

The School of Music
presents the 56th program of the 1989-90 season

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1990
2-26



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Music

University
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The Contemporary Group

William O. Smith

Directors

Stuart Dempster

Numerous Faculty,
Friends, and Students

Will Perform Works By

Kenneth Benschhof
Richard Felciano
Ursula Mamlok
Joseph Schwantner
William O. Smith

February 26, 1990
8:00 PM, Meany Theater

DAT # 11,597

CASS # 11,598

Program

Cass # 11,598A

Places Remembered* (1989) (23:54) KEN BENSHOOF (b. 1933)

Eye of the Hawk
The Clearwater (below the bridge)
Song Dog Hollow
Places Revisited

Alicia Briggs, flute

Theresa Benshoof, cello

*Premiere Performance

Stray Birds (1963) (13:30) URSULA MAMLOK (b. 1928)

Pamela Ryker, flute

Virginia Dziekonski, cello

Carol Sams, soprano

Cass # 11,598B

Shadows (1987) (10:55) RICHARD FELCIANO (b. 1930)

Pamela Ryker, flute
 Jennifer Wilker, violin
 Anne Marie Scotto, piano

Beverly Setzer, clarinet
 Joseph Bichsel, cello
 Dan Oie, percussion

Ciro Scotto, conductor

Intermission

Diversion for Woodwind Quintet (1986) (14:58) WILLIAM O. SMITH (b. 1926)

Energetic
Freely
Fast
Brilliant

The Soni Ventorum

Felix Skowronek, flute
 William McColl, clarinet

Laila Storch, oboe
 David Kappy, horn

Arthur Grossman, bassoon

Sparrows (1979) (18:33) JOSEPH SCHWANTNER (b. 1943)
 Texts by Issa (1763 - 1828)

The Proconart Ensemble

Wendy Wilhelmi, flute & piccolo

Bev Setzer, clarinet

Mark Kuss, piano

Pamela Vokolek, harp

Dan Oie, Mike Mercer, Todd Young, percussion

Sunny Lee Kim, David Brubaker, violin

Paul Susen, Ed Davis, viola

Joseph Bichsel, Nora Engebretsen, cello

Chorus:

Candace Weaver, Gretchen Hubbert Bjork, Patti Casey

Jennifer Sanderson, Molly Singer

Adriana Giarola, soprano

José Nilo Valle, conductor*

*In partial fulfillment of the requirements for the DMA in conducting

Program Notes

• **Places Remembered** was commissioned by John Keegan, philosopher and fly fisherman. The piece reflects Keegan's love of nature and those days when he ranges, sometimes Hawk in hand, from the Olympic Peninsula to the high ground of Montana. — *Ken Benshoof*

Kenneth Benshoof received his M.A. from San Francisco State and his B.A. from the University of Washington. His compositions include four string quartets and a large body of theater music. He is music advisor to the Seattle Repertory Theater.

• **Stray Birds**, a setting of five aphorisms by Tagore, is a chamber work for soprano, flute, and cello rather than a song cycle in the traditional sense. Here the instruments are not supplying mere accompaniment for the vocal line, but participate, often with great virtuosity, in expressing the character of the poetry as it suggested itself to me.

Structurally the work is based on a 12 tone set. For No. 1 only one form of the set is used for the vocal line. The 2nd song, in contrast, employs all 48 forms (i.e. the entire set), while the last song contains all 144 tones that make up a set. These tones are, however, ordered in such a way as to making tone A be heard often at first, then appearing less and less frequently, until in the final solo phase, the original order of the row is once again re-established, ending with the tone A. It is the rhythmic structure above all, however, which gives a certain and distinct character

to each song. In No. 1 the musical shapes operate at different time levels. Rhythmic patterns of 2s against 3s, 5s, or 7s are juxtaposed, not necessarily meeting at a common downbeat. This procedure lends a very free, sometimes rhapsodic quality to the music. In such sections as No. 3 and No. 5 a leaner and more placid sounding texture is achieved by using longer notes, varying the duration of each by adding or subtracting one beat successively. This composition was begun in August 1963 and completed on November 22, 1963. It is dedicated to the memory of President Kennedy.

