

C167-1981-2-28

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, January 28, 1981

Studio Theatre, 8:00 P.M.

TAPE 10,044

JEAN FRANÇAIX
(b. 1912) *23*

MARIO DAVIDOVSKY
(b. 1934) *5*

AARON COPLAND *u*
(b. 1900)

TAPE 10,045
DANIEL HARRIS *25*
(b. 1943) *5*

PROGRAM

Concerto for Bassoon and Piano (1979)*

Allegro moderato
Scherzando
Grave
Risoluto

Arthur Grossman, bassoon
Katherine Collier, piano

Synchronisms ⁿ No. 1 for Flute (1963)

Felix Skowronek, flute
Tom Stiles, technical assistance

INTERMISSION

Variations for Piano (1930)

Laurel Brettel, piano

Masks I for Horn and Tape

David Kappy, horn
Tom Stiles, technical assistance

*Premiere

EDGAR VARÈSE
(1883-1965) 5

Octandre, (1924)
Assez lent
Très vif et nerveux
Grave

| | |
|--|-----------------------------------|
| Melinda Johnson, <i>flute/piccolo</i> | Charles Karschney, <i>horn</i> |
| Cathy Ledbetter, <i>oboe</i> | David Scott, <i>trumpet</i> |
| William Johnston, <i>clarinet/E^b clarinet</i> | Monique Buzzarté, <i>trombone</i> |
| Francine Floyd, <i>bassoon</i> | Ron Fordice, <i>contrabass</i> |
| Joseph Crnko, <u>conductor</u> | |

Program notes--

Jean Françaix is the son of a composer and pianist, and a noted singing teacher. He composed his first work at the age of six, the mark of precocious facility, and this facility has remained with him all his life. An early work, the Piano Concertino was hailed as being "like fresh water, rushing from a spring with the gracious spontaneity of all that is natural." This description could well apply to all of his music, which has remained fresh and clear, being unaffected by the many stylistic revolutions of the past fifty years.

Françaix has a particular affinity for wind instruments, having written numerous works for various combinations of winds, and including an earlier Divertissement for bassoon and strings. The Concerto (1979) which is written for bassoon and eleven solo strings or piano (the piano version having been made by the composer) first saw life as a single movement, composed as the required work for a bassoon competition in West Germany. Françaix felt sure enough of this first movement that he wrote three further movements, thus creating a major addition to the bassoon repertoire.

Mario Davidovsky, born in Argentina, came to the United States in 1958 and studied with Otto Luening and Aaron Copland. He received numerous awards and commissions, including a commission from the Fromm Foundation to write Synchronisms No. 2.

Concerning the Synchronisms, Mr. Davidovsky notes that: "They belong to a series of short pieces wherein conventional instruments are used in conjunction with electronic sounds. The attempt here has been made to preserve the typical characteristics of the conventional instruments and of the electronic medium respectively--yet to achieve integration of both into a coherent musical texture."

Variations for Piano is a prime example of Copland's "absolute" aesthetic ideal, which dominated his work from 1929-35. It is a highly structural