

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, November 22, 1978

Studio Theater, 8:00 PM

Tape No. 1-9168

PROGRAM

JAN VAN VLIJMAN 12:14
(b. 1935)

Dialogue for Clarinet and Piano (1966)

CH 12-10-78.

Julie Oster, *clarinet*
Robert Nell, *piano*

ANTON WEBERN 6:43
(1883-1945)

Rondo for String Quartet (1906)

CH 12-10-78.

Stanley Ritchie, *violin*
~~Irwin Eisenberg, *violin*~~
Alan Iglitzin, *viola*
Carter Enyeart, *cello*

WEBERN

4:26

Five Canons for Soprano and Two Clarinets,
Op. 16 (1924)

Carol Sams, *soprano*
William O. Smith, *clarinet*
David Jones, *bass clarinet*

LEON KIRCHNER
(b. 1914)

19:57

Sonata Concertante for Violin and Piano
(in two movements without pause) (1955)

Kelly Ferris, *violin*, David Rostkoski, *piano*
INTERMISSION

Tape No. 2-9169

GEORGE CRUMB 36:11
(b. 1929)

Music for a Summer Evening (Makrokosmos III)
for Two Amplified Pianos and Percussion (1974)
Nocturnal sounds (The Awakening)
Wanderer-Fantasy
The Advent
Myth
Music of the Starry Night

Robert Nell, Phillip Farris, *piano*
Paul Hanson, David Williams, *percussion*

TOSHIRO MAYAZUMI
(1929)

2:40

Metamusic for Piano, Violin, Saxophone, and
Conductor (1964)

Robert Nell, *piano*
Dan Davis, *violin*
David Jones, *saxophone*
Keith Johnston, *conductor*

No. 120
Tom

"Commissioned by the Municipal Council of Amsterdam, I composed Dialogue for Clarinet and Piano in 1966. It is a simple work with two layers, one for the piano and one for the clarinet. In both layers there are certain musical points of contact, meeting in the middle of the work, as a kind of dialogue between the two instruments. The piano begins and the clarinet joins afterwards (dialogue) to end alone with a rather extensive solo."

WEBERN _ Rondo

The Rondo for string quartet belongs to a group of works written in that idiom by Webern during his years of study under Arnold Schoenberg. The high degree of chromaticism characterizing the work, written about 1906, close to the threshold of "atonality."

WEBERN (Five Canons)

Christus factus est pro nobis obediens usque ad mortem.
mortem autem crucis
Propter quod et Deus exaltavit illum:
et dedit illi nomen,
quod est super omne nomen.

Christ for us became obedient unto death,
even the death of the cross
Wherefore God also hath highly exalted Him
and given Him a name
which is above every other name.

II

(from "The Youth's Magic Horn")

Dorme Jesu, mater ridet,
quae tam dulcem somnum videt
dormi Jesu blandule
Si non dormis, mater plorat,
inter fila cantans orat:
blande veni somnule.

Sleep, my Jesus; mother smiles when
She can see you sweetly sleeping.
Sleep, my Jesus, tenderly.
When you don't sleep, mother weeps and
Plucks the strings and sings a prayer
Calling tender sleep to you.

III

Crux fidelis, inter omnes
arbor una nobilis:
nulla silva talem profert,
fronde, flore, germine
Dulce lignum dulces clavos,
dulce pondus sustinet

Faithful cross above all others,
one and only noble tree,
none in foliage, none in blossom,
none in fruit thy peer may be.
Sweetest wood and sweetest iron,
sweetest weight is hung on thee

IV

Asperges me, Domine,
hyssopo, et mundabor:
lavabis me,
et super nivem dealbabor.
Miserere mei, Deus,
secundum magnam
misericordiam tuam.

Thou shalt sprinkle me, O Lord,
with hyssop, and I shall become clean;
Thou shalt wash me,
and I shall be made whiter than snow.
Have mercy on me, O Lord,
in Thy great
loving-kindness.

V

Crucem tuam adoramus, Domine:
et sanctam resurrectionem
tuam laudamus, et glorificamus:
ecce enim propter lignum
venit gaudium in universo mundo.

We worship Thy cross, O Lord;
we praise Thy holy resurrection
and glorify it:
for behold, by virtue of the tree,
joy has come to the whole world.

"I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new aesthetic engineers of music, were to greet the creative act, what wonderful, aesthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad--worship and make a fetish of complexity, or with puerile grace grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

CRUMB

I feel that Summer Evening projects a clearly articulated large expressive curve over its approximately 40-minute duration. The first, third, and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which might be interpreted as a kind of "cosmic drama"). On the other hand, the wistfully evocative "Wanderer-Fantasy" (mostly for the two pianos alone) and the somewhat atavistic "Myth" (for percussion instruments) were conceived of as dream-like pieces functioning as intermezzos within the overall sequence of movements"

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching out process, and which, I believe, find their symbolic resonance in the sounds of Summer Evening. "Nocturnal Sounds" is inscribed with an excerpt from Quasimodo: "Odo risonanze effimere, oblio di piena notte nell'acqua stellata" ("I hear ephemeral echoes, oblivion of full night in the starred water"); "the Advent" is associated with a passage from Pascal: "Le silence eternal des espaces infinis m'effraie" ("The eternal silence of infinite space terrifies me"); and the last movement, "Music of the Starry Night," cites these transcendently beautiful images of Rilke: "Und in den Nachten fallt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Handen halt" ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands.")

"As in several of my other works, the musical fabric of Summer Evening results largely from the elaboration of tiny cells into a sort of mosaic design. This time-hallowed technique seems to function in much new music, Irrespective of style, as a primary structural modus. In its overall style, Summer Evening might be described as either more or less atonal or more or less tonal. The more overtly tonal passages can be defined in terms of the basic polarity F#-D# minor (or, enharmonically, Gb-Eb minor). This (most traditional) polarity is twice stated in "The Advent" in the opening crescendo passages ("majestic, like a larger rhythm of nature"), and the concluding "Hymn for the Nativity of the Star-Child." It is stated once again in "Music of the Starry Night," with the quotation of passages from Bach's D# minor fugue (Well-tempered Clavier, Book II) and a concluding "Song of Reconciliation" in Gb (overlaid by an intermittently resounding "Fivefold Galactic Bells" in F#). One other structural device which the astute listener may perceive is the isorhythmic construction of "Myth," which consists of simultaneously performed taleas of 13, 7, and 11 bars.

MAYUZUMI

Those who danced were thought to be quite insane by those who couldn't hear the music.

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