

the Modern Jazz Quartet and is a leading representative of the "third stream" movement, which combines the technique of the contemporary music with those of jazz; his *Early Jazz* (1968) is one of the best books on the subject. On the other hand, he has absorbed the serial techniques of the twelve-tone method, which he handles in an unorthodox and altogether personal manner. Schuller leads toward an expressively chromatic atonal idiom, which he uses with poetic imagination and a flair for orchestral sonorities. EPISODES was written for W. O. Smith and premiered at the Venice Biennale festival in 1964.

The SONATA for solo clarinet by the Soviet composer Edison Denisov is in two movements. the first is a particularly good example of Denisov's melodic style: the tempo is slow, and the figures develop within a very limited range using a great many micro-intervals to create a kind of nostalgic chant effect. As in all Denisov's writing, an appearance of melodic freedom is achieved by means of complex rhythmic patterning. The second movement, which makes a great demand on the performer, is organized around the repetition of a pivot note A^b acting as the center point of a constellation of figures based on highly disjunct intervals.

RITUAL was composed in 1993 and is dedicated to David Keberle. Mr. Keberle and Mr. Smith performed the European premiere of this work in July of 1993 at the American Academy in Rome. Tonight is the American premiere.

The clarinet parts explore various unconventional uses of the instrument, including playing both halves of the instrument simultaneously.

Each player's music is projected on a large screen and is depicted in proportional notation with color-coded accidentals. Sharps are red, flats are blue and naturals are green. Light colors are soft, dark colors loud.

The tape part was composed at the UW School of Music Computer Center with the assistance of Kris Falk.

UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

January 10, Orchestra Festival Concert, featuring the University Symphony and outstanding high school orchestras from Washington state. 6 PM, Meany Theater.

January 11, Choral Festival Concert featuring The Trenchcoats. 7 PM, Meany Theater.

January 13, Jazz Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.

January 14 and 15, Concert Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.

January 18, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.

January 25, Concerto Competition Winners & the University Symphony. 8 PM, Meany Theater.



School
of
Music

University
of
Washington

University of Washington
THE SCHOOL OF MUSIC

presents

A Contemporary Group Special Event:

NEW MUSIC FOR CLARINET

FEATURING

WILLIAM O. SMITH AND
JOEL BARBOSA

Sound Diffusion,
Richard Karpen

Technical Assistance,
Kris Falk and Sumiko Sato

8:00 PM
JANUARY 10, 1994
BRECHEMIN AUDITORIUM

S634
1994
1-10

DAT 12,276

CASS 12,277

PROGRAM

DAT
ID 2 ESSAY (1992).....4'32..... William O Smith (b. 1926)

ID 3 SERENATA (1983).....6'43..... David Keberle (b. 1952)
William O. Smith and Joel Barbosa, *clarinets*

ID 4 LIED (1983).....4'02..... Luciano Berio (b. 1925)
Joel Barbosa, *clarinet*

ID 5 LIFE STUDY (1993).....11'45..... Richard Karpen (b. 1957)
William O. Smith, *clarinet*

ID 6 LA MESURE DE L'AIR.....11'37..... Joël-François Durand
(the measure of the air) (1992)..... (b. 1954)
Joel Barbosa, *clarinet*

INTERMISSION

CASS SIDE A
SIDE B

ID 8 EPISODES (1964).....5'28..... Gunther Schuller (b. 1925)
William O. Smith, *clarinet*

ID 9 SONATA (1972).....7'08..... Edison Denisov (b. 1929)
Joel Barbosa, *clarinet*

ID 10 RITUAL FOR TWO CLARINETISTS (1993).....10'19..... William O. Smith
William O. Smith and Joel Barbosa, *clarinets*

ESSAY was written for the English clarinetist, Ian Mitchell. In it, the composer experiments with various multiphonics and spatial effects.

David Keberle was born in Wasan, Wisconsin. He holds a Master's degree in composition from the New England Conservatory and Bachelor's degrees in composition and music education from the University of Indiana. His principal teachers include in clarinet, W. O. Smith, J. Allard and E. Bates, and in composition D. Martino and B. Heiden. In 1979 he was awarded a Fulbright Scholarship to study composition at the National Academy of Santa Cecilia in Rome. He is a member of the music faculties of Saint Mary's College and St. George's English School, and director of the music department at the American University in Rome.

LIED, as the title suggests (song), uses very expressive and melodic lines written mostly in the chalumeau register of the clarinet. These lines are sometimes interrupted by a staccato motif which has a faster tempo. A melodic pattern of four notes (F, D, Eb, C) is the pivot for other features such as one-note rhythmic patterns and excursions into the high and low extremes of the instrument's register.

LIFE STUDY, composed in 1993 for William O. Smith, is a work for clarinet and computer-realized sound. This work is a departure, in almost every way, from the music I have been composing for the last 10 years. What I was after, in *Life Study*, was a piece that did not rely upon the devices of narrative development, nor in the type of virtuosity that requires gymnastic maneuvers around an instrument, nor on a complex palette of computer-realized sound, that are elements of much of my work before this one. *Life Study* is like a single frame of a narrative, which in its frozen state highlights perspective and context suggestive of any number of narrative developments. Whether this is a trend in my music I can't say. It was an enjoyable piece to compose and even more fun and enjoyable to work with a musician of such wisdom as W. O. Smith to whom the work was dedicated.

Richard Karpen

LE MESURE DE L'AIR belongs to a group of five pieces for solo instruments, to be played either in succession in the same concert or separately. The original conception for this set is based on Heraclitus' cosmogony which includes transformation of one element (earth-sea-water-air-fire, with the addition of time) into each other. "My reflection on these transformations led me to interpret these natural elements in their relation to human experience" (Joël-François Durand). A number of melodic models—archetypes—are constantly transformed, their shapes being altered every time they come back, in length as well as in intervallic content. This provides the basis for the organization of musical phrases of varying lengths. The unfolding of time is closely related to the human experience mentioned earlier. The present is occupied by trains of thoughts, altering constantly the perceived speed of time; the texture is often changing, but the main activity is one of a febrile, creative activity renewing itself all the time.

Gunther Schuller has taught at Yale University and at Tanglewood, and has appeared as guest conductor with leading orchestras. From 1968 to 1977, he was head of the New England Conservatory of Music. Schuller is self-taught as a composer. His music shows many of the influences to which his generation has been responsive. On the one hand he has been affected by the rhythmic freedom and instrumental innovations of experimental jazz. He has been associated with