

its 65th program of the 1988-89 season:

C67  
1989  
3-6

# THE CONTEMPORARY GROUP

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

March 6, 1989  
8:00 PM, Meany Theater

School

of

Music

University

of

Washington

DAT # 11,420  
Cass # 11,421

PROGRAM

EDGAR VARESE  
(1883-1965)

OCTANDRE (1924, revised 1980 by Chou Wen-Chung) 8:15

- I. *Assez lent; Lourd et Sauvage*
- II. *Très vif et nerveux*
- III. *Grave; Animé et jubilatoire*

Terri Wacker, *flute*; Allison Grauman, *oboe*; Kim Fay, *clarinet*;  
Chris Harshman, *bassoon*; Holly Tuttle, *horn*;  
Kevin McLaughlin, *trumpet*; Andrew Hillaker, *trombone*,  
Gene Warnick, *contra-bass*  
Anthony Spain, *conductor*

ODALINE DE LA  
MARTINEZ (b. 1949)

ASONANCIAS for Solo Violin 9:04

- I. *Con Bravura*
- II. *Ossessivo e ritmico*
- III. *Tenerosamente*

Paul Susen, *violin*

WILLIAM O. SMITH  
(b. 1926)

ONE for Six Instruments and Chorus (1975) 10:55

- I. *Moderate*
- II. *Rhythmic*
- III. *Slow*
- IV. *Fast*
- V. *Moderato*

THE UNIVERSITY OF WASHINGTON MADRIGAL SINGERS  
*with*

Tad Margelli, *oboe*; Christopher Magnuson, *clarinet*;  
Sandi Greene, *horn*; Jay Bulen, *trombone*, Paul Elliot, *violin*;  
Joseph Bichsel, *'cello*  
Joan Conlon, *conductor*

Cass side A  
Cass side B

INTERMISSION

TORU TAKEMITSU  
(b. 1930)

RAIN COMING for Chamber  
Orchestra (1982)

Pam Ryker, *flute and alto flute*; Tad Margelli, *oboe*;  
Bev Setzer, *clarinet*, Krista Lake, *bassoon*; Steve Schwartz, *horn*;  
Ron Cole, *trumpet*; Andrew Hillaker, *trombone*;  
Mark Postlewaite, *percussion*; Anna-Marie Scotto, *piano and celeste*;  
Jenny Hillaker and Paul Elliott, *violins*; Ed Davis, *viola*;  
Joseph Bichsel, *'cello*, Tod Gowers, *bass*

Ciro Scotto, *conductor*

GYORGY LIGETI  
(b. 1923)

CHAMBER CONCERTO for 18:37  
13 Instrumentalists (1969-70)

I. *Corrente*  
II. *Calmo sostenuto*  
III. *Movimento preciso e meccanico*  
IV. *Presto*

Kathleen Woodard, *flute*; Tad Margelli, *oboe, English horn, oboe  
d'amore*; Marko Velikonja, *clarinet*; Bev Setzer, *clarinet and bass  
clarinet*; Sandi Greene, *horn*; Jim Lebens, *trombone*; Yuka Sasaki, *piano  
and celeste*; Matt Goodrich, *harpsichord*; Michele Davis and Midge  
Thomas, *violins*; Ed Davis, *viola*; Bret Smith, *'cello*

Kris Falk, *conductor*

THE MADRIGAL SINGERS

Joan Catoni Conlon, *Director*

Kathleen Anderson  
Laura Ash  
Robert Bavis  
Cynthia Beitman  
Diane Cornell  
Thomas Cox  
Peter Drury  
Mark Grote  
Catherine Guilhemotonia  
Susan Hamp  
Elizabeth Hasse

Robert Holcomb  
Gretchen Hubbert  
Ellen Kaisse  
Suzanne Moles  
Jeffrey Petryk  
Philip Raether  
Tedfor Rosenberger  
Gregory Stone  
Robert Tangney  
Dianne Vars

*Octandre* is for four woodwinds, three brasses, and string bass. Varèse said, "The title is obvious: octandre, ocatandrious in English, means having eight stamens." An elegant, poetic masterpiece on the individual and collective timbral and registral characteristics of eight instruments, it consists of three movements, played without interruption.

*Asonancias* was commissioned by Sophie Langdon with funds from Eastern Arts Association. Composer, pianist, broadcaster and lecturer, Odaline de la Martinez, a colorful and forthright communicator, has achieved recognition as one of Britain's most dynamic and gifted musicians. Ms. Martinez is founder and director of "Lontano," a unique ensemble of virtuoso musicians specializing in 20th century music. Born in Cuba in 1949, Martinez became resident of the USA in 1961 and went to Britain on a Marshall Scholarship in 1972 to study piano and composition at the Royal Academy of Music. She followed this with doctoral studies in computer music at Surrey University, and is the recipient of numerous awards including a Guggenheim Fellowship and National Endowment of the Arts Fellowship.