— Ursula Mamlock

Ursula Mamlock began to compose as a child. Her musical studies started in her native Berlin and continued at the Mannes School of Music (now Mannes College), New York. Mrs. Mamlock received her Bachelor and Master of Music degrees from the Manhattan School of Music. Among her teachers were: V. Giannini, Roger Sessions, Ralph Shapey, George Szell, Gunther Schuller, and Stefan Wolpe. She has received grants from the American Academy & Institute of Arts and Letters, the City University Faculty Research Foundation, the Martha Baird Rockefeller Fund, and the National Endowment for the Arts. Her works have been performed by the Group for Contemporary Music, ISCM, Music in Our Time, Musician's Accord, Aviva Players, ensembles at Tanglewood, the Da Capo Chamber Players, the New Music Consort, Parnassus, North/South Consonance, Quintet of the Americas, Alaria Chamber Ensemble, and the Jubal Trio, among others. C.F. Peters Corporation, Theodore Presser, Elkan Vogel, Highgate Press, and the American Composers Edition have published her music. Her compositions have been recorded on CRI, Opus One, Grenadilla, Access Records, and Leonarda Records. Mrs. Mamlock has taught composition at New York University, the City University of New York, and has been a faculty member of the composition department of the Manhattan School of Music since 1974.

In 1987 Ursula Mamlock received the American Composers Alliance / Opus One 50th Anniversary recording award for her work, **Der Andreas Garten**, based on poems by her husband, Gerald Mamlock. The Commendation of Excellence "for long outstanding contribution to the world of concert music" was presented to her by BMI on October 5, 1987, in connection with an all-Mamlock concert at Merkin Hall. In 1988 she was recipient of a grant by the Koussevitzky Music Foundation. Most recently, in May, 1989, she received the Walter Hinericksen Award from the American Academy and Institute of Arts and Sciences.

- **Shadows** was commissioned by the National Endowment for the Arts for performances by the San Francisco Contemporary Music Players, SONOR, and the Pittsburgh New Music Ensemble. It is dedicated, with admiration, to Jean-Louis LeRoux.

Music, for me, has always been fundamentally about time and motion. The playful, fleeting quality of moving shadows responding to rapidly

moving light sources so characteristic of our century (automobile headlights, for example) represents a kinetic energy almost lyrical in its eloquence, yet vapor-like in its tendency to dissipate itself.

The idea of the shadow as something which is behind and following the source (both directly and in the opposite motion) suggests shadow in the role of resonance — a resonant tone often seems to have a sort of "halo", its bright characteristics fading first, leaving a kind of mellow, shadow-like residue. The timbral shadows of this work (instruments or combinations of low harmonic content), however, are not always so well behaved, often going their own way and only gradually "locking on" to their brighter acoustical cousins to make a single timbral Gestalt.

From this evanescent surface, two *canti firmi* slowly emerge, one in isolated pitches, the other in clusters of constant internal motion.

— Richard Felciano

Richard Felciano is Professor of Music at the University of California, Berkeley. His interest in musical acoustics led him first to electronic, then computer music, as well as to music for architectural and public spaces (indoor for Boston City Hall, outdoor for the Fort Worth Art Museum), and to music for non-Western instruments (**In Celebration to Golden Rain** for Indonesian gamelan and organ, recorded on Cambridge CRS 2560). He has received grants and awards from the French and Italian governments, the Guggenheim and Rockefeller Foundations, two Ford Foundation fellowships, and has been cited by the American Academy of Arts and Letters. In 1980 he was one of four composers commissioned to write works for the opening of Davies Symphony Hall in San Francisco. His recent works include commissions from the National Endowment for the Arts, the California Arts Council, and the City of Berlin for its 750th anniversary celebration. During the past two years he has been instrumental in establishing a Center for New Music and Audio Technologies on the Berkeley campus.

- **Diversion for Wind Quintet** was composed in 1986 for the Soni Ventorum. Although I had written pieces for the members of the Soni Ventorum in various combinations, this was my first quintet for them. As the title indicates, the pervading spirit of the piece is good humor. Reminiscences of old time jazz are frequently in evidence.

