

THE UNIVERSITY OF WASHINGTON  
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

No. 13  
Betty

Present

THE CONTEMPORARY GROUP

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

Wednesday, February 15, 1978

Studio Theater, 8:00 PM

**Tape No. 1-8853**

GUNTHER SCHULLER <sup>10:13</sup>  
(b. 1925)

PROGRAM

Duo Sonata for Clarinet and Bass Clarinet (1976)

*Adagio*

$\text{♩} = 60$

*Allegro*

William O. Smith, *clarinet*

William McColl, *bass clarinet*

LUIGI DALLAPICCOLA  
(1904-1975)

Quattro Liriche di Antonia Machado (1948)

Carol Sams, *soprano*

Jane Beale, *piano*

JOHN VERRALL  
(b. 1908)

"Eusebius Remembered," Fantasy Sonata for Horn  
and Piano (1976)

*Moderato*

*Adagio*

*Amabile*

Christopher Leuba, *horn*

John Verrall, *piano*

**Tape No. 2-8854**

GEORGE CRUMB  
(b. 1929)

INTERMISSION

Voice of the Whale (Vox Balaenae) for Three  
Masked Players (1971)

Vocalise (...for the beginning of time)

Variations on Sea-Time

*Sea-theme*

*Archeozoic (Var. I)*

*Proterozoic (Var. II)*

*Paleozoic (Var. III)*

*Mesozoic (Var. IV)*

*Cenozoic (Var. V)*

Sea-Nocturne (...for end of time)

Joan Purswell, *piano*; Pat Purswell, *piano*

and antique cymbals; Toby Saks, *'cello*

and antique cymbals

EDGAR VARÈSE  
(1883-1965)

Ionisation for Percussion Ensemble (1931)

Mike Day, David Dunbar, Tom Fairhall, John  
Guilfoil, Paul Hanson, Jim Kovach, Steve  
Montgomery, Dave Nygren, Bob Oki, Terry Pollard,  
Phil Storey, John Whitener, Dave Williams,  
*percussion*

Daniel Dunbar, *conductor*

PROGRAM NOTES

SCHULLER

Gunther Schuller is one of the most influential and energetic musicians on the American scene. As a young man he distinguished himself as first horn player with the Metropolitan Opera. In later years he was to become an influential composer and conductor of new music. More recently he has been Director of the New England Conservatory. The Duo Sonata is skillfully constructed and uses the instruments beautifully.

DALLAPICCOLA

Luigi Dallapiccola translated the Viennese twelve tone tradition into an Italian lyricism quite unfamiliar to its northern counterpart, proving the versatility and wide range of flexibility possible under an apparently strict system. His melody line avoids the jagged intervals characteristic of the Viennese school, shaping itself to the natural curve of the voice. In his music, the basic row often carries tonal implications, and when it suits his purpose he does not hesitate to depart from strict twelve-tone procedure.

Quattro Liriche di Antonia Machado (1948)

I

La primavera ha venido. Aleluyas blancas de los zarzales floridos!

(Spring has come.  
White hymns of flowering brambles!)

II

A yer sone que veia a Dios hablaba;  
y sone que Dios meoia...  
Des pues sone que sonaba. O.

(Yesterday I thought I was and spoke to God;  
And I thought that God heard me...  
Everafter I thought I was thinking.)

III

Senor, va me arrancaste lo que yo mas queria.  
Oye otra vez, Dios mio, mi corazon clamar  
Tu voluntad se hizo, Senor, contra la mia.  
Senor, ya estames solos my corazon y el mar. Ay!

(Lord, you are ever so much more dear to me  
Since you have snatched my soul.  
Let Your will be done, God, rather than mine.  
Lord, now we are alone, my heart and the sea.)

IV

La primavera ha venido.  
Nadie sabe como ha sido.  
(Spring has come. No one knows how it was.)

VERRALL (notes by Christopher Leuba)

John Verrall, Professor Emeritus at this University, wrote a Sonata for Horn, dedicated to the late John Barrows with whom he became acquainted in Minnesota during the 1940's.

Following a performance in Seattle as well as a subsequent commercial recording by Christopher Leuba, John Verrall wrote the present Sonata, "Eusebius Remembered" for Leuba; it was premiered by Verrall and Leuba in October 1977 at a concert for members of the Orcas Foundation, and has since been performed at Western Washington University in Bellingham.

Several of the thematic materials in this work are fragments quoted from Robert Schumann, mostly from not well known compositions for piano: The opening statement will, however, be recognized as the fanfare which begins Schumann's Second Symphony, in that case played by both horns and trumpets.

The title "Eusebius Remembered" refers to one of the personae (the other being "Floristan") by which Schumann referred to himself in his diaries, the two names having reference to opposites which he felt in his psychological makeup.

#### CRUMB

George Crumb was born in Charleston, West Virginia, in 1929. Mr. Crumb's *Echoes of Time and the River: Four Processional for Orchestra*, Premiered by the Chicago Symphony, was awarded the 1968 Pulitzer Prize in Music. In 1971, his *Ancient Voices of Children* received both the International Rostrum of Composers Award (UNISCO), Paris, and the Koussevitzky International Recording Award. Mr. Crumb's most recent compositions include *Lux Aeterna* for soprano and instruments (1971) and *Makrokosmos, Volumes I and II* (24 Fantasy-Pieces after the Zodiac) for amplified piano (1972-73). Mr. Crumb currently teaches composition at the University of Pennsylvania.

#### Notes by the Composer

*Voice of the whale (Vox Balaenae)*, composed in 1971 for the New York Camerata, is scored for amplified flute, cello and piano. The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half mask (or visor mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (I.E. nature dehumanized).

The form of *Voice of the Whale* is a simple three part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening Vocalise (marked in the score, "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustra*.

The Sea Theme ("Solemn, with calm majesty") is presented by the cello (in harmonics) accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea gull cries of the Archeozoic ("timeless, inchoate") and, gradually increasing in intensity, reaching a strident climax in the Cenozoic ("dramatic with a feeling of destiny"). The emergence of man in the cenozoic era is symbolized by a restatement of the Zarathustra reference.

The concluding Sea-Nocturne ("serene, pure, transfigured") is an elaboration of the Sea Theme. The piece is couched in the "luminous" tonality of B Major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea Nocturne I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a 10-note figure. In concert performance, the last figure is to be played "in pantomime" (to suggest a diminuendo beyond the threshold of hearing!)

## VARESE

Edgar Varèse, one of the prime shapers of modern music, completed Ionisation in Paris; it was the second work in the Western tradition (Amadeo Roldan's Ritmicas of 1930 was the first) composed specifically for a percussion ensemble. Calling upon 13 musicians to play more than 40 instruments, Varèse is precise down to the last detail of the score. Thus under "sirens" in the preface he indicates: "Sterling Type H (Part No. 73 Pu.PB.) operated by hand, with a button for instantaneous stopping (Thumb brake)...Mouth sirens not to be used." In its early hearings Ionisation scandalized many with its instrumentation. Varèse creates a multi-dimensional universe in which space is defined by many differing textures and timbral combination, arranged in blocks and levels of sound rather than by such traditional means as thematic statement and development. True to its title, Ionisation magically transcends previous norms of musical continuity and progression to supplant them with new ones of its own.

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