

1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

March 10, Guest Artist Recital: Maia String Quartet. 8 PM, Brechemin Auditorium.

March 10, Wind Ensemble & Symphonic Band. 8 PM, Meany Theater.

March 12, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

March 13, University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 17, Opera Workshop. 8 PM, Meany Studio Theater. **REINSTATED**

April 1, April Fool concert. Free. 8 PM, Brechemin Auditorium.

April 7, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

April 8, Brechemin Scholarship Winners. Free. 8 PM, Meany Theater.

April 9, Faculty Recital: Julian Patrick, baritone, & Marc Seales, piano. 8 PM, Brechemin Auditorium.

April 14, Faculty Recital: Soni Ventorum Wind Quintet & Guests. 8 PM, Meany Theater.

April 23, Saxophone Night. Free. 8 PM, Brechemin Auditorium.

April 24, Littlefield Organ Series: David Rothe. 12:30 & 8:00 PM, Walker-Ames Room.

April 24, Seattle Opera Preview: *La Bohème*. Free. 1:30 PM, Brechemin Auditorium.

April 27, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

April 27, Electro-Acoustic Music. 8 PM, Meany Theater.

April 28, Ethnomusicology Visiting Artist Recital: Eva Ybarra, Tex-Mex Conjunto Accordion. 8 PM, Meany Theater.

May 8, Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 9, World Music Sampler. Free. 7 PM, Brechemin Auditorium.

May 13, UW Opera: *Falstaff*. 8 PM, Meany Theater.

May 14, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

May 15, UW Opera: *Falstaff*. 8 PM, Meany Theater.

May 17, UW Opera: *Falstaff*. 2 PM, Meany Theater.

May 18, Percussion Ensemble. 8 PM, Meany Studio Theater.

May 21, ProConArt. Free. 8 PM, Brechemin Auditorium.

May 26, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

May 27, Jazz Combos. 8 PM, Brechemin Auditorium.



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DATE 13, 2007

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presents the

CD
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1998
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CONTEMPORARY GROUP
Stuart Dempster, *director*

9 March 1998

8:00 PM, Meany Theater

PROGRAM

1 *Eight Etudes and a Fantasy* 20:24
for Woodwind Quartet (1950) Elliott Carter (b. 1908)

Soni Ventorum members:
Felix Skowronek, *flute*; Rebecca Henderson, *oboe*;
William McColl, *clarinet*; Arthur Grossman, *bassoon*

2 *Golden Echo* for Horn and Tape (1987) 12:48
..... Thea Musgrave (b. 1928)

Jacqueline Faissal, *horn*
Gary Louie, *technical assistance*

3 *If we had to we wouldn't have* 9:02
..... Contemporary Group
Improvisation Ensemble

Greg Campbell, *percussion*;
Stuart Dempster, *trombone*;
Katie Freeze, *piano*; Dylan Kost, *oboe*

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B

INTERMISSION

4-Intro-1:12
106-10:01 *Land of Snows* 107-3:33 *Cosmic Frogs*
105-3:45 *Shudder, Gunung Agung* Didgeri Dudes
108-4:57
Didgeri Dudes: Jamie Cunningham, Brian Pertl
with Stuart Dempster

ELLIOTT CARTER is a Pulitzer Prize-winning composer who has spent most of his life in New York City. He is primarily known for his intellectual music prowess, and his rhythmic changing ideas the latter having come to be known as *Metrical Modulation*. The first section of this work is, as the title implies, a set of study or practice pieces, as follows:

Etude 1: An introductory statement featuring large, striding intervals.

Etude 2: A rapid legato passage played by each of the instruments in turn, each in a different key. It is as though we were hearing them practicing backstage.

Etude 3: A structure on a D Major triad.

Etude 4: This is based on a two-note semitone figure played legato but in a fragmented texture tossed about in all dynamics, ranges, and so on.

