

UPCOMING CONCERTS:

November 24: PERCUSSION ENSEMBLE, 8:00 PM, Kane 210
(complimentary).

November 25: UNIVERSITY CHORALE, joined by the Emerald
City Brass Quintet, 8:00 PM, Meany Theater.

December 1: UNIVERSITY SINGERS, 8:00 PM, Meany Theater.

December 2: UNIVERSITY JAZZ COMBO, 8:00 PM, Music Au-
ditorium (complimentary).

December 3: YOUNG COMPOSERS, 8:00 PM, Music Auditorium
(complimentary).

December 3: WIND ENSEMBLE, 8:00 PM, Meany Theater.

December 8: JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

December 9: MADRIGAL SINGERS, seasonal madrigals, carols
and holiday fare, 8:00 PM, Music Auditorium (complimentary).

December 10: UNIVERSITY SYMPHONY & ORATORIO,
Beethoven's Symphony No. 7, Bach's Cantata No. 4 (Christ lag
in Todesbanden), and Verdi's Ave Maria and Stabat Mater,
8:00 PM, Meany Theater.

December 12, 13: COLLEGIUM MUSICUM, Concert of Medieval
Christmas Music, 8:00 PM, place to be announced.

December 16: OPERA WORKSHOP, opera students present a sam-
pler of scenes, arias and duets from favorite operas, 8:00 PM,
Meany Studio Theater (complimentary).

C67
1986
11-17

University of Washington
SCHOOL OF MUSIC

presents a

THREE SCORE CONCERT

of compositions by

William O. Smith (b. 1926)

by

THE CONTEMPORARY GROUP
Stuart Dempster *and* William O. Smith,
Co-directors

November 17, 1986

8:00 PM, Meany Hall

PROGRAM

CD1 # 15,383

Tape 11,094

Encounter for Clarinet and Trombone (1970-71) 12:08
William O. Smith, *clarinet*; Stuart Dempster, *trombone*

✓ Kronos for String Quartet (1975)

The Contemporary Group String Quartet 12:19
Robin Prinzing and Michellé Davis, *violins*
Linda Chang, *viola*; Joseph Bichsel, *cello*
Technical Assistance by Kris Falk and Gary Louie

Tape 11,095

Straws for Flute and Bassoon (1974) 10:32
Freely with natural expression; Moderate; Lyric; Jazzy;
✓ *Freely expressive; Rhythmic*
Felix Skowronek, *flute*; Arthur Grossman, *bassoon*

✓ Mandala One for Instruments and Voices (1977) 15:50
University of Washington Wind Ensemble
and Madrigal Singers
David Kappy, *conductor*

INTERMISSION

NOT rec.

with a performance outside or in the foyer of

Space Music for Four Piccolos (1986)
Puget Sound Flute Quartet
Pamela Butler Ryker, William Treat, Louise Batdy, Laura Hamin

Tape 11,096

CD 2 CD 15,384

✓ Webster's Story for Soprano, Clarinet and Trombone (1978) 8:37
Carol Sams, *soprano*; William O. Smith, *clarinet*;
Stuart Dempster, *trombone*

956

✓ Asana for Solo Clarinet and Electronics (1985) 7:30
William O. Smith

Morning Incantation for Horn and Voices (1981) 29:45
David Kappy, *horn*

3055

✓ Dialogue for Clarinet and Percussion (1986) 5:52
William O. Smith, *clarinet*; Tom Collier, *percussion*

Encounter was written with Stuart Dempster in mind, particularly his gifts as a player with a playful nature. Although there are some serious moments, 'Encounter' is intended as a light-hearted game.

✓ **Kronos** was commissioned by the Kronos String Quartet for a performance at the Seattle Center in 1975. Since the work utilizes four different tempi (cello: m.m. 80; violin 2: m.m. 100; viola: m.m. 120; violin 1: m.m. 140), some sort of click track is necessary. In this performance the players will use headphones which give each the appropriate tempo. Independence of parts is stressed; however, the various tempi coincide once every six seconds:

✓ In **Straws** the performers are called upon not only to play their instruments, but also to recite poetry written by Theodore Roethke while he was a professor at the University of Washington. Although there are varying moods, humor predominates.

✓ **Mandala One** was conceived as a circle of instrumentalists and singers passing musical fragments around on cue from the conductor. The effect is like a canon with random entrances.

Space Music was written to be performed outdoors by the Puget Sound Flute Quartet at the 1986 Vancouver Exposition. For the outdoor performance, after starting in close position, the performers walk to an open position in which they are 50 feet apart after the first cadenza; then to a position 100 feet apart after the second cadenza. After the third cadenza, they will be 150 feet apart, following which they return to closer positions.

✓ **Webster's Story** is in three movements, each of which derives its text from Webster's Dictionary definitions of love, mate, and die.

✓ **Asana** was written for Gerry Errante, a brilliant performer of contemporary music. He uses an electronic setup similar to Mr. Smith's MXR digital delay and pitch transposer, enabling the performer to produce counterpoint or chords at will.

Morning Incantation was written for David Kappy and consists of a horn solo over a drone. The audience is kindly invited to sing the drone note.

✓ **Dialogue** is an improvisation for percussion and electric clarinet.

William O. Smith has always divided his life between the worlds of jazz and non-jazz, and between composition and playing the clarinet. He was also an early pioneer in the exploration of new sonorities on the clarinet, including multiphonics, glissandos, etc., and many of his more than 100 compositions put them to effective use.

Smith began his clarinet study at age 10. While still in grade school he started a dance band, and at 15 he began playing professionally and wrote his first composition. He studied at Juilliard while playing jazz on 52nd Street. He later studied at Mills College, the University of California, and the Paris Conservatory. His composition teachers were Darius Milhaud and Roger Sessions. While at Mills he played and recorded with the original Dave Brubeck Quartet.

Smith has received many awards and fellowships. Among them are the Prix de Paris, the Prix de Rome, and two Guggenheims. He began teaching at the University of Washington in 1966 and became director of its Contemporary Group which subsequently received a large grant from the Rockefeller Foundation. Through the years he has kept up a wide variety of solo performances and in recent years he has been a regular soloist with Dave Brubeck.

CONTEMPORARY GROUP CONCERT COMMITTEE

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