

presents its 5th production
of the 1988-89 concert season:

C67
1988 =
11-14

THE CONTEMPORARY GROUP

Stuart Dempster *and*
William O. Smith,
Co-Directors

School

of

Music

University

of

Washington

*In a concert to celebrate
American Music Week and the
Centennial of Ernest L. Thayer's
CASEY AT THE BAT*

November 14, 1988
8:00 PM, Meany Hall

SIDE A

PROGRAM

DONALD MARTINO
(b. 1931)

Canzone e Tarantella sul nome
Petrassi for Clarinet and 'Cello
(1984),

6:56

William O. Smith, *clarinet*; Joseph Bichsel, *'cello*

CHARLES IVES
(1874-1954)

Some Southpaw Pitching for
Piano (1909)

3:03

Yuka Sasaki, *piano*

DAVID MAHLER
(b. 1944)

Ty Cobb for Brass Quintet
(1984 and 1988)

7:56

THE EMERALD CITY BRASS QUINTET:

William Berry, David Hensler, *trumpets*; Margaret Berry, *horn*;
Jeffrey Domoto, *trombone*; Edgar Phillips, *tuba*

JOAN FRANKS WILLIAMS
(b. 1931)

From Song of Songs for Voice, Flute,
and Guitar (1983)

10:08

Emilie Bérénksen, *mezzo-soprano*;
Felix Skowronek, *flute*; Steven Novacek, *guitar*

INTERMISSION

SIDE B

WILLIAM BERGSMAN
(b. 1921)

I Toad You So, Childrens Songs for
Soprano and Timpani (1986)

7:24

Emilie Bérénksen, *mezzo-soprano*; Dan Oie, *timpani*

GEORGE PERLE
(b. 1915)

Serenade No. 3 for Piano and
Chamber Ensemble (1983)

23:15

I. Allegro

II. Burlesco

III. Elegy (in memory of George
Balanchine)

IV. Perpetuum mobile

V. Finale

Pamela Ryker, *flute*; Liankoong Yu, *oboe*;
Beverly Setzer, *clarinet*; Michael Brockman, *saxophone*;
Jeffrey Eldridge, *basoon*; Tony Miller, *horn*;
Ron Cole, *trumpet*; Richard Stout, *violin*;
Joseph Bichsel, *'cello*; Dan Oie, *percussion*;
Anne Marie Scotto, *piano*; Ciro Scotto, *conductor*

Canzone e Tarantella is a musical birthday card for the distinguished Italian composer Goffredo Petrassi. It was composed for the celebration of his eightieth birthday. *Canzone* was first performed by me (clarinet) and my nine year old son Christopher (violoncello) at the Pontino Festival, Priverno, Italy on June 15, 1984. Maestro Petrassi was in attendance.
Donald Martino

Ty Cobb is a musical portrait of the man whom many consider the greatest baseball player who ever lived. Certainly Cobb, if not the greatest player, was the most enigmatic. A decent, intelligent man off the field, Cobb turned into a demon at the ballpark. His mean-spirited style of play, supposedly the result of the tragic shotgun death of his father at the hands of Cobb's mother, led a teammate of Cobb's to say "He was possessed by the furies."

Ty Cobb is built around a recurring stanza, juxtaposed against several contrasting sections, including a near-static "chant", a bittersweet horn soliloquy, and a dialog of a taunting nature.
David Mahler

Joan Franks Williams was born in Brooklyn, New York. She holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music from the Manhattan School of Music. Among her composition teachers were Wayne Barlow, Ralph Shapey, Roman Haubenstock-Ramati, Stephan Wolpe, and Vittorio Giannini.

In 1962 she moved to Seattle where she was the founder and Artistic Director of *New Dimensions in Music*, an organization which presented concerts of new music throughout the Pacific Northwest. She held this post until 1971 when she moved to Israel where she presented live concerts of new music for the Israel Broadcasting Authority and was responsible for contemporary chamber music for the same organization. In February of this year (1988) she returned to Seattle where she now makes her home.

From Song of Songs was commissioned by *Acoustica 711*, an organization which presents new music concerts in Tel Aviv. The work is scored for mezzo soprano, flute, and guitar. It was specifically composed with Emilie Berendsen in mind. The text is taken from *Song of Songs (Songs of Solomon)* from the Old Testament. It is divided into six short movements. The composer has tried to create an almost erotic atmosphere, matching the romantic quality of the text. The first movement opens with a brief introduction in the guitar which immediately leads to the text, "Let him kiss me with the kisses of his mouth." The flute embellishes the text. The second movement is for flute and voice alone, starting very softly with the words "Set me as a seal upon thy heart" and becoming more dramatic as the text speaks of jealousy and fire. The third movement evokes the north wind to come south and blow upon the garden. The fourth movement is without the voice and

serves as an interlude. The fifth movement, which uses various parts of the guitar (strings, wood, finger board, etc.) speaks of the foxes who spoil the vineyards. The sixth and final movement, returns to the atmosphere of the opening movement once again beginning with the guitar. The piece ends with multiphonics in the flute (plays more than one note at a time) and the whispered notes of the singer on the words, "and come away."

First Movement: 1:2,3

Let him kiss me with the kisses of his mouth—
For thy love is better than wine.

Second Movement: 2:6

Set me as a seal upon thy heart,
As a seal upon thine arm;
For love is strong as death,
Jealousy is cruel as the grave;
The flashes thereof are flashes of fire,
A very flame of the Lord.

