

cated to them. The work is in five movements, each of which uses a different percussion set-up, as follows:

I: gongs and vibraphone plus flute and piano

II: vibraphone plus flute and piano

III: gongs plus piano

IV: temple blocks and drums plus flute and piano

V: marimba and drums plus flute and piano

The work was conceived during a two-week camping trip in the summer of 2000 to the Sisters Wilderness region of Oregon's Cascade Mountains. All of the musical material was sketched while sitting alongside the banks of the Metolius River, except for the music of the third movement, which I wrote late one night in my studio in Seattle. While I do not think of "River Music" as programmatic or "nature" music per se, I believe that the energy, the air, the sound and the light of the landscape in which it was composed has naturally found its way into the work's language, meaning and spirit. *[Laura Kaminsky]*

LAURA KAMINSKY is an active composer, producer of cultural events and innovative educator whose music has been widely performed in the US and abroad, from West Africa to Eastern Europe and throughout South America. She is the recipient of grants and awards from the National Endowment for the Arts, Meet The Composer, Seattle Arts Commission, King County Arts Council, New York State Council on the Arts, Serage Foundation, Boosey & Hawkes, USIA Cultural Ambassador Program, ASCAP-Chamber Music America, and others. Her music is recorded on the CRI and Mode labels. Kaminsky is currently chair of the music department at Cornish College of the Arts in Seattle.

The three-movement *CONCERTO op. 24*, finished in September 1924, is a trenchantly radical piece whose tautness of argument and inner construction extends to the nature of the work's twelve-tone row used as its basis. This actually consists of four versions of the same three-note pattern, an arrangement which delighted ANTON WEBERN with its symmetry and its invitation to clear, consistent structure: a musical image of unity-within-unity of a kind that had come to fascinate Webern. Unlike much advanced twentieth-century music, the *Concerto* is written in a way which makes this preoccupation with its note-row's atom-structure immediately audible. The myriad three-note constellations spin freely around each other in the quick first movement. In the slow second movement they then assemble into a single melodic line over the piano's accompaniment, with the component notes or note-groups of the melody parcelled out among different instruments (a device first explored by Webern in his *Six Pieces for Orchestra op. 6*, and here as there conveying not so much an effect of fragmentation as a sense of the lyrical impulse that sparks across the gaps between the notes). The quick third movement, again compressing the three-note groups into impacted units, charges along with Beethovenian impetuosity. In all three movements, the piano is played off against the other instruments, trios of woodwind and brass, and a string duo (violin-viola).

[after Malcom Hayes and Paul Griffiths]

School of Music

DAF # 14,044

CD # 14,045

CG7 2001 12-6

University of Washington
THE SCHOOL OF MUSIC

Presents

THE CONTEMPORARY GROUP

Joël-François Durand, *director*

December 6, 2001

7:30 PM

Meany Theater

PROGRAM

CD 14,045

1 *BRANDY LEAVE ME ALONE*, (16:17)
for cello and piano (1968) KEN BENSHOOF (b. 1933)

1. *Slow*

2. *Moderate*

Theresa Benshoof, *'cello*

Ken Benshoof, *piano*

2 *RITUAL*, for Clarinet and Percussion (1992)..... WILLIAM O SMITH (b. 1924)

William O Smith, *clarinet*

Tom Collier, *percussion*

3 *FIVE INCANTATIONS*, for flute, clarinet, piano, violin, cello (1999)..... PHILIPPE SCHOELLER (b. 1957)

Incantation II

Incantation III

Felix Skowronek, *flute*

Eric Rynes, *violin*

Kevin Hinshaw, *clarinet*

Colin Todd, *viola*

Nikolas Caoile, *piano*

Liz Petersen, *cello*

Jeremy Briggs Roberts, *conductor*

INTERMISSION

- 4 *RIVER MUSIC*, for flute, percussion, piano (2000).....LAURA KAMINSKY
 Linda Bailey, *flute*
 David Reeves, *percussion*
 Tony Cho, *piano*

