

#01-073; box 107  
PHONOTAPE  
C67 1986 5-7  
Reel 1-2

C67  
1986  
5-7

University of Washington  
SCHOOL OF MUSIC

presents

The U.W. Contemporary Group  
Stuart Dempster and William O. Smith, Co-Directors

ROGER SESSIONS AND HIS STUDENTS

May 7, 1986

8:00 PM, Kane 210

PROGRAM

Tape 11,043

WILLIAM O. SMITH  
(b. 1926)

Roger Sessions: In Memoriam  
for solo clarinet (1985) 3:35  
William O. Smith, clarinet

ROGER SESSIONS  
(1896-1985)

~~Second Piano Sonata (1946)~~  
~~Allegro con fuoco-Lento-~~  
~~Misurato e pesante~~  
Irene Senedak, piano  
*Four Pages*  
*From My Diary*  
Bern Herbolzheimer, piano  
6:54

ANDREW IMBRIE  
(b. 1921)

Three Sketches for Trombone  
and Piano (1967) 7:40  
Con moto  
Allegro  
Andante  
Jeff Domoto, trombone  
Kevin Aanerud, piano

INTERMISSION

MILTON BABBITT  
(b. 1916)

Woodwind Quartet (in one  
movement) (1953) 13:05  
*Introduction*  
*Canons for Clarinet*  
*Trios for Flute*  
*Duets for Bassoon*  
*Cadenza and Recitative for Oboe*  
*Finale*

Tad Margelli

*THE SONI VENTORUM*  
Felix Skowronek, *flute*  
~~Lara Storch, oboe~~  
William McColl, *clarinet*  
Arthur Grossman, *bassoon*

~~pp 11044  
ROGER SESSIONS~~

William O. Smith - Asana  
(8:50)

~~Duo for Violin and Piano  
(1942)  
Christine Olason, *violin*  
Kevin Aanerud, *piano*~~

LEON KIRCHNER  
(b. 1919)

Quartet No. 3 for Strings and  
Electronic Tape (1967) 17:41  
*THE CONTEMPORARY  
GROUP STRING QUARTET*  
Robin Prinzing, *violin*  
LouAnne Bean, *violin*  
Linda Chang, *viola*  
Joe Bichsel, *'cello*  
Kris Falk, *tape operation*  
Gary Louie, *technical  
assistance*

My In Memoriam was composed for the Spring-Summer 1985 PERSPECTIVES OF NEW MUSIC in which it appears in my manuscript and recorded by me on tape. Tonight will be the first public performance. It is written in one very short movement and uses predominantly unconventional clarinet sonorities. All of the sounds are played into the piano strings for the purpose of an echo effect.

WILLIAM O. SMITH

In perusing the Spring-Summer 1985 PERSPECTIVES OF NEW MUSIC, the issue honoring Roger Sessions, one is impressed by the caliber of musicians who were his colleagues or his students: Milton Babbitt, Arthur Berger, Elliott Carter, Edward T. Cone, David Diamond, Ross Lee Finney, Vivian Fine, Andrew Imbrie, William O. Smith, and many others. As Richard Dyer states (New World Records NW 320), "Roger Sessions has become perhaps the most influential of all American composers because of the way he has always unpretentiously but demandingly set an example of consistent formal mastery, fertility of invention, independence of mind, and adherence to the loftiest ideals of art. From the beginning, Sessions's music has never sounded like anyone else's, no matter what genre he was composing in and no matter what technique of expression he was exploring; it is a high compliment both to the individuality and integrity of his vision and to his open-mindedness that the music of none of his students sounds like his. The things you can say about all of Sessions's music are true of the Second Piano Sonata (and of the Duo as well)--the music is full of proliferating invention, densely contrapuntal textures, and highly elastic rhythms and phrase structures; and a long, unfurling melodic line ultimately stretches from the beginning of the piece to the end. But when the listener considers the astonishing range of Sessions's music of which all these observations are true, he begins to ponder the limitations of verbal description." There is considerably more information on the recording noted above, too much to be included here. Also one should be aware of the copious materials on Sessions in the above-noted PERSPECTIVES issue; it is a fine collection of "memoriam" pieces, reminiscences, and historiana. It is a fitting "homage" to a composer who was a major figure for over half a century.

STUART DEMPSTER