At the time that I composed *One*, I was fascinated by our one dollar bill and wanted to set it to music. This common American object is remarkable for its symbolism and mystery. I was particularly struck by the fact that there were many Latin words and Roman numerals on the bill, and that these would be nice to sing. In playing with the words, I couldn't help interpreting the note of "This note is legal" as a musical note, and speculating on the relationship of the secretary and the treasurer.

The words I used and the movements in which they appear are as follows: from the George Washington side of the bill: "This note is legal tender" (III); "Public and Private" (II); "Federal Reserve Note" (II); "Treasurer of the United States" (II) (At that time, Dorothy Andrews Kabia); the serial number "L78512043" (II and IV); "Secretary of the Treasury, John B. Connally" (II); "San Francisco, California" and "Washington, D.C." (II). From the other side of the bill I chose: "Annuit Coeptis" (I); "MCCCLXXVI" (II); "Novus Ordo Seclorum" (V); "The Great Seal of the United States" (II); "In God We Trust" (II); and "E Pluribus Unum" (IV).

If you don't have a dollar bill in your pocket, use the one provided. If you do, you could share with your neighbor.

*William O. Smith*

In 1948, Takemitsu became a private pupil of Kiyose, with whom he studied intermittently for a few years. Otherwise he is self-taught, which may partly explain the originality of his approach and style. From the first he was ready to experiment with newly developed

means and methods, including unusual combinations, unconventional performing techniques, musique concrète and other kinds of tape music, free improvisation, graphic notation, aleatory music, and the incorporation of visual elements. Takemitsu provides the following information:

*"Rain Coming* was commissioned by the London Sinfonietta with funds provided by the Calouste Gulbekian Foundation and dedicated to the London Sinfonietta.

*"Rain Coming* is one of a series of works by the composer inspired by the common theme of rain. The complete collection, entitled "Waterscape," includes other works, such as *Garden Rain*, scored for brass ensemble (1974), *Rain Tree*, composed for vibraphone and two marimbas (1981), and *Rain Spell*, for flute, clarinet, harp, piano and vibraphone (1982)."

It was the composer's intention to create a series of works, which like their subject, pass through various metamorphoses, culminating in a sea of tonality. *Rain Coming* is a variation of colors on the simple figure played mainly on the alto flute which appears at the beginning of the piece.

Mr. Ligeti states the following about the *Chamber Concerto*: The title "*Concerto*" indicates that all thirteen instrumental parts are written for virtuosi of equal ability, and there is therefore no division into "soli" and "tutti" as in the traditional concerto. Instead, different groups of soloists alternate, though the polyphonic texture is always very clear.

*Notes by Stuart Dempster, unless otherwise indicated.*

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UPCOMING CONCERTS:

- March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
- March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
- March 9, Young Composers, 8:00 PM, Meany Studio Theater
- March 10, University Symphony & Combined Choruses, 8:00 PM, Meany Theater
- March 11, Concert Band Festival, 8:00 PM, Meany Theater
- March 13 & 14, Opera Workshop, 8:00 PM, Meany Studio Theater
- March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
- April 4, University Harp Ensemble, 8:00 PM, Meany Theater
- April 11, University Masters Series: Bisi Adeleke, Music of Nigeria, and Topeng Dance of Indonesia, 8:00 PM, Meany Theater
- April 14, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, HUB Auditorium
- April 14, Percussion Festival, 8:00 PM, Brechemin Auditorium
- April 15, Percussion Festival, 9:00 AM - 10:00 PM, Meany Studio Theater
- April 16, Collegium Musicum, 8:00 PM, Brechemin Auditorium
- April 19, University Symphony, 8:00 PM, Meany Theater
- April 25, University Wind Ensemble and Symphonic Band, 8:00 PM, Meany Theater
- May 3, Emilie Berendsen, *soprano*, 8:00 PM, Brechemin Auditorium
- May 11-14, UW Opera: THE MIKADO, 8:00 PM Thursday-Saturday, 3:00 PM Sunday
- May 16, The University Masters Series: Patricia Michaelian, *piano*, 8:00 PM, Meany Theater
- May 17, The Contemporary Group, 8:00 PM, Meany Theater
- May 18, University Percussion Ensemble, 8:00 PM, Meany Studio Theater
- May 19 and 20, Collegium Musicum, 8:00 PM, Brechemin Auditorium
- May 22, University Singers, 8:00 PM, Meany Theater