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THE SCHOOL OF MUSIC  
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presents its 60th program of the 1987-88 season:

*THE UNIVERSITY  
MASTERS SERIES:*

**THE  
CONTEMPORARY  
GROUP**

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

*From the ZENRINKUSHU:  
Meeting, the two friends  
Laughed aloud; in the grove,  
Fallen leaves are many.*

May 17, 1988

8:00 PM, Meany Theater

Cass  
11357

## PROGRAM

SIDE A

WILLIAM O. SMITH (b. 1926) JAZZ SET FOR CLARINET AND TROMBONE (1982) 9:16  
 I. Moderate  
 II. Blueslike  
 III. Fast  
 IV. Slow  
 V. Fast

Stuart Dempster, *trombone*; William O. Smith, *clarinet*

JAMES BEALE (b. 1924) THREE PIECES FOR SIX HARPS opus 46 (1987) 13:02  
 I. Arrangement in Black and White  
 II. Tempo di Menuetto  
 III. Epilogue

Melissa Brennick, Jill Black, Ann Gauger,  
 Titan-Michael Rodick, Susan McLain, Louise Novak,  
*harps*

Pamela Vokolek, *conductor*

STUART DEMPSTER (B. 1936) — WALKABOUT I (1988) 10:31  
 WILLIAM O. SMITH  
 Stuart Dempster, *didjeridu*; William O. Smith, *clarinet*

## INTERMISSION

SIDE B

PETER MAXWELL DAVIES (b. 1934) STEDMAN DOUBLES FOR CLARINET AND MARIMBA (1956/1968) 20:03

CHESTER MAIS (b. 1936) PRELUDE AND LICKS FOR CLARINET AND MARIMBA (1982) 5:22

William O. Smith, *clarinet*; Tom Collier, *marimba*

DEMPSTER/SMITH WALKABOUT II (1988) 10:44

Stuart Dempster and William O. Smith

with

THE CONTEMPORARY GROUP IMPROV ENSEMBLE  
 Jubilee Cooke, *viola*; Howard Elmer, *piano*;  
 Charles Hiestand, *bass*; Andrew Hillaker, *trombone*;  
 David Hunter, *guitar*; Maya Johnson, *flute*

and

THE CONTEMPORARY GROUP JAZZ ENSEMBLE  
 Paul Elliott and Carolie Shoemaker, *violin*;  
 Jubilee Cooke, *viola*; Joe Bichsel, *cello*;  
 Kris Falk, *bass*; Scott Mercado, *drums*

and

THE DANCE IMPROVISATION ENSEMBLE  
 led by Peggy Hackney, *with*  
 Shirley Balden, Debi Cahl, Angie Frey, Jamie Froyd,  
 Julie Gilman, McLaurine Layh, Francis Savage,  
 Robert Scully, Alfred Tenorio, Connie Thompson,  
 Misty Tolle

Visuals by Virginia Paquette

Technical assistance by Gary Louie, Tom Stiles,  
 John Poulson, David Saxton

JAZZ SET was written in June 1982 while Messrs. Dempster and Smith were with the U.W. Contemporary Group at the Bergen Festival in Norway. The pieces take advantage of the familiarity of both players with various jazz styles. Movements I, III, and V explore jazz rhythms; II and IV are lyric contrasts.

William O. Smith

THREE PIECES FOR SIX HARPS were written for the University of Washington Harp Ensemble, and were played for the first time on April 5, 1988. This is the second performance.

The pieces are related to an earlier work for six woodwinds, two harps, celeste and vibraphone entitled *Five Still Lives*. The first movement is in fact, an "arrangement". The second and third movements are new pieces.

The title of the second piece was suggested by the tempo and meter of the opening movement. Since it was named after the piece was completed, it does intend to recall something antique.

The final movement presents material on three dynamic levels - loud, medium and *sotto voce*. The *sotto voce* sections briefly quote portions, not of earlier movements of this piece, but of other movements from the *Five Still Lives*.

James - Beale

STEDMAN DOUBLES has as its basic 'set', pitches and note-values based on the bell-peals of the title. The form is in common with that of *Hymnos* for clarinet and piano, and *L'Homme Armé*, based on the threefold plan of ancient Christian hymns. It was written for clarinet and three percussionists in 1956, and shows the influence of Indian music, upon which I was preparing a university degree thesis at the time. It was revised in 1968 for clarinet and one percussion player.

Peter Maxwell Davies

PRELUDE AND LICKS is in three sections: a slow introduction, main theme in a moderate tempo, and a coda section where the main theme appears once again at a faster tempo leading to a surprise ending.

The entire range of the marimba is explored while the clarinet utilizes multiphonics and glissandi. The jazz ('hot licks') influence is evident throughout.

Mr. Mais is a professor of composition at Daemen College in New York.

Tom Collier and William O. Smith

The WALKABOUTS are just that: movements of sight and sound. The aboriginal Australian meaning is that a person who 'goes walk-about' goes into the bush to hunt, and so on, and may be gone several days. In our version we would like to honor the aboriginals, especially in this Australian Bicentennial year, by use of the didjeridu and also our movements about the stage, or...who knows!

Stuart Dempster and William O. Smith

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## UPCOMING CONCERTS:

- May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.  
 May 23, THE MADRIGAL SINGERS, 8:00 PM, Meany Theater.  
 May 24, UNIVERSITY SINGERS, 8:00 PM, Meany Theater.  
 May 26, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.  
 May 26, UNIVERSITY WIND ENSEMBLE and CONCERT BAND, 8:00 PM, Meany Theater.  
 June 1, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.  
 June 3, UNIVERSITY SYMPHONY & ORATORIO CHORUS, 8:00 PM, Meany Theater.  
 June 6, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.  
 June 7, OPERA WORKSHOP, 8:00 PM, Studio Theater.  
 June 8, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.

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