

THE 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 24, 1979

Studio Theater, 8:00 PM

PROGRAM

TON DE LEEUW
(b. 1926)

Music for Solo Trombone (1973-74)

Mark Williams, *trombone*

KARLHEINZ STOCKHAUSEN
(b. 1928)

Klavierstücke VII, VIII No. 4 (1954-55)

Keith Johnston, *piano*

DIANE THOME
(b. 1942)

Sunflower Space for Flute, Piano and Tape (1978)

Felix Skowronek, *flute*
Diane Thome, *piano*

INTERMISSION

WALLINGFORD RIEGGER
(1885-1960)

Three Canons for Woodwinds, Op. 9 (1930)
Three-part Canon with Bassoon Obligato
Canon in the Unison for Flute and Clarinet
Double Canon: Oboe and Clarinet (augmented fourth),
Piccolo and Bassoon (third octave)

WALLINGFORD RIEGGER
(1885-1960)

Concerto for Piano and Woodwind Quintet Op. 53 (1953)
Allegro
Andante
Allegro molto

Felix Skowronek, *flute*, Arthur Grossman, *bassoon*,
Laila Storch, *oboe*, Christopher Leuba, *horn*,
William McColl, *clarinet*, Alberto Rafols, *piano*

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Ton Deleeuw, a leading Dutch composer, was commissioned by the International Trombone Association to write this piece. First performed in Nashville at the International Trombone Workshop by Stuart Dempster in 1974, the work features microtones, mutes, and unusual rhythms. It is also a study of timbre, not only with the use of mutes, but also with trills, fluttertongue, and other effects.

Klavierstuche VII, VIII are studies emphasizing the perception of sound and sound-relationships through the tangible aspects of performance: sonority, timing and association. These pieces reflect Stockhausen's efforts to incorporate his discoveries in electronic music and acoustics to the traditional performing instrument, the piano.

Piece VII is in five sections defined by the following metronome markings (40, 63.5, 57, 71, 50.5). It's most striking feature is the use of ^{of} ~~silently~~ depressed keys in areas of resonance which are set in sympathetic vibration by the played material. These artificial peaks or quasi-formants make the piano into a flexible, selective resonator and the resonator character of the piece evolves with the same deliberateness as the more positive notes and groups.

Piece VIII is in two sections (MM= 90, 80), it is a brief work principally organized around a scale of dynamics. Each of the major format units makes a selection of six adjacent values a basic scale of 10 dynamics. Different dynamics within a chosen selection define the internal structure and the average dynamic value distinguishes one group from the next. Major structural divisions are indicated by long notes and internal subdivisions by grace-note anacrusis.

SUNFLOWER SPACE for flute, piano and electronic sounds was composed during the summers of 1977 and 1978 with the support of a National Endowment of the Arts Composer's Grant. The electronic portion of the piece was realized in the analog studio at The State University of New York in Binghamton utilizing a Moog synthesizer, three tape recorders and a large mixer. It is the most recent of these works composed by Ms. Thome - including POLYVALENCE for computer and Instruments, LOS NOMBRES for computer, percussion, piano, ALEXANDER BOSCOVICH REMEMBERED for viola, piano, tape, ANAIS for cello, tape, piano - which combine the resources of live instrumental and synthesized sound. "The title, writes the composer, was suggested by a dream I had several years prior to the actual composition of the work in which a luminous, pulsating, radiantly - colored giant sunflower gradually permeates and transforms a vast darkness. While the piece is not intended to be programmatic in any narrative sense, I wished to recapture for myself - particularly in certain of the electronic sections - and perhaps to evoke in the listener some sense of the mythic qualities characterizing that dream." SUNFLOWER SPACE is dedicated to painter Lillian Kiesler.

Wallingford Riegger was born in Albany, Georgia, and moved to New York at the age of fifteen. His parents were musical, and he studied cello and composition, continuing his education in Germany, where he also conducted professionally. Following his return to the United States in 1917, he occupied a number of teaching positions, including posts at The New School for Social Research and Northwestern University. His recognition grew steadily, and at the time of his inopportune death at the age of 75, he was widely recognized as the dean of American composers.

Riegger's compositional style was noted for its individualism and independence, and resulted in works of great originality and distinction, frequently austere but not humorless, marked by a new and often startling resonance, great rhythmic vitality, and a serious preoccupation with formal structure. Both the "Three Canons" and the "Concerto", although separated by almost a quarter-century, display his fascination with and affinity for contrapuntal writing, and find themselves in accord with the opinion of a leading critic who described Riegger as ". . . an advanced and highly independent musical thinker who speaks his piece with terse, uncompromising language that says exactly what it means and stops at the right place, when it has no more to say."

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