

C67-1981-5-6

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, May 6, 1981

Studio Theatre, 8:00 P.M.

TAPE 10, 195

JACOB DRUCKMAN
(b. 1928)

CHOU WEN-CHUNG
(b. 1923)

JOEL GRESSEL
(b. 1943)

PROGRAM

Animus I for Trombone and Tape (1966) 14'
Stuart Dempster, *trombone*

Cursive for Flute and Piano (1963) 12'
Trudy Sussman, *flute*
Tom Bell, *piano*
Leslie Wildman, *assistant*

Joint Resolution for Piano and Computer Synthesized Sound (1980) 14'
Terry Spiller, *piano*

INTERMISSION

Animus III for Clarinet and Tape (1969) 16'
William O. Smith, *clarinet*

Sequenzen über Johannes I, 32 for solo Harp (1962) 4'
Deette Puckett, *harp*

TAPE 10, 196

JACOB DRUCKMAN

HEINZ HOLLIGER
(b. 1939)



JACOB DRUCKMAN

B♭ for Marimba, Harp, Bass Clarinet, and
Three Accompanying Voices (1979)

Jim Kovach, *marimba*

Ann Bergsma, *voice*

Naomi Kato, *harp*

Kristen Means, *voice*

William Johnston, *bass clarinet* Lisa Davin, *voice* "

Karen P. Thomas, *vocal preparation*

William O. Smith, *conductor*

Tom Stiles is providing technical assistance for the pieces with tape.

Program notes

Jacob Druckman has received a Fulbright Award as well as two Guggenheim Fellowships and a Pulitzer Prize. Presently he chairs the composition department of the Yale University School of Music. He also taught at Juilliard for fifteen years. His background includes piano study, string quartet performance as a violinist, and a trumpeter in jazz ensembles. He began composing when he was twelve and was totally committed to writing by age fifteen. When he started to compose, Druckman was influenced most by the music of Debussy and Stravinsky, and by the large turn-of-the-century orchestral works of Ravel, Mahler, and Schoenberg. During his Juilliard years he became more interested in newer compositional procedures, but by 1966 he was looking ahead to what he saw as a "new Romanticism" in music.

Animus I is Druckman's first electronic composition. The tape was realized in the studios of the Columbia-Princeton Electronic Music Center, New York. The *concrete* portions of the tape were prepared from material recorded for the composer by the late trombone virtuoso, Davis Shuman, for whom the work was originally conceived, and to whose memory it is dedicated. The composer provides the following information:

"The larger formal aspects of the work are concerned with the relationship between live player and tape: man and the machine which he created in his own image. In concert performance, the trombone player presents certain dramatic-theatrical elements. After the first splitting off of the tape and the ensuing dialogue, the player sits while the electronic sounds move too quickly for him to compete. The man begins again with angrier, more animal-like material, the tape again enters in imitation but this time overwhelming him and driving him off stage. The tape exhausts itself, the man reenters, the finish in a tenuous balance."

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