Third Movement: 4:16

Awake, O north wind;
And come, thou south;
Blow upon my garden
That the spices thereof may flow out.
Let my beloved come into his garden,
And eat his precious fruits.

Fourth Movement: (Instruments only)

Fifth Movement: 2:15

Take us the foxes, the little foxes,
that spoil the vineyards;
For our vineyards are in blossom.

Sixth Movement: 2:10-13

My beloved spoke unto me:
"Rise up, my love, my fair one and come away.
The rain is over and gone;
The flowers appear on the earth;
The time of singing is come,
And the voice of the turtle-dove is heard in our land.
Arise my love, my fair one, and come away."

Joan Franks Williams

I Toad You So

I. He will not
brush his teeth in the morning or wash his face behind his ears
or eat his vegetables like he's told to,
because he does not want to.

He will not
be nice to old missus Worthington when she gives him candy,
because he does not like her.

He will not
clean up his room just right or eat what's on his plate,
or finish each last bite of vegetable,
because it's good for him.

Instead, he'll play by the waterfall, hide in the tree, eat
all the blackberries,
and be home when it's bed-time.

II. All night I dream good dreams.
All night I think good thoughts.
But I cannot help what I see when the lights are out.
And I can't help what I hear when my head is under the pillow.

III. (HUMS)

IV. Morning early is the best time: robins, squirrels, gartersnakes.
All of them together, bright in the sunlight, drinking in the dew
drops.

No-one awake, no-one but me, running in the sunlight, hiding in
the shade.

Where does the sun go in the night-time?

How does the wind blow, and us not see it?

Why do people stay in bed, snoring, groaning, while all this is
here?

Morning early is the best time.

William Bergsma

Serenade No. 3 was commissioned by Frank E. Taplin and first performed by Richard Goode and the Music Today Ensemble, conducted by Gerard Schwarz in New York. The work was nominated for a Grammy Award in 1986, and has been choreographed by Clark Tippet for the American Ballet Theater under the title, "Enough Said."

Stuart Dempster

The Serenade No. 3 represents a culmination of Perle's recent work. Like his two earlier serenades, it is in five movements and for eleven players. In diversity of mood, clarity of form and scoring, and the sheer pace of musical events, it brings to mind classical predecessors evoked

by its title—the serenades and divertimenti of Mozart. The five movements form an arch similar to those of the Bartok Fourth and Fifth Quartets. The first movement, in a free sonata form, utilizes a kind of metric modulation: several interrelated tempi are juxtaposed and transformed into one another in an almost thematic way. In the *Burlesco*, the piano is paired first with the woodblock, and then, in 'twittering machine' episodes, with the high woodwinds. The hymn-like episode near the beginning of the slow movement, an *Introduction, Choral, and Variations*, was written a few hours before the memorial service for George Balanchine, which the composer attended. Only later did Perle realize that the music he had written was the beginning of an elegy for the great choreographer. The second Scherzo is a ghostly *Perpetuum mobile*, pianississimo throughout. The listener may detect in it another ghost, that of Chopin—the composer had recently been listening to the codà of the F-sharp major Impromptu. The final Rondo, savage and playful, brings the Serenade to a close with echoes of the first movement's opening motive.

Richard Goode

CONTEMPORARY GROUP ADVISORY COMMITTEE

Kris Falk
John Rahn
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Felix Skowronek
Diane Thome

UPCOMING CONCERTS:

- November 18, Faculty Artist Series: Stevén Staryk, *violin*, 8:00 PM, Brechemin Auditorium
- November 20, Faculty Artist Series: Michael Brockman, *saxophone*, 8:00 PM, Brechemin Auditorium
- November 28, University Singers, 8:00 PM, Meany Theater
- November 29, University Masters Series: Soni Ventorum Wind Quintet, 8:00 PM, Meany Theater
- November 30, University Wind Ensemble, 8:00 PM, Meany Theater
- December 1, University Jazz Combos, 8:00 PM, Brechemin Auditorium
- December 2, School of Music Piano Series: John Picket, 8:00 PM, Brechemin Auditorium
- December 5, Studio Jazz Ensemble, 8:00 PM, Meany Theater
- December 5 & 6, University Madrigal Singers and Collegium Musicum, 8:00 PM, Brechemin Auditorium
- December 6, University Percussion Ensemble, 8:00 PM, Studio Theater
- December 7, University Chorale, 8:00 PM, Meany Theater
- December 8, Keyboard Debut Series, 8:00 PM, Brechemin Auditorium
- December 9, Young Composers, 8:00 PM, Brechemin Auditorium
- December 10, Doctoral Recital: Pamela B. Ryker, *flute*, 8:00 PM, Brechemin Auditorium
- January 10, University Masters Series: Robin McCabe, *piano*, 8:00 PM, Meany Theater
- January 25, University Symphony, 8:00 PM, Meany Theater
- January 27, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, Hub Auditorium
- January 30-February 5, UW Opera: THE JUNIPER TREE, 8:00 PM Tuesday-Saturday, 2:00 PM Sunday, Studio Theater
- February 4, Jazz Festival, with special guest Kenny G, *saxophone*, 8:00 PM, Meany Theater
- February 7, University Wind Ensemble and Symphonic Band, 8:00 PM, Meany Theater.
- February 21, University Masters Series: Eric Shumsky, *viola*, 8:00 PM, Meany Theater