

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

No. 106
Phil

Present

THE CONTEMPORARY GROUP

William O. Smith, *director*

Stuart Dempster, *associate director*

Wednesday, October 19, 1977

Studio Theater, 8:00 PM

Tape No. 1-8647

PROGRAM

LUIGI ZANINELLI 9:55
(b. 1932)

Burla and Variations (1974)
Soni Ventorum

Felix Skowronek, *flute* Laila Storch, *oboe*
William McColl, *clarinet* Sidney Rosenberg, *bassoon*

OLIVIER MESSIAEN 17:56
(b. 1908)

Songs from Poèmes pour mi (1936)

Action de grâces
L'épouse
Ta Voix
Le collier
Prière exaucée

Carol Sams, *soprano*
Jane Beale, *piano*

LUCIANO BERIO 8:27
(b. 1925)

Opus Number Zoo (1951-revised 1970) CH 11-6-77.

Soni Ventorum

*appl. in
middle of piece*

Felix Skowronek, *flute* Laila Storch, *oboe*
William McColl, *clarinet* Christopher Leuba, *horn*
Sidney Rosenberg, *bassoon*

Tape No. 2-8648

INTERMISSION

EZAR LADERMAN 6:47
(b. 1924)

Duet for Flute and Dancer (1974)

Mary Lowney, *flute*
Jennifer Hileman, *dancer*
Marie Baker-Lee, *dancer*

SHOSTAKOVICH 21:09
(1906-1975)

String Quartet No. 8, Op. 110 (1960)

The Philadelphia String Quartet

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

LUIGI ZANINELLI - *Burla and Variations*

Luigi Zaninelli, born in Raritan, New Jersey, attended the Curtis Institute of Music in Philadelphia, studying composition with Gian-Carlo Menotti, Bohuslav Martinu, and Vittorio Giannini, and counterpoint with Domenico Scalerò in Italy. A versatile pianist as well as composer, Mr. Zaninelli spent a number of years after his graduation in performing and arranging, and in 1964 joined the staff of RCA Victor Italiana in Rome as conductor/composer of music for films. During this time he also acted as music director of the Anna Moffo Television Series. From 1968 to 1973 he was professor of composition at the University of Calgary, and since 1973 has been a member of the composition and theory faculty at the University of Southern Mississippi. His published works for chorus, orchestra, chamber ensembles and solo piano total over 150 and are performed throughout the world.

The *Burla and Variations*, a continuous, one-movement work, was written for the Soni Ventorum at the request of two former Curtis classmates, Felix Skowronek and Arthur Grossman. It received its premier performance at the PONCHO Theater in Seattle on July 21, 1974, and has been featured subsequently on Soni Ventorum tour programs in the Caribbean, Central America, and Europe.

MESSAIEN - *Poemes pour mi*

Poemes pour mi was composed in 1936 for voice and piano and was first performed in Paris on April 26, 1937. That same year Messaien wrote a version for voice and orchestra which received its premier in Brussels in 1946.

Poemes pour mi is a cycle of nine melodies which are divided into a pattern of 4+1+4, with "L'Épouse" being the fifth and central melody. The number 9 is symbolic of maternity.

In the words of the composer: "The title of the work has often puzzled the critics. The syllable "mi" has nothing to do with the third degree of the diatonic scale. It is simply a term of affection, a sort of diminutive, hiding the identity of the dedicatee, the violinist and composer, Clair Delbos."

The texts were written by the composer specifically for the music and they make no literary claims. Biblical texts, the landscape of the Alps and the poetry of Pierre Reverdy served as their inspiration.

LUCIANO BERIO - *Opus Number Zoo*

This children's play for wind quintet was first written in 1951, then revised in 1970. It is in four movements entitled "Barn Dance", "The Fawn", "The Grey Mouse", and "Tom Cats" and based on a text by Rhoda Levine.

The work was revised for the Dorian Quintet and dedicated to Aaron Copland for his 70th birthday, as well as for his 51st birthday.

EZRA LADERMAN - *Duet for Flute and Dancer*

The 20th century has witnessed great change in the relationship between music and dance. Rather than merely complementing the score, the dancer's role is now viewed as an integral part of the work by many composers.

In *Duet for Flute and Dancer* Ezra Laderman has written a specific rhythmic score for the dancer as well as for the flutist. He explains that "notes are in effect pulses to be enacted with any part of the body at the dancer's discretion" and "that a sustained note does not intimate a cessation of movement, but a fluidity of unaccented motion."

This performance features two dancers realizing this notation.

(over)

SHOSTAKOVICH - *String Quartet No. 8*

This quartet, composed in 1960, is dedicated to the victims of the fight against Nazism, and is considered both musically and spiritually autobiographical.

The motif D, E^b, C, B, familiar from Shostakovich's Cello Concerto of the preceding year, figures prominently, as do references from his piano trio, Op. 61, and his early opera, *Lady Macbeth of Mtsensk District*.

Krzysztof Meyer in his biography of the composer states that the entire quartet was written in three days.

The five movements are all in minor keys and played without a break.

Advisory Committee for the Contemporary Group

William Bergsma
Dan Davis
Irwin Eisenberg
Keith Johnston
John Rahn
Felix Skowronek

Concert Committee

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John Beeman
David Captein
Dan Davis
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