

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The Contemporary Group

William O. Smith and Robert Suderburg, *Directors*

Wednesday, February 14, 1973

Room 210, Kane Hall, 8:00 P.M.

PROGRAM

Reel No. 1 - 6872_q

IN VERRALL *8:54* SONATA for Oboe and Piano (1958) *CH 2-25-73.*
(b. 1908) *9:05* *Allegretto*
Andante cantabile e doloroso
Moderato ma vivace

Laila Storch, *Oboe*

John Verrall, *Piano*

JAMES BEALE *25:08* TRIO (1947) *RH 3-1-73.*
(b. 1924) *26:00* *Adagio-Allegro*
Allegro
Lento

Irwin Eisenberg, *Violin*

Charles Brennand, *Cello*

Jane Beale, *Piano*

JOHN VERRALL *10:52* SONATA For Flute and Piano* (1972) *CH 2-25-73*
11:00 *Slow, serious*
Moderately fast, rhythmically
Very slowly, almost motionless
Fast

Felix Skowronek, *Flute*

John Verrall, *Piano*

Reel No. 2 - 6873_n

INTERMISSION

JOSEPH GOODMAN QUINTET for Wind Instruments (1954) *Not for KUOW*
(b. 1918) *25:20* *Moderato*
Allegretto gioviale
Tema con variazioni--molto adagio

THE SONI VENTORUM WIND QUINTET

Felix Skowronek, *Flute*

Laila Storch, *Oboe*

William McColl, *Clarinet*

Christopher Leuba, *Horn*

Arthur Grossman, *Bassoon*

MEL POWELL 6:21
(b. 1923) 6:00

FILAGREE SETTING for string quartet

THE PHILADELPHIA STRING QUARTET

Veda Reynolds, *Violin*
Irwin Eisenberg, *Violin*

Alan Iglitzin, *Viola*
Charles Brennand, *Cello*

EDGAR VARESE
(1885-1965) 4:30

IONIZATION for percussion ensemble (1931)

Percussionists

Peter Molner
David Avshalomov
Peter Bruck
Robert Eberle
Scott Thomas
Steven Van Meter
Casey Wamble

Thomas Collier
Greg Haldeman
Philip Carlsen
Phillip Hanson
Phillip Stewart
Steven Boyd

David Shrader, *Director*

* Premiere

JAMES BEALE: TRIO

The Beale Trio, Opus 5, was completed in 1947. The first two movements were given a premiere performance (before the third movement was completed) at the Juilliard School in New York in the spring of 1947. Upon completion of the third movement, it was awarded the Woods-Chandler Prize in composition by Yale University the same year. The first complete performance was given the following year at the Second Festival of Contemporary Music at the University of Louisville. Jane Beale was the pianist in both these premiere performances.

Since that time, the Trio has been performed numerous times on the West Coast, particularly Seattle, by various performing groups, the most recent being at the concert of the New Cornish Trio in December, 1971, with Martin Friedmann, violin, Raymond Davis, cello, and Joseph Levine, piano. The work is in three movements, the first an adagio-allegro mixture, the second a scherzo with trio, and the third a slow movement.

JOSEPH GOODMAN: Quintet for Wind Instruments

Joseph Goodman, a native New Yorker, studied composition with Paul Hindemith, Walter Piston, and Gian Francesco Malipiero. He is a faculty member of both Union Theological Seminary and Queens College in New York. His compositions include numerous anthems and motets for chorus, organ works, and various chamber works. Many have been performed in Europe, South America, and the United States.

The Quintet for Wind Instruments was completed in 1954. It is a formidable work of challenging proportions, and received its first performance in 1962 at Queens College on the occasion of the 25th anniversary of the school's founding. Soni Ventorum was the performing ensemble, subsequently recording the work as well.

Each of the three movements of the Quintet is based on a tonal center; however, tonality as such is used only in a broad sense. The relationship of the tonal centers, when taken as a motive (B-C-B^b) provides a unifying element throughout the entire work, appearing in one form or another in every movement. The first is constructed in sonata form with implications of traditional key relationships, while the other two involve rhythmic considerations of differing character. The second movement's 8/8 basic meter is grouped in 3-3-2 and 3-2-3 patterns, while the theme and variation of the last movement are based on a concept of shrinking measure lengths, 5-4-3-2-1. As the variations unfold, and as the accompanying note values become shorter, the result produced is an effect of sustained melody and rhythm fused into an almost continuous shifting line.

EDGAR VARESE: Ionization

"Ionization", the wonderful, terrifying new composition by Edgar Varèse which was performed for the first time at the third Pan-American concert in New York under the leadership of Nicholas Slonimsky, appears to have been not at all fantastically named by its author. By reason of their excessive hardness, excessive indeterminacy and other points of dissemblance from the more humanly vibrating sonorities of string and wind instruments, the tones of the forty-one percussion and friction pieces for which it is cast—triangles, Chinese blocks, rattles, snare-drums, cymbals, lion-roars, gongs, tom-toms, bells, piano tone-clusters and the rest—in themselves do suggest the life of the inanimate universe. The illusion, if illusion it be, of an analogy between the music and events or processes in the physio-chemical fields, is reinforced by the volumes of the extremely simplified, skeletalized form, which, explosive, curiously timed and curiously responsive to one another, further suggest incandescent manifestations of material entities in space. And the terrific conciseness of the style, telegraphically succinct in the themes, rapid in the developments,

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overleaping connective steps, nervously alive with dialectically generated new ideas; and the acute high timbres, the abrupt detonations and tremendous volumes of sound which figure almost incessantly, quite specifically evoke the picture of some intensely dynamic process of the sort imperceptible to the senses, but not to the penetrating organs of science: say, the famous one by which gas is transformed into a conductor of electricity; with its separation of neutral molecules into ions by the impact of the swiftly mobilized ions originally present in the gas subjected to the electro-static field; and its mobilization and generation of further ions by the newly formed particles.

But the strange and daring new composition by our mystic of brute and mechanical sounds is not dependent for effect upon the imaginative associations roused by the title he has given it. Like the designations of other of Varèse's pieces borrowed from the vocabularies of science, "Hyperprism," "Integrals," the name "Ionization" is an appendage, in all probability an afterthought; attributable to the circumstance that, educated for engineering, the composer possesses some familiarity with the perspectives of science, and perceives the relationships between his conceptions and those of the technicians. The new work is a complete if singular piece of music: as complete a one as any of the best of its prodigious elder brethern, Varèse's compositions for mixed orchestra; and *their* solidity, let it be here affirmed, is by no means apparent only to members of what will vulgarly be called Varèse's clique. It is perfectly visible to as independent a musician as Leopold Stokowski, author of the significant remark that Varèse with Schönberg constitutes the actual forefront of the musical advance.