

C67-1980-11-12

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

THE CONTEMPORARY GROUP

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

Wednesday, November 12, 1980

Studio Theatre, 8:00 P.M.

TAPE 9981

HEITOR VILLA-LOBOS
(1887-1959)

9

JOHN RAHN
(b. 1944) 15

IRVING FINE
(1914-1962) 15

P R O G R A M

Sextuor Mystique (1917)

Trudy Sussman, *flute*
Catherine Ledbetter, *oboe*
John Muehleisen, *saxophone*
David Burgess, *guitar*
Keith Eisenbrey, *celeste*
Marion Sussman, *harp*

Another Lecture (1980)

John Rahn, *speaker*

Partita for Wind Quintet (1948)

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

INTERMISSION

TAPE 9982

DORRANCE STALVEY

(b. 1930)

8:50

Togethers III (1970)

William O. Smith, *clarinet*

JAMES BEALE

(b. 1924)

22

Sextet for Winds and Piano, Op. 39 (1975-76)

Moderato

Allegro

Lento

Vivace

Jane Beale, *piano*

Felix Skowronek, *flute*

Laila Storch, *oboe*

William McColl, *clarinet*

Arthur Grossman, *bassoon*

David Kappy, *horn*

Program notes--

The Sextuor Mystique was written by Villa-Lobos in Rio de Janeiro in 1917, shortly after the composer had first heard the music of Debussy and met Milhaud. Like the French music of the time, this piece is very concerned with color and timbre, most remarkably in the choice of instruments: flute, oboe, alto saxophone, guitar, harp and celeste. The various instruments are combined, doubled and set against each other, sometimes in a concerto grosso manner which contrasts the "pluck and struck" instruments with winds. This sextet is among the earliest pieces to use the saxophone in an ensemble role. Mystical connotations abound, with the use of exotic scales and hypnotic ostinatos.

Boston-born and trained, Irving Fine was a student of Walter Piston and Nadia Boulanger. He occupied faculty positions at Harvard University and the Berkshire Music Center, and in 1950 became Professor of Music and Chairman of the School of Creative Arts at Brandeis University. Much of his earlier music shows influences of Hindemith and Stravinsky in such characteristics as contrapuntal elaboration and rhythmic energy, but his own evolution as a composer brought forth a well-developed sense of line as well as clarity of organization. Many of these elements are readily noticeable in his Partita, in which hints of dance rhythms and melodic variations reflect the essentially neo-classic nature of the quintet.