

The School of Music
presents the 72nd program of the 1990-91 season

The Contemporary Group

William O. Smith

Directors

Stuart Dempster

C67

L991

3-11

Celebrates

"Seattle Spring"

Featuring

Stuart Dempster

[25 years of commissioning]

◆
Works By

Robert Erickson

Ursula Mamlock

Susan Botti

Luciano Berio

Harvey Sollberger

Donald Martino

Monday, March 11, 1991

8:00 PM, Meany Theater



School
of
Music
University
of
Washington

DAT # 11,777

CASS # 11,778

Program

ID2 *Ricercare à 5 for Trombones* (1966) (12'00) ... ROBERT ERICKSON (b. 1917)

[Commissioned by Stuart Dempster]

Stuart Dempster, soloist
Jay Bulen, Steve Wampler, tenor-bass trombone
Cauhtemoc Escobedo, alto trombone
Chad Kirby, contra-bass trombone

ID3 *Festive Sounds: A Concertino for Wind Quintet* (1978) (5'13) ... URSULA MAMLOCK
(b. 1928) 1923

The Soni Ventorum

Felix Skowronek, flute Laila Storch, oboe
William McColl, clarinet David Kappy, horn
Arthur Grossman, bassoon

ID4 *Waltz for Brass Quintet* (1990) (6'24) ... SUSAN BOTTI (b. 1962)

Michael Kane, Matt Armstrong, trumpets
Tony Miller, horn; Dan Wolch, trombone
Craig White, tuba

Intermission

ID5 *Sequenza V for Trombone Solo* (1966) (4'26) ... LUCIANO BERIO (b. 1925)

[Commissioned by Stuart Dempster]

Stuart Dempster, trombone

CASS SIDE A
CASS SIDE B

ID6 *Grand Quartet for Flutes: In Memoriam Friedrich Kuhlau* (1962) (9'21) ... HARVEY SOLLBERGER
(b. 1938)

Felix Skowronek Antonia Cimino
Megan Lynden Andrea Mogil

ID7 *Notturmo for Mixed Ensemble* (1973) (17'00) ... DONALD MARTINO (b. 1931)

Pamela Butler Ryker, flute and alto flute
Joel Barbosa, clarinet and bass clarinet
Jonathan Graber, violin and viola; Joseph Bichsel, cello
Kevin Johnson, piano; Daniel Oie, percussion
Ciro Scotto, conductor

Program Notes

Ricercare á 5 for Trombones was commissioned by Stuart Dempster. It was composed in such a way that it could be performed either with five players or by having the soloist prerecord four of the parts, then perform with those parts on loudspeakers. The version performed this evening uses contrabass and alto trombones in addition to the usual tenor-bass trombone. In the spirit of the Baroque model the **Ricercare á 5** is through-composed and characterized by imitation among the voices. The technical demands made on the trombonists are manifold and include simultaneous singing and playing; whistling, quarreling, and bellowing into the instrument; and the imitation of percussion sounds.

Erickson began his formal musical study at the Chicago Conservatory of Music. In 1936 he met Ernst Krenek with whom he studied first privately and then at Hamline University, St. Paul, Minnesota. Erickson subsequently taught at the San Francisco Conservatory for several years, after which he became a founding professor at the University of California at San Diego.

Festive Sounds is a continuous one-movement work of relative brevity and seemingly-serial construction, in which inversions and retrogrades contribute to a recognizable sense of form. Melodic interest is enhanced by the whimsical use of quarter-tone bends, and a series of constricting chorale blocks set against sinuous solo lines peppered with frenzied angular cadenzas for the bassoon, oboe, and flute in turn. The opening horn announcement serves also as the conclusion of the work, hammered in retrograde with all available forces.

Among Ursula Mamlok's teachers were Giannini, Sessions, Shapey, Szell, Schuller, and Wolpe. She has received grants from the American Academy & Institute of Arts and Letters, Martha Baird Rockefeller Fund, NEA, Koussevitzky Music Foundation, and many others. In 1987 BMI presented to her the Commendation of Excellence "for long outstanding contribution to the world of concert music."

