

No. 46
Phil

THE 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, April 19, 1978

Studio Theater, 8:00 PM

Tape No. 1-8963
PROKOFIEV *21:35*
(1891-1953)

PROGRAM

Quartet for Strings in F Major, Op. 92 (1941)

Allegro sostenuto CH 5-7-78

Adagio

Allegro; Andante molto; Quasi Allegro I, ma un poco più tranquillo

Stanley Ritchie, *violin*
Irwin Eisenberg, *violin*
Alan Iglitzin, *viola*
Carter Enyeart, *cello*

MORDECHAI SCHEINKMAN *10:18*
(b. 1926)

Divertimento for Clarinet, Trumpet, Trombone,
and Harp (1953)

Allegro ma non troppo

Vivace

Lento

Allegretto

Moderato

Allegro

William McColl, *clarinet*
Vern Nicodemus, *trumpet*
Stuart Dempster, *trombone*
Pamela Vokolek, *harp*

WILLIAM BERGSMA *8:45*
(b. 1921)

Blatant Hypotheses for Trombone and Percussion
(1977)

Clown Time: Andantino

The Night's Music: Lento

Old Friends: Moderato

--World premiere

Stuart Dempster, *trombone*
Daniel Dunbar, *percussion*

Tape No. 2-8964

INTERMISSION

WITOLD LUTOSLAWSKI *9:49*
(b. 1913)

Dance Preludes for Clarinet and Piano (1954)

Allegro molto

Andantino

Allegro giocoso

Andante

Allegro molto

William McColl, *clarinet*
Robert Nell, *piano*

STUART DEMPSTER
(b. 1936)

8:30 Ten Grand Hosery (1971-72)
Didjeridervish

Stuart Dempster, *musician*
Kate Dykema, *dancer*

9:54 Ten Grand Hosery, Part II

Stuart Dempster,
Cynthia Bradshaw, Kate Dykema, Sue Gillespie,
Alexa Hollywood, Martha Magraw, Tim Miller,
dancers

Sergei Prokofiev spent some time in the Northern Caucasus. He became interested in the little explored musical folklore of Kabarda, and was soon listening to performances by folk musicians and studying recordings of Kabardinian folk songs. The String Quartet No. 2 borrows heavily from this folk music. Begun on November 2, 1941, the piano score of the Quartet was finished a month later.

Nordechai Sheinkman

Divertimento is dedicated to the composer Heimo Erbse. The work is neo-classic in the Stravinskian manner, complete with an occasional subtle quote from one of his works. The pieces are sometimes lively, witty and even circus-like, and then at other times mellow and warm. It is a work of contrasting ideas often as full of surprises as the instrumental combination itself which is perhaps unique to these pieces. The first and last movements are in various combinations handled in such a way that each instrument is heard equally.

William Bergsma

Blatant Hypotheses is the third of the "with percussion" series (the first being the Illegible Canons for clarinet, and the second being the Clandestine Dialogues for cello). Blatant Hypotheses is written especially for Stuart Dempster and Daniel Dunbar. The three movements Clown Time, The Night's Music, and Old Friends brings much nostalgia, mostly from the twenties. One thinks easily of silent films (and their 10 cent cost), dressing up in a suit and tie. Clown Time brings about thoughts of Laurel and Hardy. The Night's Music is reminiscent of Bartók. Old Friends simply equal old friends.

Nitold Lutoslawski

The Dance Preludes were composed originally in 1954 and a version for clarinet and orchestra was written one year later. That version received its premiere performance in June 1963 with Gervase de Peyer, clarinet and the English Chamber Orchestra, Benjamin Britten conducting. The work is tonal and conservative in idiom, and relies upon folk-dances for much of the material.

Stuart Dempster

Ten Grand Hosery was composed while a Fellow in the Center for Advanced Study at the University of Illinois. Conceived as a full evening multi media ballet, the first performance included several sections involving sculpture instruments in the "Sculptorchstra" and participation of Al Huang (recently in Seattle), his Tai Chi classes, and even the audience. The performance tonight actually combines Ten Grand Hosery, Parts I and II (originally for solo dancer and group of dancers respectively) into one unit.

Didjeridervish, the original opening of the entire Ten Grand Hosery, is seen and heard tonight much as it has always been performed. It rather understandably combines the technique of the Australian Aboriginal didjeridu with dervishing. Ten Grand Hosery has been heard in some twenty five or thirty performances in America and Europe, many of them when the composer toured with Merce Cunningham Dance Company in 1976.

Advisory Committee

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