Etude 5: A feature of extreme ranges such as high bassoon, low flute, high oboe, low clarinet. The normal voice leadings are upside down.

Etude 6: On less usual tonal effects, such as flutter tonguing, harmonic fingerings, tremolos, and swirling motion.

Etude 7: This takes place on a single tone, G.

Etude 8: A feature of velocity, with interjections of single emphatic notes not involved in the moving passages.

The second section, the *Fantasy*, is the longest portion of the work featuring a long fugue, but one that moves through many changes of tempo and texture. Materials from the *études* appear woven into the fabric while at the same time the fugue continues to develop. It finally culminates in a grand unison.

(Stuart Dempster, with apologies to Sam Baron)

THEA MUSGRAVE, a Scottish composer, was born in Edinburgh in 1928. She studied at Edinburgh University, and privately with Gal before going to Paris in 1950 to study with Nadia Boulanger. Musgrave has become known as the composer of orchestral and chamber music and songs, as well as much incidental music for television and films. Her early works are predominantly diatonic in style, however, after returning from Paris, Musgrave's style underwent a gradual change toward chromaticism and her forms became more abstract. "The Golden Echo," like "Soliloquy" for guitar and "From One to Another" for viola, uses the solo instrument in conjunction with pre-recorded tape—all extensions of Musgrave's "dramatic-abstract" style. "The Golden Echo" is also an example of Musgrave's asynchronistic music (i.e. music where each part is fully notated but need not be exactly coordinated with the others).

The Golden Echo (I) by Thea Musgrave was commissioned by the International Horn Society and was premiered at the IHS Workshop in 1987. The tape is used in duet with the horn, as an accompanist, and as a melodic instrument to echo, extend, expand, and vary the motifs played by the horn. The work is based on poetry by Gerard Manley Hopkins (1844-1889). The *Leaden Echo* and *The Golden Echo*, which is the Maidens' song from St. Winefred's Well, gives the basic question and answer: 'Is there any key to keep beauty from vanishing away? Yes. Give beauty back to God.' This poetry is an extreme example of the way Hopkins builds through balances of syntax and idea, linking all the time

with echoes of sound in consonants and vowels, as in that series of words implying both decoration and restraint, 'bow or brooch or braid or brace, lace, latch or catch or key' which finally modulates to the verb 'keep.' Hopkins felt that he "never did anything more musical" (Correspondence, p. 149) and it has been said that in this poetry there is a perfect fusion of Hopkins' spiritual sensuousness and his religious ideals; they [the choruses in the poem] were in the high tradition of the seventeenth-century refusal to let beauty and morality go different ways (Sermons, p. 215).

(Jacqueline Faissal)

For over 20 years the *IMPROVISATION ENSEMBLE* has been a strong part of Contemporary Group activities. While there are some prearranged cues and directives that can be exercised, the governing principal is to make performing decisions through listening. The ensemble listens to all that is going on, even those sounds that emanate from other than their own instruments. Through focused and directed thought, and a bit of luck, the end result can convey a sense of composed music, but a composed music that seems to "live on the edge."

(Stuart Dempster)

The *DIDGERI DUDES* (Jamie Cunningham and Brian Pertl) have come into their own as a didjeridu performance ensemble. Both members studied didjeridu with me while students in the ethnomusicology program at the University of Washington. In April of 1996 I invited them to record in the infamous cistern at Fort Worden (Port Townsend, WA) which is known for its 45" natural reverberation. Out of that has come a CD, *Under the Earth Tones*, on which I participate in some of their compositions. The first three compositions heard tonight can be heard on this CD, which was released on Northwest Folklife Recordings in Spring of 1997. While we will not have a 45" reverberation to tinker with, we will be using multiple didgeridus in non-traditional consort (in the aboriginal Australian tradition the didjeridu is played singly as an accompaniment to singing). The many featured didgeridus combine to produce astonishing harmonic and combination tone effects.

(Stuart Dempster)