

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

C67  
1980  
2-20

## THE CONTEMPORARY GROUP

William O. Smith and Stuart Dempster, *co-directors*

Wednesday, February 20, 1980

Studio Theater, 8:00 PM

Reel I of 2  
# 7739

### PROGRAM

min

ERNST KRENEK  
(b. 1900)

Five Pieces for Trombone and Piano (1967) 10

Stuart Dempster, *trombone*  
Kevin Aanerud, *piano*

ANTON WEBERN  
(1883-1945)

Concerto, Op. 24 (1934) 7

*Etwas lebhaft*  
*Sehr langsam*  
*Sehr rasch*

Laura Rathbun, *flute*  
Kris Andrews, *oboe*  
Mark Wardlaw, *clarinet*  
David Cottrell, *horn*  
Robert Murray, *trumpet*

Monique Buzzarté, *trombone*  
Christine Olason, *violin*  
Maria Lambros, *viola*  
Martha Anin, *piano*

William O. Smith, *conductor*

WITOLD LUTOSLAWSKI  
(b. 1913)

String Quartet (1965)

*Introductory Movement*  
*Main Movement*

Christine Olason, *violin*  
Sue Baer, *violin*  
Maria Lambros, *viola*  
Pamela Roberts, *'cello*

27

INTERMISSION

Reel 2 of 2  
# 9740

WILLIAM O. SMITH  
(b. 1926)

Eternal Truths (1979)

Felix Skowronek, *flute*  
Laila Storch, *oboe*  
William McColl, *clarinet*  
Arthur Grossman, *bassoon*

ROBERT SUDERBURG  
(b. 1936)

Chamber Music IV (1975)

*Waves*  
*Symmetries*  
*Lyrics*

Percussion Ensemble

Mike Clark  
Paul Hansen  
Dave Williams  
Jim Kovach  
David Dunbar  
Phil Storey  
Mike Day  
Dan Dunbar, *conductor*

Program notes--

Krenek, born in Vienna, Austria in 1900 came to the United States in 1938 and has been a resident of Palm Springs, California since 1966. He is one of the most prolific composers of our time, having produced eleven operas, three ballets, incidental music for seven plays, five symphonies, four piano concertos, eight string quartets, and various instrumental compositions. The performance tonight of the Five Pieces is in honor of his eightieth year.

The Five Pieces for Trombone and Piano, Op. 168, commissioned by Stuart Dempster, were written with the intention of giving the soloist an opportunity to exploit some of the new styles and techniques he had invented and developed for playing his instrument. Thus the form of the pieces is somewhat improvisatory rather than strictly constructed.

The Concerto Op. 24 for for nine instruments is typical amongst the works of Anton Webern in its carefully preconceived mathematical design. In 1931, Webern turned to an old fascination, the Latin palindrome:

SATOR  
AREPO  
TENET  
OPERA  
ROTAS