- 5 *CONCERTO* op.24, for 9 instruments (1934).....ANTON WEBERN (1883-1945)
 I. *Etwas lebhaft*
 II. *Sehr langsam*
 III. *Sehr rash*
- | | |
|-------------------------------------|---|
| Lana Abramore, <i>flute</i> | Nathan Brown, <i>trombone</i> |
| Sarah Bahauddin, <i>oboe</i> | Regina Yeh, <i>piano</i> |
| Kevin Hinshaw, <i>clarinet</i> | Eric Rynes, <i>violin</i> |
| Michael Tisocco, <i>horn</i> | Brianna Atwell, <i>viola</i> |
| Akash Shivashankara, <i>trumpet</i> | Jeremy Briggs Roberts, <i>conductor</i> |

BRANDY LEAVE ME ALONE was composed for Theresa and performed on a Contemporary Group concert in 1969. It is cast in two large movements. The first contrasts heavy dramatic material with naive lyrical sections, then disintegrates in a coda using the folk song from which the title of the work is drawn. There is no pause before the second movement which is based on dance rhythms and strings together a variety of tunes in a loose, developing rondo. [Ken Benshoof]

KEN BENSHOOF, composer and pianist, has been a resident of Seattle, Washington since 1960. He received his formal education at the University of Washington, San Francisco State College and the Guildhall School of Music in London. Benshoof has had significant experience with work in the theatrical world, as resident composer for both the Seattle Repertory Theater and the Old Globe Theatre in San Diego, California. Benshoof currently teaches composition at the University of Washington, a position he has held since 1963.

RITUAL for clarinet and percussion was composed in 1992 for Joel Barbossa and Ed Pias. The work is in five movements each exploring different relationships between clarinet and percussion. (I) explores the clarinet combined with the vibraphone, (II) contrasts muted clarinet notes with high bell-like sounds, (III) uses fast bursts of sounds from both instrumentalists, (IV) combines low marimba lines with fast repeated notes on the clarinet, (V) combines the clarinet with a variety of percussion instruments including a bass drum which sometimes acts as a clarinet mute. Ritualistic gestures, physical and vocal, appear interspersed throughout the piece. [William O. Smith]

WILLIAM O SMITH was born in Sacramento, California in 1924. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Ses-

sions. He has received many awards and honors, including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships, and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 works which have been widely performed and recorded. A pioneer in the development of new clarinet sonorities, he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

All five *INCANTATIONS* for sextet are derived from this quotation, inscribed on the frontispiece of an Egyptian tomb: "As the sun shines in a drop of water."

Incantation II: Echoing the light of the first *Incantation*, here, meditation on the phrase: "The vital force of the earth is water," as a ramification of the initial phrase. I have built here the musical flows as constantly changing networks between the source and its dissolution into a cloud, into snow crystals, even. With the start of a little cyclone just to close the piece.

Incantation III: Developments of the ephemeral and the shimmering. But also emergence of barely sketched songs. As one draws a face with an incandescent ember spinning in the black night. [Philippe Schoeller]

PHILIPPE SCHOELLER was born in 1957 in Paris (France). He acquired early a solid and traditional musical education: piano, choir singing, harmony and counterpoint, conducting and musical analysis. He followed Pierre Boulez' classes at the *Collège de France*, Iannis Xenakis' classes at the *Ecole des Hautes Etudes* (Paris), as well as master classes by Franco Donatoni in Sienna (Italy). He has also studied philosophy and musicology at the *Sorbonne* (Paris). Schoeller has won awards at several international composition competitions, including *Antidogma* (Turin, 1984) and at the *Henri Dutilleux Competition* (1990). He has followed courses in computer music at the IRCAM, and subsequently was invited to work on Sound Synthesis and Digital Instruments combined with traditional instruments. His work *Feuillages* (1991-92), for ensemble, was chosen by Pierre Boulez and David Robertson for the 20th anniversary concert of the Ensemble Intercontemporain, and his *Vertigo Apocalypse* (1996-97), commissioned by the EIC, IRCAM and Süddeutscher Rundfunk Stuttgart was taken on an international tour by the Ensemble Intercontemporain. He has given many lectures and has taught analysis and composition at the Music Conservatory of Lyon (France). His works have been performed in Europe, the US and Japan, and are published by Schott Verlag, and Editions Musicales Européennes.

RIVER MUSIC was commissioned by TANEKO, the trio consisting of Paul TAub (flute), Roger NELSON (piano) and Matt KOcmieroski (percussion) and is dedi-