

DAT# 11,862

Program

CASS # 11,863

DAT  
ID 2

Night Set (Chamber Music III) (15:08) ROBERT SUDERBURG  
for trombone and piano\* (1972) (b. 1936)

*cry, man  
Its been a long, long time  
brother Devil*

Stuart Dempster, trombone  
Robert Suderburg, piano

\*commissioned by and written for Stuart Dempster

ID 3

To a Traveler for Violin, Clarinet, and Piano (1972) (11:11) ANDREW IMBRIE  
In memory of Norman Fromm (b. 1921)

Jonathan Graber, violin  
William O. Smith, clarinet  
Lisa Bergman, piano

ID 4

Madrigals Book III (8:40) GEORGE CRUMB (b. 1932)  
for Singer, Harp, and Percussion\* (1969)  
(from poems by Federico Garcia Lorca)

- I. *La nocha canta desnuda sobre los puentes de marzo*  
(Night sings naked above the bridges of March)
- II. *Quiero dormir el sueño de las manzanas*  
(I want to sleep the sleep of apples)
- III. *Nana, niño, nana del caballo grande que no quiso el agua*  
(Lullaby, child, lullaby of the proud horse who would not drink water)

Elizabeth Suderburg, singer  
Pamela Vokolek, harp  
Dan Oie, percussion

\*written for Elizabeth Suderburg

Intermission

CASS SIDE A  
SIDE B

ID 5 - S. Dempster - Announcements

ID 6

Concerto for Wind Quintet (1958) (15:18) WILLIAM BERGSMA (b. 1921)

*Allegro  
Andante  
Allegro assai*

angular lines briefly separated by quasi-chorale quotes moving through the course of the first movement. The Andante second movement opens and closes with sections of quietly intense melody flanking a restless middle ground. The finale, with the decided flavor of a tarantella, propels the movement and the quintet to an energetic conclusion.

— Felix Skowronek

The 7 Haiku were written for David Keberle in the winter of 1987 and completed on December 14, 1987. Like Haiku poetry, each piece is brief, explores one main idea, and in some cases transfers the 5-7-5 syllable pattern into pitch patterns. The clarinetist is asked to play with the end of the clarinet positioned inside a piano with the sustaining pedal blocked so as to make the freely oscillating strings resonate.

The first movement explores chordal sonorities sustained by the piano, the second investigates the beats produced by the piano when echoing glissandos. Movement three uses staccato notes and flutter-tongued notes. Employing a dry reed on just the upper half of the clarinet in movement four produces ultra high notes alternating with sonorities which are a combination of humming and playing. The lower half of the clarinet fitted with a mouthpiece is used in movement five. The left hand is used for muted effects. In movement six a line is played on the upper half of the clarinet over a drone played simultaneously on the lower half. Movement seven uses only the mouthpiece in the bell of the clarinet.

— William O. Smith

Breath and Circuses was commissioned to close the gala program which highlights the 25th anniversary celebration of the first concert of The Contemporary Group, University of Washington. One of the most distinguished groups of professional musicians devoted to the performance of new music, the Contemporary Group has achieved one of the longest running and continuous series of performances of new music since World War II.

The work is written for singer Elizabeth Suderburg, one of the Group's original members, and for trombonist and composer Stuart Dempster, member of the group since 1968 and the Group's current co-director. Designed as an entertainment from and for the specific "world" of new music performance and performers, the work is also a homage to composers and performers of the past, as follows:

1. *Ringmaster's Fanfare and Parade* bows to Monteverdi and the Prologue to his opera, *Orfeo*, as well as to R. Strauss and his *Till Eulenspiegel*.
2. *Clown's Scherzo* pays homage to Verdi and his *Falstaff* as well as to the second Viennese School.
3. *Daring Performer's Waltz* uses the waltz "Alice Blue Gown" as a departure point for "traditional" virtuosity in the manner of Arthur Pryor, Mary Garden, and Edward Steuerman.
4. *Clown's Adagio* commemorates works of Debussy and Mahler.
5. *Breath and Circuses Depart* mixes a traditional "folk" song with a well-known jazz standard by Stept and, perhaps unavoidably, the Circus March.

*Breath and Circuses* is dedicated to the members of the Contemporary Group, University of Washington; past, present, and future, with special thoughts for Bill Bergsma, Bill Smith, Stu Dempster, and Elizabeth Suderburg.

— Robert Suderburg

Francisco. It was commissioned and first performed in 1972 by the San Francisco Chamber Music Society. It also appeared in a concert by the Fromm Players at Tanglewood during the summer of 1972.

From a very quiet, transparently scored introduction, two chief melodic ideas soon emerge: the first for clarinet, the second, a little faster, for violin. The general rise in energy and pace is carried further by the passage which follows and moves to a rapid climax through the use of quickly moving figurations. The texture suddenly dissolves, and the initial quiet motion is resumed. The faster tempo and agitated figuration soon re-assert themselves, and they lead to an extended development. This culminates in an impassioned melody for the violin, followed by a kind of brief cadenza for all three instruments at a still faster tempo. The effect of this is to consume most of the remaining energy, allowing for a final return to the peaceful character of the introduction, which is now combined with the reminiscent strains of the clarinet playing an expanded version of its original melody.

