

N49
1981 5-13

UNIVERSITY OF WASHINGTON
The School of Music and the Office of Lectures and Concerts
present

NEW MUSIC BY YOUNG COMPOSERS

Wednesday, May 13, 1981

Studio Theatre, 8:00 P.M.

TAPE 10,201

PROGRAM

ROBERT PRIEST II

Parmi les Resonances Accumulees II
(Carillons/rituals/obsessions/self-portrait)

Jim Kovach, *percussion* 10
Tom Stiles, *tape*

MARK HOOVER

A Frumious Bandersnatch

Mark Hoover, *piano* 1 1/2

JOHN R. MUEHLEISEN

Inventions 1981, for two clarinets

Fanfares
Labyrinth (Chroma I) 11
Fantasy
Abyss (Chroma II)
Burlesca

William O. Smith, *clarinet*
Mark Wardlaw, *clarinet*

KARI CRUVER

Two Piano Pieces

Kari Cruver, *piano* 5

KEVIN DORAN

Sketches

Nancy Cobbs, *piano*
John R. Muehleisen, *piano* 8

TAPE 10,202

✓ LESLIE WILDMAN

Quartet

Trudy Sussman, *flute* 5
William O. Smith, *clarinet*
David Scott, *trumpet*
Monique Buzzarté, *trombone*

AARON KEYT

"Hi Ho"

a coincidental colloquy

Monique Buzzarte, *trombone* 6
Jill Stroming, *harp*

CHRISTOPHER MONTEIRO

Psalm 138

Connie Corrick, *soprano*
Lois McFarland, *flute*
Mike Watson, *viola*

Dave Beck, *cello*
Keith Eisenbrey, *piano* 7
Karen P. Thomas, *conductor*

KEITH EISENBREY

Sonata

Keith Eisenbrey, *piano* 17

MARK HOOVER

Piano Suite

Mark Hoover, *piano* 8

Program notes

About Parmi..., the composer writes: In addition to being another general testament of my ever-growing love of bells, gongs and overlapping/merging-resonances of various types, this present work attempts to recall my impressions of the church bells of Zurich and Hamburg. In these two cities, one may often hear incredible webs of "bell-counterpoint," as various churches ring their bells at the same time (i.e. every Saturday at 6:00 p.m. in Hamburg...). However, beyond the bell-sound itself, there exists the parallel dimension of my conscious and semi-dreamlike responses to this event, which I have also tried to re-voke in various ways.

A Frumious Bandersnatch, has alternately been called: cat and mouse; 2-7 dream; a lapidaryesque; Schoenberg does the cakewalk.

The Inventions, 1981 were written as an outgrowth of my study in extended clarinet techniques with William O. Smith. The intention was to incorporate some of these techniques into a fairly conventional setting in which they would function as contrasting dramatic gestures rather than being used for their own sake. Thus they are used sparingly and