

067-1981-2-25

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, February 25, 1981

Studio Theatre, 8:00 P.M.

TAPE 10,102

PROGRAM

LUIGI NONO
(b. 1924)

Polifónica - Monodia - Rítmica
for mixed ensemble (1931) ~10

Felix Skowronek, *flute* Thomas Bell, *piano*
Jere Knutsen, *clarinet* Matthew Beckmeyer, *percussion*
William McColl, *bass clarinet* Julie Calhoun, *percussion*
John Muehleisen, *saxophone* David Dunbar, *percussion*
David Kappy, *horn* Paul Hansen, *percussion*
William O. Smith, *conductor*

LUKAS FOSS
(b. 1922)

Thirteen Ways of Looking at a Blackbird
for soprano and three instruments (1978)

Kristin Means, *soprano* Matthew Beckmeyer, *percussion* ~13
Trudy Sussman, *flute* Keith Eisenbrey, *piano*
Karen Thomas, *conductor*

TAPE 10,103

INTERMISSION

BOHUSLAV MARTINŮ
(1890-1959)

Sonata No. 1 in C Major for Cello and
Piano (1939)

Poco allegro
Lento ~18
Allegro con brio

Toby Saks, *cello*
Neal O'Doan, *piano*

c Sonatas, violoncello, piano, no 1 3

PAULINE OLIVEROS
(b. 1932)

In the Garden, a Theater Piece for
Trombone Player and Tape (1966)

Stuart Dempster, performer ~ 17

Betty Wangerin, tape

Elizabeth Harris, choreography

Program notes

Luigi Nono, who originally received his training in Law, emerged during the early 1950's as a major figure among the group of young Italian composers dedicated to the Post-Webern aesthetic. According to composer Henri Pousseur, this group, which includes Bruno Maderna and to a lesser extent Luciano Berio reflects a typical trend in progressive music of the 1950's: "first, the will to remain faithful to the sound-world as defined by Webern,... and secondly, the greater need of interpreting this new means of articulation in a particular way."

This dual aesthetic is certainly exemplified in this historically important work. Again Pousseur writes: "The first part, *adagio*, of the first movement, in its polyphonic use of melodic cells, shows an almost textual fidelity to models of Webern,... But in the second movement Nono takes up the ideal of a "Klangfarbenmelodie" (a melody made up of tone colors, rather than pure pitch structures)- a continual, expressive shifting of instrumental timbres, the distribution through the entire orchestra of a linear "monody" (a single, extended melody)- in a way that reflects this second need. Lastly the rigorous working out of rhythmic formulas in the second part of the first movement (*allegro*) and above all in the third,..., is an example of the search, common at the time, for a generalized application of serialism to elements other than pitches.

The first movement is in two parts, *adagio* and *allegro*. The second builds to an extended climax at which point begins the third movement for percussion and piano alone. This work is especially important in its role as one of the key works to help bridge the evolutionary gap between Webern's serialism and the total serialization of composers such as Babbitt and Boulez.

Born in 1922, Lukas Foss is known not only as a composer, but as a conductor and pianist as well. As the founder and director of the Center for the Creative and Performing Arts at State University of New York at Buffalo, he has also provided performance opportunities for other composers through the Center's concerts of new music.

Foss's early compositional period (1944-1960) was predominantly neo-classical with an element of "American popularism." In 1957 he began experimenting with improvisation techniques and founded the Improvisation Chamber Ensemble at UCLA. This led to an abandonment of tonality