The violin's silence following soon after its final solo was intended to symbolize our sense of the absence of our friend. The text of the poem follows.

Last year when I accompanied you  
As far as the Yang Chou Gate,  
The snow was flying, like white willow cotton.  
This year, Spring has come again,  
And the willow cotton is like snow.  
But you have not come back.  
Alone before the open window,  
I raise my wine cup to the shining moon.  
The wind, moist with evening dew,  
Blows the gauze curtains.  
Maybe Chang-O, the moon goddess,  
Will pity the single swallow  
And join us together with the cord of light  
That reaches beneath the painted eaves of your home.

— Andrew Imbrie

Written for Elizabeth Suderburg, premiered in Seattle by the Contemporary Group on March 6, 1970, the third book of Crumb's **Madrigals** has become one of his most widely performed and recognized works. Elizabeth Suderburg, Felix Skowronek, David Shrader, Pamela Vokolek, and Ring Warner performed the premiere and recorded all four books of the **Crumb Madrigals for Vox-Turnabout** in 1972, the subsequent release receiving a Grammy nomination in 1973.

— Robert Suderburg

William Bergsma's **Concerto for Wind Quintet** dates from 1958 and owes its inception to a commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The work was written for the New York Woodwind Quintet, said ensemble presenting its first performances, including the Library of Congress premiere. The **Concerto for Wind Quintet** was published two years later, subsequently recorded, and soon counted among the major American contributions to the repertoire. The overall active character of the quintet is immediately established by an agitated syncopated announcement with lively

### The Soni Ventorum

Felix Skowronek, flute      Alex Klein, oboe  
William McColl, clarinet      David Kappy, horn  
Arthur Grossman, bassoon

### 107 7 Haiku for Solo Clarinet and Piano (1987) ..... WILLIAM O. SMITH (b. 1926)

*Slowly unfolding* (7:00)  
*Keening*  
*Bright*  
*Mysterious*  
*Bold*  
*Singing*  
*Aggressive*

William O. Smith, clarinet

### 108 Breath and Circuses (Chamber Music IX) (16:11) ..... ROBERT SUDERBURG an entertainment for Voice, Trombone, and Piano\* (1991)

*Ringmaster's fanfare and parade*  
*Clown's scherzo*  
*Daring Performers Waltz*  
*Clown's adagio*  
*Breath and Circuses Depart*

Elizabeth Suderburg, singer  
Stuart Dempster, trombone  
Robert Suderburg, piano

\*commissioned by the Contemporary Group  
for its 25th Anniversary Concert

### Special Guests

Singer **Elizabeth Suderburg**, currently Artist-in-Residence in voice and soloist for the Group for Twentieth Century Music at Williams College, was an original member and soloist for the Contemporary Group, University of Washington from 1966 through 1974. She was soloist for the Philadelphia Composer's Forum, the Group for New Music at Portland State, University of Michigan, Illinois State, Stanford, etc. Performance as soloist with chamber groups and orchestras throughout United States and Europe. Premieres of works written for her by Albert, Crumb, McKay, Rochberg, Wm. O. Smith, etc. Judge for Metropolitan and San Francisco Opera Regional Auditions. Recordings of works of Bartok, Britten, Crumb, Carpenter, Falla, Griffes, Kodaly, etc.; on Vox-Turnabout, Delfon, and U.W. Press.

Composer, conductor, pianist **Robert Suderburg**, currently Composer-in-Residence and Chair of Music at Williams College, was co-director of the Contemporary Group from 1966 through 1974. He taught and conducted at Bryn Mawr, Philadelphia Musical Academy. He

was Chancellor of North Carolina School of the Arts 1974-84 and President of Cornish Institute in Seattle 1984-85. NEA Composers' Panel, Recipient of BMI Award, several ASCAP awards, two Guggenheim Fellowships, two NEA Fellowships, the U.S.I.A. Award, etc. Guest composer: Tanglewood Festival of Contemporary Music, 1976; CalArts, 1985; Yale, 1986; University of Mexico, 1988; University of North Texas, 1988; Florida State University, 1985 and 1990; USC, 1990. Over 20 compositions published by Theodore Presser and six recorded on Turnabout, Columbia and Delfon.

