

May 28 1969

Tonight's Contemporary Group Concert is devoted entirely to compositions by members of the University of Washington's School of Music faculty.

1. Brandy Leave Me Alone by Ken Benshoof is conceived in two large movements. The first contrasts heavy, dramatic with naive, lyrical sections, then disintegrates, in the coda, into the folk melody from which the title of his work is drawn. There is no pause before the second movement which is based on dance rhythms and strings together with a variety of tunes.
2. William Bergsma's "Illegible Canons" was written specifically for Mr. Smith and Mr. Bergamo. The three movements fast-slow-fast are display pieces exploiting the possibilities of the performers and their instruments. Although some pitch percussion instruments are used, the clarinet obviously can do things the percussion cannot, and vice versa - hence the title: "Illegible Canons".
3. The Quartet for Flute and Strings (1958) by Paul Tufts is a work that is intended to be listenable and enjoyed. Written in a neo-classic style, it has Mozart's three flute quartets as its historical model. The first performance took place here at the Seattle Art Museum in 1960 with Mr. Skowronek playing the flute part.
4. John Verrall's "Pastoral Elegy" was originally written for the Mu Phi Epsilon's retrospective concert of Verrall's music in 1960 here at the University of Washington. In its unusual orchestration it is a study in contrast between dark and light colors as well as slow and fast motions. The "Pastoral Elegy" is cast in the ten-note scale which Mr. Verrall has used for a number of years.