

CONTEMPORARY GROUP

PROGRAM NOTES

October 17, 1973

WILLIAM BERGSMA: THE FIRST PROPHECY, from Tangents (1956).

The First Prophecy is from a large-scale work for solo piano; it is prefaced by the following quotation in the score:

And it shall come to pass in that day, saith the Lord, that there shall be the noise of a cry from the fish gate, and a howling from the second, and a great crashing from the hills...Their goods shall become a booty, and their houses a desolation; they shall also build houses but not inhabit them; and they shall plant vineyards, but not drink the wind thereof...

Zephaniah

ROBERT SUDERBURG: SIX MOMENTS FOR PIANO (1962)

This brief work, lasting scarcely four minutes, was premiered in Philadelphia in 1962. The "moments" are interconnected and progressive, each springing from a particular gestural shape.

WILLIAM BERGSMA: CLANDESTINE DIALOGUES (1972)

Clandestine Dialogues is the second of three projected pieces for solo instruments and percussion. The first, Illegible Canons, for multiphonic clarinet and percussion, was written for and first played by the University of Washington Contemporary Group in 1968. The third, Blatant Hypotheses, for trumpet and percussion, hasn't been written yet.

Clandestine Dialogues is a one movement work of about twelve minutes duration, beginning and ending quietly. A more dramatic middle section begins and ends with cadenzas for both instruments. The work is conceived as a duo, with both instrumentalists playing equally important roles, not as a cello solo with percussion accompaniment, or vice versa.

Tonight's performance is the premiere of the work.

ARNOLD SCHOENBERG: CHAMBER SYMPHONY, op.9 (1906).

Schoenberg's Chamber Symphony is in one extended movement, yet its structure is clearly similar to that of a symphony in several movements. The various sections, however, are so closely interwoven (the "development" of the first section is placed between the Scherzo and Adagio) as to create the impression of an extensive first movement of a symphony in which extended episodes (Scherzo and Adagio, respectively) are interpolated between exposition and development of material, and again between this material's development and reiteration. The last movement of Mahler's Sixth Symphony may have been a primary point of departure for this structure.

I - exposition; II - Scherzo; III - development;  
IV - slow section; V - finale.