

C107-1981-4-1

# 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*

*in a*

## CONCERT OF MUSIC BY WILLIAM BERGSMA

in celebration of the composer's sixtieth birthday

Wednesday, April 1, 1981

Meany Theatre, 8:00 P.M.

**TAPE 10,145**

WILLIAM BERGSMA  
(b. 1921)

### PROGRAM

Quintet for Flute and String Quartet (1979)

*Andante con moto*

*Interlude*

*Adagio*

*Presto*

23

Felix Skowronek, *flute*  
Philadelphia String Quartet:  
Stanley Ritchie, *violin*  
Irwin Eisenberg, *violin*  
Alan Iglitzin, *viola*  
Carter Enyeart, *cello*

### INTERMISSION

**TAPE 10,146**

Illegible Canons for clarinet and  
percussion (1969)

*Allegro*

*Lento*

*Allegro vivo*

9

William O. Smith, *clarinet*  
Paul Hansen, *percussion*

Clandestine Dialogues (1972)  
for cello and percussion

Toby Saks, *cello* 13  
Jim Kovach, *percussion*

Blatant Hypotheses for Trombone and  
Percussion (1977)

*Clown Time: Andantino*  
*The Night's Music: Lento* 9  
*Old Friends: Moderato*

Stuart Dempster, *trombone*  
Jim Kovach, *percussion*

Four All for Clarinet, Cello, Trombone,  
and Percussion (1980) 4

William O. Smith, *clarinet* Stuart Dempster, *trombone*  
Toby Saks, *cello* Paul Hansen, *percussion*

William Bergsma turned 60 today. This concert season he is celebrating with three premieres: The Voice of the Coelacanth, for violin, horn and piano, commissioned by The Chamber Music Society of Lincoln Center; In Campo Aperto, for oboe concertante, two bassoons and strings, written for the Los Angeles and YMA 92nd Street Chamber Orchestras; and the present flute quintet, written on a Fellowship form the National Endowment for the Arts Composer-Librettist program.

When Doriot Anthony Dwyer asked me to write this piece, she was characteristically decisive. It was to be a full-scale work, and a serious one (there was enough frippery for the flute already.) It was to use the full string quartet, not just three of them (she was tired of having the second violin play cards with the stage hand during her performances). I heard, trembled, and obeyed.

The work itself is fairly straightforward. Its first movement is a first movement. The second is a short, muted Interlude, with the flute changing to piccolo. The third makes intermittent use of an irregular ground bass. The fourth is a finale. Since I am writing for the best players in the world this season, I have tried to show them off.

Illegible Canons was written for a Naumburg Foundation-sponsored concert of the University of Washington's Contemporary Group in Town Hall, New York City, and was begun after the rest of the concert had been set. The program began and ended with long, fervid, slow cantatas for soprano and chamber ensemble, and in my opinion urgently needed something else. The something else starts with an Allegro, sharp, and perky, followed by a longer slow movement.

One of the leaders of the Group, then and now, is the composer-clarinetist, William O. Smith, who (together with the Italian flutist, Gaze-