica Kim, piano
Zachary Jackson, tuba
Ryan James Simm, marimba

October 2, 2009, 7:30pm
UNLV Doc Rando Hall
Free Admission

NEXTET FALL CONCERT NO. 1

FEATURING STUDENT COMPOSERS AND WORKS OF TORU TAKEMITSU & WOLFGANG RIHM

Fog (2009) Carolyn Villavicencio Grossmann, piano	Ofri Klein (b. 1975)
Vain Struggles and Lamentations (2008) Zachary Jackson, tuba	Justin Raines (b. 1979)
Hibernation (2009) Jessica Kim, piano	Carlos Carrasco (b. 1980)
Toward the Sea (1981) Clare Fransioli Birmingham, flute Ryan James Simm, marimba	Toru Takemitsu (1930-1996)
Auf einem anderen Blatt (2000) Carolyn Villavicencio Grossmann, piano	Wolfgang Rihm (b. 1952)

Please visit <http://blogspot.nextet.com> for more information on future concerts and events.

Toru Takemitsu is among the most important of those Japanese composers who have written music in the Western tradition, while preserving a fundamental Japanese identity, bringing his awareness of Japanese music and its traditions into a remarkable and very original synthesis. He makes use of Western or Japanese instruments, either separately or together, creating his own very individual sound.

Toru Takemitsu was born in Tokyo in October 1930. Although he decided upon a career as a composer when only sixteen, he had little formal training and remained essentially self-taught. Perhaps owing to his having heard recordings of French popular songs in wartime, French music held a special attraction, notably that of Debussy and Messiaen, whose influence can be detected right from his earliest scores. International attention first came when his *Requiem for strings* (1957) was hailed as a masterpiece by Stravinsky, and his success abroad was consolidated over the following decade in such scores as *November Steps* (1967) which, as a 125th anniversary commission from the New York Philharmonic, broke new ground in employing indigenous Japanese instruments within a Western orchestral context.

At the forefront of musical experimentation during the 1960s and early 1970s, Takemitsu thereafter evolved a more approachable but hardly less individual idiom, one in which the fusion of an essentially Japanese ethos with Western techniques (as in the much-played orchestral work *A Flock Descends into the Pentagonal Garden*) gained a following on both sides of the Pacific. Although he wrote the scores for almost a hundred films, his reputation rests largely on his extensive output of orchestral and chamber music. He died in Tokyo on February 20th, 1996.

Toward the Sea was commissioned by Greenpeace for the Save the Whales campaign. The work exists in three separate versions, the first composed in 1981 for alto flute and guitar, the second, also in 1981 for alto flute, harp and string orchestra; the third, written in 1989, is for alto flute and harp without orchestra. The work is divided into three sections: The Night, Moby-Dick, and Cape Cod. These titles are in reference to Melville's novel. The composer wished to emphasise the spiritual dimension of the book, quoting the passage, "meditation and water are wedded together". He also said that, "The music is a homage to the sea which creates all things and a sketch for the sea of tonality"; *Toward the Sea* was written at a time when Takemitsu was increasingly returning to tonality after a period of experimental composition.

Most of the work is written in free time, with no bar lines (except in the second version, to facilitate conducting). In each version, the flute has the primary melodic line, based in part on a motif spelling "sea" in German musical notation: E flat-E-A. This motif reappeared in several of Takemitsu's later works.