Waltz performers receive three special instructions: #1: DANCE; #2: THINK CHAPLIN; #3: ALL KINDS OF HUMOR BUT NO SARCASM. "It is dedicated to my father who has played the trumpet and loves to waltz."

Susan Botti, originally from Cleveland, received her Bachelor of Music at Berklee College of Music and her Masters from the Manhattan School of Music where she was awarded the Jon Woolley Merit Award for outstanding achievement in composition. She was the winner of the 1990 Marzena New Music Performance Competition and during the 1990 Seattle Spring festival she presented a solo voice recital. The recipient of various grants, she is currently active in New York as a freelance singer and composer.

Sequenza V was commissioned by Stuart Dempster and first performed by him in San Francisco on March 21, 1966. Berio is one of Italy's leading composers and is well known for several large orchestral works as well as the solo works with the *Sequenza* titles. Berio's own program note on the work is characteristically elusive as well as allusive:

"Behind **Sequenza III** and **Sequenza V** lurks the memory of Grock, the last great clown. Grock was my neighbor. He lived in a strange and complicated villa with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of Teatro Cavour in Porto Maurizio and understood him. Like everyone else in the audience I didn't know whether I should laugh or cry and wanted to do both. After that experience I stole no more oranges from his garden."

"My **Grand Quartet** is dedicated to the memory of the German-Danish flutist composer of the last century, Friedrich Kuhlau . . . The dedication of my quartet is my way of thanking the shade of Kuhlau for the pleasure his works have afforded me over the many years that I have played the flute." Contrary to popular belief, the pianist/composer Kuhlau did not play the flute at all. However, Kuhlau did have a natural intuition about writing for the flute. **Grand Quartet** explores textural possibilities using both traditional and unusual sounds. Improvisational in style, the various sections are marked by harmonic and textural ideas, rather than by clearly defined boundaries. A graduate of the University of Iowa and Columbia University, Harvey Sollberger has distinguished himself as a flutist, composer, and an interpreter of contemporary music. For many years a major figure in the New York music scene, he is presently director of the new music ensemble at Indiana University.

Notturmo earned Donald Martino the Pulitzer Prize in 1974. Martino has provided the following information:

"Movement I is characterized by disjunct motions, i.e., dramatic contrast, while Movement III, which uses the same material loosely retrograded, is characterized by conjunction and attempts in the foreground to parallel the 'long line' that is ever present in the background.

"Movement II exploits both non-pitch percussion and non-pitch finger taps on the body, and *col legno* strokes on the tail-pieces, of the stringed instruments, as well as key-clicks for flute and clarinet. Here an effort is made to begin the movement with 'noise' and transform it into pitch (via key-clicks and *piano* stopped notes and *pizzicato*) and back again.

"If I were asked for a non-technical analysis of the work, I would quote music critic Michael Steinberg who, writing in the *Boston Globe*, described the work as 'nocturnal theater of the soul.' I am very pleased with that perception."

Donald Martino's composition teachers included (Ernst) Bacon, Sessions, Babbitt, and Dallapiccola. He has taught at Princeton and Yale, and has been a visiting lecturer at Harvard University. He has received numerous awards besides the Pulitzer noted above. Since 1969 he has been chair of the composition department at the New England Conservatory.

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Upcoming Concerts

Wind Ensemble and Symphonic Band; March 12, 8:00 PM, Meany Theater

Proconart; March 13, 8:00 PM, Brechemin Auditorium

University Symphony and Combined Chorus; March 14, 8:00 PM, Meany Theater

Keyboard Debut Series; March 14, 8:00 PM, Brechemin Auditorium

Pacific Northwest Band Festival; March 15 & 16, 8:00 PM, Meany Theater

Bruce Brubaker, pianist; March 15, 8:00 PM, Brechemin Auditorium

Opera Workshop; March 18, 8:00 PM, Meany Studio Theater

Brechemin Scholars Concert; April 8, 8:00 PM, Meany Theater

UW Harp Ensemble; April 15, 8:00 PM, Meany Theater

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