

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA and STUART DEMPSTER, *directors*

with *Guest Artists*

ROBERT and ELIZABETH SUDERBURG

No. 54
Petty

All used
CH 5-29-77.

Wednesday, April 27, 1977

Meany Theater, 8:00. PM

Tape No. 8465

PROGRAM

SHOSTAKOVICH, 14:02
(1906-1975)

Quartet No. 7 In F# Minor, Op. 108 (1960)

Allegretto

Lento

Allegro

The Philadelphia String Quartet

Stanley Ritchie and Irwin Eisenberg, *violins*

Alan Iglitzin, *viola*; Carter Enyeart, *'cello*

ROBERT SUDERBURG 14:18
(b. 1936)

Chamber Music III (Night-set for trombone and
piano) (1972) commissioned by Stuart Dempster

cry, man

its been a long, long time

brother Devil

Stuart Dempster, *trombone*

Robert Suderburg, *piano*

INTERMISSION

WILLIAM SCHUMAN 14:38
(b. 1910)

The Young Dead Soldiers (1975)

Lamentation for Soprano, Horn, and Chamber
Orchestra

Elizabeth Suderburg, *soprano*

Christopher Leuba, *horn*

Robert Suderburg, *conductor*

Laila Storch, Benith Richardson, *oboes*
William McColl, Jerome Kohl, *clarinets*
Arthur Grossman, Terry Ewell, *bassoons*

Leslie Threlkeld, *English Horn*

Julie Oster, *bass clarinet*

Donald McInnes, Peter Hatch,

Gregory Savage, Ingrid Buschmann, *violas*

Toby Saks, Pamela Roberts,
Paul Horne, Martin Bonham, *'cellos*

Steve Kerns, *contrabass*

PROGRAM NOTES

William Schuman: The Young Dead Soldiers

Commissioned by the national symphony Orchestra (under Antal Dorati), it was first performed in Washington, D.C., just about one year ago. It is, as the review of the premiere indicates, "...a solemn and beautifully formed elegy on our nation's war dead..."

Archibald MacLeish's poem forms the text as follows:

The young dead soldiers do not speak.
Nevertheless, they are heard in the still houses.
Who has not heard them?
They have a silence that speaks for them at night
And when the clock counts they say:
We were young.
We have died.
Remember us.
They say:
We have done what we could
But until it is finished it is not done.
They say:
We have given our lives
But until it is finished no one can know what our lives gave.
They say:
Our deaths are not ours;
they are yours;
They will mean what you make them.
They say:
Whether our lives and our deaths were for peace and a new hope
Of for nothing we cannot say;
It is you who must say this.
They say:
We leave you our deaths.
Give them their meaning.
We were young they say.
We were young,
We have died.
Remember us.
Remember us.
They say:
Remember.
Remember.

Robert Suderburg: Chamber Music III (1972) (Night-set for trombone and piano)

The childhood of the composer, the son of a jazz and club trombonist, was filled with the comings and goings of all types of musicians at all varieties of hours. Most of all, however, it guaranteed that the instrument itself, what sound and sight images it produced, would never be forgotten. When commissioned by Stuart Dempster for CHAMBER MUSIC III, the composer stated that "the musical-opportunity was offered to let out those licks, those sliding styles, which had wandered from outdoor bandstand to indoor dance-hall, from club to stage-show, living again, at least in a certain manner, all stimulated and nurtured by Dempster's performance art. As a result, this night set has a bit of the Devil and a bit of memory, both fused via forces of sweetness and satire, both reaching back through the forties to the late thirties. The work is dedicated, therefore, to my father, trombonist R. A. Suderburg who, along with Stuart Dempster, should take a bow, at least for those portions which may please, move or amuse."