#### CONTEMPORARY GROUP PERFORMERS 1966-1967

##### Students:

FRED ALBRIGHT, horn	MONGPIL KIM, flute
MICHAEL BARHAM, bassoon	TERRY KINCAID, trumpet
DAVID CAMPBELL, viola*	BETSY OCKWELL, flute
JOHN CHEETHAM, trombone	FREDERICK OCKWELL, contrabass
ELIZABETH CORONATA, flute	GEORGE ORAM, trumpet*
MICHAEL DAVENPORT, clarinet, personnel manager •	MICHAEL PAUL, vibraphone
JOHN DE JARNATT, oboe*	GERRY PRITCHARD, flute
ALAN DORSEY, trombone*	HARRISON RYKER, violin*
FRED EASTER, horn	JENNIFER SAYRE, harp
GARY ECHOLS, bassoon*	DOROTHY METZLER SHAPIRO, violin
MARK EUBANKS, bassoon	EGIL SMEDVIG, clarinet
DONALD FOSTER, piano	LAURIE TUTTLE DAVENPORT, 'cello*
RICHARD FREDRICKSON, contrabass	KAREN VINCENT, violin
JOHN GABORIT, vibraphone	CYNTHIA WAGNER, horn
CHARLES KEAGLE, clarinet, saxophone•	RUSSELL WAITE, bass clarinet

\*Played in subsequent year(s) as a Contemporary Group Research Associate.

•Played in subsequent year(s) in the Contemporary Group with support through scholarships other than as a Contemporary Group Research Associate.

##### Faculty Members:

RANDOLPH BAUNTON, percussion	DONALD MCGINNES, viola
JAMES BEALE, piano	LYNN PALMER, harp
KENNETH BENSHOOF, piano	KATHRYN RAMM, percussion
CHARLES BRENNAND, 'cello, Philadelphia String Quartet	VEDA REYNOLDS, violin, Philadelphia String Quartet
IRWIN EISENBERG, violin, Philadelphia String Quartet	WILLIAM O. SMITH, clarinet, Director
ALASTAIR HOOD, piano	ELIZABETH SUDERBURG, singer
ALAN IGLITZEN, viola, Philadelphia String Quartet	ROBERT SUDERBURG, piano, Associate Director

#### CONTEMPORARY GROUP RESEARCH ASSOCIATES

1967-1972

SHARYN ALLSOPP, violin 1970-71	MARTIN FRIEDMAN, violin 1968-69
KEITH BAGGERLY, trumpet 1968-70	ANN FERGUSON, oboe 1968-69
THERESA BENSHOOF, 'cello 1970-72	BERN HERBOLSHEIMER, piano 1970-72
AMY BONHAM, bassoon 1971-72	E. HARVEY JEWELL, oboe 1969-1972
DAVID CAMPBELL, viola 1967-68*	KATHY JONES, clarinet 1970-72
JEFF COHAN, flute 1968-71	CAROL KAPEK, viola 1970-72
JEFF COLE, trumpet 1970-72	PAUL MCNUTT, horn 1970-71
TOM COLLIER, percussion 1967-71	GEORGE ORAM, trumpet 1968-69*
AMY CRANDALL, bassoon 1968-71	HARRISON RYKER, violin 1967-68*
JOHN DE JARNATT, oboe 1967-68*	DEBRA SHORROCK, flute 1971-72
ALAN DORSEY, trombone 1967-70*	LAURIE TUTTLE, 'cello 1967-69*
BEN EBY, horn 1967-68	JAMES WEAVER, horn 1968-70
GARY ECHOLS, bassoon 1967-68*	SHARON WOOD, violin 1970-72

\*Played in the first (1966-67) season of the Contemporary Group before the Research Associateships were instituted.

##### Contemporary Group Advisory Committee:

Kris Falk, John Rahn, Ciro Scotto, Felix Skowronek, Diane Thome

#### Program Notes

**Night Set**, commissioned by Stuart Dempster, and premiered by Dempster and the composer in Minneapolis in March of 1972, is dedicated to the composer's jazz-trombonist father with the following note:

"Being the son of a jazz and club trombonist, one recalls a childhood filled with the coming and going of all types of musicians at all varieties of hour. Most of all, however, it guaranteed that the instrument itself and the way R. A. Suderburg played it would produce sound and sight images never to be forgotten. Thus, when commissioned by Stuart Dempster for a **Night Set** for trombone, the musical occasion was offered to let out those hot-licks and sliding-styles which were the jazz trombonist's stock in trade during the thirties and forties as he wandered from indoor dance hall to outdoor bandstand and from club date to stage show. Hopefully, nurtured by Dempster's unique performance-art, these styles and scenes can live again in **Night Set**, fusing memory with bit-of-the devil and sweetness with satire. Thus the work is dedicated to my father who—along with Stuart Dempster—should take a bow, at least for those portions of the work which may please or amuse."

A unique amalgam of the worlds of jazz and avant-garde trombonist, Suderburg's **Night Set** (Chamber Music III) has become a repertory work for the trombone. It is published by Theodore Presser Co., recorded on CD by Dempster and Suderburg (Delfon Recording Society), and widely performed (Tanglewood, International Trombone Conference, Grove Festival, etc.).

— Robert Suderburg

**To a Traveler** takes its title from Rexroth's translation of a poem by Su Tung P'O and is dedicated to the memory of Norman Fromm, a personal friend and a patron of music in San