— William O. Smith

William O. Smith studied composition with Darius Milhaud and Roger Sessions and joined the faculty of the University of Washington School of Music in 1966 where he has been co-director of the Contemporary Group since that time. He has written over 100 works for various combinations of instruments and voice, and has received such awards as the Prix de Paris, Prix de Rome, and two Guggenheims. In addition to his work as a composer, he is a legendary clarinetist in his own time, both for his contributions to extended instrumental techniques as well as his jazz work with Dave Brubeck and others.

• Joseph Schwantner, American composer born in Chicago on March 22, 1943, completed the music for **Sparrows** in February, 1979, while he was teaching composition at the Eastman School of Music. The work, dedicated to the composer's wife, Janet, was first performed at the Hirshorn Museum, Smithsonian Institution, Washington D.C., by soprano Lucy Shelton and the 20th Century Consort directed by Christopher Kendall.

Sparrows is based on a selection of poems from "The Autumn Wind" by Issa (1763-1828), selected and translated by Lewis Mackenzie. Text and music work together in perfect unity during the development of the several poetic episodes which are supported by ingenious instrumental comments that sometimes depict the text, and times connect musical ideas, and in any case, create moments of allusion to life as well. Therefore, past and present and the natural evolution of life's cycle is highly explored through musical elements in this significant contemporary work.

— José Nilo Valle

Sparrows

- | | |
|--|---|
| 1. Come then, come hither;
Play your games and bide with me,
Motherless Sparrow. | 8. The night is dim.
But over the falls that ran with wine
Stands the moon. |
| 2. The plum tree blossoms;
The nightingale sings,
But I am alone. | 9. What loveliness!
Seen through a crack in the wall
The River of Heaven |
| 3. The autumn wind!
Even the mountain's shadow
Trembles before it. | 10. By night sacred music
And into the flare of torches
Float crimson leaves! |
| 4. Through this world of ours
The butterfly's existence —
Such a hastening! | 11. Radiant moon!
Tonight, must you too
Hasten thither? |
| 5. Wild Geese, hush your cry!
Wherever you go it is the same —
The floating world! | 12. And, when I die,
Be thou guardian of my tomb,
Grasshopper. |
| 6. A note from the bell —
A cry from the waterfowl —
And the night darkens! | 13. Cry not, insects,
For that is a way
We all must go — |
| 7. Heedless that the tolling bell
Marks our own closing day —
We take this evening cool. | 14. A glimpse of the Moon —
A note from the Nightingale —
And the night's over! |
| 15. Greet the new sky
With consonance of harmonies —
Right to the Sparrows! | |

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For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefiting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Many of our faculty are regularly invited around the world to present clinics and give performances. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

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Upcoming Concerts

- University Jazz Combos;** February 27, 8:00 PM, Brechemin Auditorium
- Madrigal Singers and Collegium Musicum,** February 27, 8:00 PM, Meany Theater
- Baroque Chamber Ensemble and Collegium Musicum;** March 1, 8:00 PM, Brechemin Auditorium
- Fortepiano Recital; A Musical Poetical Club Concert;** March 4, 8:00 PM, Brechemin Auditorium
- Percussion Ensemble;** March 5, 8:00 PM, Meany Studio Theater
- University Wind Ensemble and Symphonic Band;** March 6, 8:00 PM, Meany Theater
- New Music by Young Composers;** March 7, 8:00 PM, Brechemin Auditorium
- Keyboard Debut Series;** March 8, 8:00 PM, Brechemin Auditorium
- University Symphony and Combined Choruses;** March 9, 8:00 PM, Meany Theater
- Concert Band Festival;** March 10, 8:00 PM, Meany Theater
- ~~**Opera Scenes Workshop;** March 12, 8:00 PM, Meany Studio Theater cancelled~~
- Studio Jazz Ensemble;** March 13, 8:00 PM, Meany Theater
- Jean-Paul Sevilla, Pianist;** April 2, 8:00 PM, Brechemin Auditorium
- Steven Staryk, violin and Eric Shumsky, viola;** April 3, 8:00 PM, Meany Theater
- Brechemin Scholarship Winners Recital;** April 9, 8:00 PM, Meany Theater