

CGT
1970
4-3
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PROGRAM NOTES
THE CONTEMPORARY GROUP

TOCCATA (1968)

Karl Kroeger

The "Toccata" by Karl Kroeger is written for clarinet, trombone, and percussion. It is strictly notated in traditional style and there are no aleatory or improvisatory sections.

For three years Mr. Kroeger was the recipient of a Ford Foundation grant in composition with the Eugene, Oregon, Public Schools. Later, he taught composition at Ohio State University in Athens, Ohio. He is currently completing a doctorate in composition at Brown University, Providence, Rhode Island.

DUETTINO CONCERTANTE (1966)

Ingolf Dahl (b. 1912)

Ingolf Dahl was born of Swedish parents at Hamburg, Germany, in 1912. After completing his education he became a conductor at the Zuerich Opera. In 1935 he immigrated to the United States and subsequently settled in California where he worked as an arranger for film studios and conducted concerts of contemporary music. Currently he is a professor at the University of Southern California.

Though he uses serial procedures as a basis of structural organization, each movement of the "Duetтино Concertante" centers on a distinct tonality proceeding by minor thirds. The forms for each of the movements are: Ternary, Aria, Fughetta, and Rondo.

FIVE PIECES for Trombone and Piano (1967)

Ernst Krenek (b. 1900)

The lack of literature for the trombone has led Mr. Dempster to embark upon a commission program, the sixth of which is the "Five Pieces." Mr. Krenek, who now resides in Palm Springs, California, has made the following comment:

"Listening to Stuart Dempster's experimental tapes provided some of the ideas that were incorporated in the loosely knit sequence of these pieces, which combine dramatic, lyrical and whimsical moods and contrasting textures."

LACHRYMAE, op. 48

Benjamin Britten (b. 1913)

Britten's "Lachrymae," op. 48, subtitled "Reflections on a Song of Dowland," is a series of twelve brief and free variation, delineated rhythmically as follows:

- Lento
- Allegro molto commodo
- Animato
- Tranquillo
- Allegro con moto
- Largamente
- Appassionato
- Alla Valse moderato
- Allegro marcia
- Lento
- L'istesso tempo
- Insensibilmente con piu moto

The primary melodic material of the Dowland song, first presented as bass-line in piano near the opening of the work, serves as a springboard for textural, harmonic and rhythmic variance. Resulting is a series of characteristic "moments," placed in free association but delicately balanced to create a continuous structure.

1. Wie bin ich froh!
What a great delight!
Once more now all the green's unfurled
and shines so bright!
And still the world is overgrown with flow'rs!
Once more I in creation's portal live my hours,
and yet am mortal.

2. Des Herzens Purpurvogel fliegt durch Nacht.
The Heart's purple eagle flies by night.
The eyes, like daylight's butterflies that hover,
flutter ahead and fly before it ever.

Yet it's the bird that brought them to their goal.
They often rest who soon must rise to heaven to fly again.

Yet finally he rests on death's grey branches,
tired with heavy wings,
the butterflies then look their last and perish.

3. Sterne, Ihr silbernen Bienen der Nacht um de Blume der Liebe!
Stars, Ye little bright bees of night
round the flower of love!

Truly the honey from it hangs shimm'ring on you.
Let it then drop in the heart, in the gold comb of honey,
fill up the comb to the brim.

Oh the heart runneth over, happy and full for ever,
full of the great sweetness of love.

IMPROVISATION

The Improvisation Ensemble was organized in early February of this year and made its debut at a concert in Spokane on March 13th. The wide experience of the various members of the group in avant-garde and jazz performance is apparent in their improvisations.

As in conversation the interaction between the various members is spontaneous and does not follow a predetermined scheme. At most, the spirit is suggested by one or another of the performers.