

The School of Music  
presents the 104th program of the 1990-91 season



School  
of  
Music  
University  
of  
Washington

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## The Contemporary Group

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Stuart Dempster

Directors

William O. Smith

C67  
1991  
4-29

### Works By

Luo Zhongrong  
Barbara Kolb  
Bern Herbolzheimer  
William Bergsma  
William O. Smith

Tuesday, April 29, 1991  
8:00 PM, Meany Theater

DAT #11,807  
CASS # 11,808

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# Program

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~~Suite for Piano, Op. 50 (1900)~~ ..... ~~LIU ZHONGRONG~~

*Foxtta*  
*Reverie*  
*Arabesque*

Yuka Sasaki, piano

DAT  
ID2

Homage to Gary Burton and Keith Jarrett (1976) ..... BARBARA KOLB  
(8'24") (b. 1939)

Pamela Butler Ryker, flute Daniel Oie, percussion

ID3

The Visitation of the Priory of Saint Michael ..... BERN HERBOLSHEIMER  
the Archangel Without Stamford (1982) (b. 1948)

(21'20")

Emilie Berendsen, soprano Jeffrey Caldwell, speaker  
Pamela Butler Ryker, flute Joel Barbosa, clarinet  
Jonathan Graber, violin Joseph Bichsel, cello  
Kevin Johnson, piano Daniel Oie, percussion

Ciro Scotto, conductor

CASS SIDE A  
CASS SIDE B

————— *Intermission* —————

ID4 Piano Variations (1984) ..... WILLIAM BERGSMA (b. 1921)  
(17'51")  
Joel Salzman, piano

ID5 Piccolo Concerto (1991) ..... WILLIAM O. SMITH (b. 1926)  
(17 pieces for 5 instruments in 4 tempos on 2 notes)

(10'08")

- I. Arioso (cello)
- II. Aubade (flute)
- III. Boogie (piano)
- IV. Tanz (violin)
- V. Waltz (cello)
- VI. Procession (flute and clarinet)
- VII. Rag (piano)
- VIII. Bold (cello)
- IX. Cadenza (violin)
- X. Etude (piano)
- XI. Duo (violin and cello)
- XII. Singing (flute)
- XIII. Lively (clarinet)
- XIV. March (flute and clarinet)
- XV. Bop (cello and piano)
- XVI. Perpetuo Moto (violin)
- XVII. Adagio (flute and clarinet)

Pamela Butler Ryker, flute      Joel Barbosa, clarinet  
Jonathan Graber, violin      Joseph Bichsel, cello

Anne Marie Scotto, piano  
(Gary Louie, technical expertise)

Ciro Scotto, conductor

#### Program notes

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**Suite for Piano** was kindly presented for performance to the Contemporary Group by Jin Xiang, a visiting scholar in the School of Music. These three little pieces are light in nature with the *Tocatta* consisting of short, repetitive ostinati or grand, sweeping gestures, the *Reverie* being rather ethereal and bell-like, and the *Arabesque* rather cadenza-like with frequent tempo changes.

When asked to write a short work for vibraphone and flute by the Music Teachers' National Association in 1976, it occurred to me that this ensemble would lend itself

well to jazz. At the time, I had become extremely interested in the music of Keith Jarrett and wanted to express myself in a similar style in spite of never having had any direct experience in jazz improvisation. In addition, my entire musical education had been influenced by the "masters" and I felt a need to be uninhibited and free from this disciplined background. Since it was difficult for me to conceive of a work for this combination in the style which I had learned and in which I had come to express myself, I decided to trespass on new and unfamiliar territory.

**Homage** is based on a 30-second improvisation of a tune entitled **Grow Your Own** (an early song of Jarrett) which I literally stole from the record. Having this skeletal outline, I then worked my material around that of Jarrett's, creating a potpourri of Jarrett, Kolb and reminiscences of my past.

— *Barbara Kolb*

**The Visitation of the Priory of Saint Michael the Archangel Without Stamford**, based on an English clerk's records of 1442, presents six nuns in turn commenting on their cloistered lives. The infrequent visit by a bishop to a priory was often the nun's only chance to candidly and privately express her personal views, concerns, and dissatisfaction. Bern Herbolzheimer, a graduate of the School of Music, teaches not only at Cornish but also teaches voice and opera repertoire at the University. He has written works for many different combinations, and is a frequent award winner. He has been Seattle Artist-in-Residence (Seattle Arts Commission), Washington State Composer of the Year (WSMTA), winner of the National Opera Association's New Opera Competition and winner of the Melodious Accord Choral Music Competition. He has been the recipient of composition commissions from the National Endowment for the Arts and from Chamber Music America.

**"Piano Variations** was written in 1984. It begins and ends on middle C" This information is provided by the composer, whose 70th birthday we celebrate this month. William Bergsma, Professor emeritus of the School of Music, was the founder of the Contemporary Group. Joel Salzman premiered this work in 1984, and we are grateful to him for his performance this evening.

**Piccolo Concerto** was written for Ciro Scotto and his ensemble. It is a "little concert" of 17 short solos and duets. They utilize 4 tempos: 80, 100, 120, 140 (4:5:6:7) in various combinations and are constructed on the 2 pitches "C" and "D". An electronic box constructed courtesy of Gary Louie, School of Music sound technician, produces the 4 tempos and relays them to the performers via lights and wires. The intersection of the tempos at 6 second intervals is indicated by the conductor. He also indicates 30 second intervals for the entrances of the various pieces.

— *Stuart Dempster*

## MUSIC AT THE UNIVERSITY OF WASHINGTON

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

### Upcoming Concerts

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**Wind Ensemble and Symphonic Band; April 30, Meany Theater**

**Soni Ventorum; May 3, 8:00 PM, Brechemin Auditorium**

**Keyboard Debut Series; May 9, Brechemin Auditorium**

**Collegium Musicum; May 17, 8:00 PM, Brechemin Auditorium**

**The Abduction from the Seraglio; May 15 & 17 at 8:00 PM; May 19 at 3:00 PM,  
Meany Theater**

**University Singers; May 20, 8:00 PM, Meany Theater**

**Jazz Combos I & II; May 20 & 21, 8:00 PM, Brechemin Auditorium**

**Collegium Musicum & Madrigal Singers; May 21, 8:00 PM, Meany Theater**

**Tom Collier, Michael Brockman, Marc Seales, Dan Dean, & William O. Smith  
May 28, 8:00 PM, Meany Theater**

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