

The University of Washington
SCHOOL OF MUSIC

presents

C7
C67
1992
11-23



School
of
Music

THE CONTEMPORARY GROUP

University
of
Washington

Stuart Dempster and William O. Smith,
Co-Directors

8:00 PM

November 23, 1992

Meany Theater

PROGRAM

DAT ID

2 WIND QUINTET NO. 4 (1984) 20'52 George Perle
Invention (b. 1915) - 2009
Scherzo
Pastorale
Finale
Soni Ventorum: Felix Skowronek, *flute*;
Alex Klein, *oboe*; William McColl, *clarinet*;
Arthur Grossman, *bassoon*; David Kappy, *horn*

3 OF ERTHE AND AIR, for flute (piccolo), 15'10 Hilary Tann
clarinet (bass clarinet), and percussion (1991)
Sabra Weber, *flute*; Joel Barbosa, *clarinet*;
Ed Pias, *frame drums and percussion*

CASS SIDE A
SIDE B

4 SEQUENZA VII FOR OBOE SOLO (1969) 4'28 Luciano Berio
Alex Klein, *oboe* (b. 1925) - 2003

INTERMISSION

5 IN THE GARDEN--THEATER PIECE 17'00 Pauline Oliveros
for Trombone Player and Tape (1966) (b. 1932)
Lighting and Choreography by Elizabeth Harris
Stuart Dempster, *performer*

6 THE SHAPE AND THE SPIRIT, Op. 48, for Wind Octet 9'23 Jin Xiang
(1991) (b. 1935)
Soni Ventorum and friends:
Felix Skowronek, Pablo Sepulveda, *flutes*;
Alex Klein, Taina Karr, *oboes*;
William McColl, Joel Barbosa, *clarinets*;
Arthur Grossman, Jeff Eldridge, *bassoons*
David Kappy, *conductor*

For the record, the FOURTH QUINTET (1984) is the only one written strictly in Perle's system, though the system informs all of his writing, and the ear is hard put to tell the difference. The piece abandons the strictures of metric modulation for a freer conception of tempo with frequent ritards and accelerandos. Like so many late works of important composers, this quintet possesses a greater smoothness and cohesiveness of language than the earlier ones, for which some of the style's more picturesque idiosyncrasies have been sacrificed (one thinks of the late Beethoven sonatas or Wagner's counterpoint in PARSIFAL). The work's most fascinating feature is possibly the arrhythmically contrapuntal texture of the *Scherzo* (forever interrupted by the rabble-raising horn), unique in the genre's literature. Symmetry on every level is an increasingly important aspect of Perle's late music, and the *Finale* quotes heavily from the opening movement.

(--Kyle Gann, from the liner notes to
New World Records (NW 359-2))

OF ERTHE AND AIR was commissioned by the New Renaissance Chamber Artists. It was premiered by Janet Axelrod, Amy Platt, and Randall Crafton in the Pleiades Gallery, New York City, May 19, 1991.

OF ERTHE AND AIR is a phrase from a poem by John Revisa (d. 1402) titled "For this World Fareth as a Fantasye." The piece was composed in Fall, 1990, while the composer was in Japan. The use of frame drums suggested linear, propulsive time—an awakening of the spirit (*tama furi*); the clarinet and flute suggested circular, meditative time—a quietening of the spirit (*tama shizume*). The melodic and rhythmic elements first appear separately, then merge, then finally diverge to conjure up an old Dreame.

(--Hilary Tann)

Between the virtuosi and the best soloists of our time, there are striking and radical differences, which mirror the profound changes in the music of the last 60 years. Today the modern soloist—like every modern researcher in every field—both needs and is able to have an extremely broad angle of vision over historical time. He can interpret the experiences of the past as well as those of the immediate present. In contrast to the virtuoso, he can master extensive historical perspectives, since he uses his instrument not only as a means of pleasure, but of insight (of intellectual analysis). So, he is in a position to collaborate in the music and contribute to it, instead of 'serving' it with false humility. By this I simply mean to say that my piece SEQUENZA VII was written with this kind of interpreter—Heinz Holliger (for whom SEQUENZA VII was composed)—in mind.

(--Luciano Berio)

IN THE GARDEN was commissioned by Stuart Dempster early in 1966. The material on the tape is from recordings of Dempster sounds made by the composer at the San Francisco Tape Music Center. These sounds were later arranged and mixed at the Mills College Tape Music Center to form the composition. Mr. Dempster was provided with a score of instructions on how to arrange his own playing. The instruments which make up the set were designed and executed by dancer Elizabeth Harris. She conceived the sequence of Mr. Dempster's actions, and the result is a collaboration between composer, performer, and choreographer.

(--Pauline Oliveros)

THE SHAPE AND THE SPIRIT was composed in July/August, 1991 in Seattle and Banff. As a composer I am not only just thinking of the music itself, but also the need to explore wilder things of this world. The title of this piece shows us that music, a reflection of sense, must also have its spirit. Also, as with all things of the world, music must have its shapes. This piece tries to use the movement of music to describe its own spirit and shapes.

(--Jin Xiang)

UPCOMING 1992-93 CONCERTS:

November 24, **Jazz Combos.** Brechemin Auditorium, 8:00 PM.

November 30, **University Singers.** Meany Theater, 8:00 PM.

December 1, **Jazz Combos.** Brechemin Auditorium,, 8:00 PM.

December 2, **University Wind Ensemble "On Location."** Meany Theater, 8:00 PM.

December 3, **ProConArt.** Brechemin Auditorium, 8:00 PM.

December 5, **Collegium Musicum & Madrigal Singers.** Brechemin Auditorium, 8:00 PM.

December 6, **Collegium Musicum & Madrigal Singers.** Brechemin Auditorium, 3:00 PM.

December 7, **Studio Jazz Ensemble.** Meany Theater, 8:00 PM.

December 8, **University Chorale.** Meany Theater, 8:00 PM.

December 8, **Percussion Ensemble.** Meany Studio Theater, 8:00 PM.

December 9, **University Symphony.** Meany Theater, 8:00 PM.

December 10, **Keyboard Debut Series.** Brechemin Auditorium, 8:00 PM.

December 14, **Opera Scenes Workshop.** Meany Studio Theater, 8:00 PM.