

University of Washington  
THE SCHOOL OF MUSIC  
DAT 12,985  
CLASS 12,986

C67  
1997  
3-10

presents the

# CONTEMPORARY GROUP

March 10, 1997

8:00 PM

Meany Theater

## PROGRAM

DAT  
ID 1  
841  
*Grand Quartet for Flutes* (1962).....Harvey Sollberger  
*in memoriam: Friedrich Kuhlau* (b. 1938)  
Sarah Bassingthwaighte, Shari Muller-Ho  
Leslie Laibman, Megan Lyden

A graduate of the University of Iowa and Columbia University, Harvey Sollberger is an outstanding performer of contemporary music as well as a composer, having made numerous appearances in the United States and Europe as a flutist and conductor. He writes of his 'Grand Quartet':

My 'Grand Quartet for Flutes' is dedicated to the memory of the German-Danish flutist-composer of the last century, Friedrich Kuhlau... The dedication of my quartet is my way of thanking the shade of Kuhlau for the pleasure his works have afforded me over the many years that I have played the flute.

Sollberger's Quartet explores the compositional possibilities of the various textures available in a flute ensemble using traditional as well as more unusual flute sonorities. The style is improvisational. Although each section has its characteristic harmonic and gestural ideas, the sections tend to blend into one another. A remarkably inventive use of alternating eighth notes, triplets, sixteenth notes and quintuplets gives the middle section of the work a sense of contrasting tempi and controlled acceleration and deceleration.

(--from notes by Gregory Levin)

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ID2

8'25

FANTASIA E CADENZA for B $\flat$  clarinet (1987) .....Mauro Bortolotti (b. 1926)

William O. Smith, *clarinet*

Mauro Bortolotti was born in 1926 in Terni, Italy. His teachers at the Rome Conservatory included Germani, Caporali and Petrassi. He was a founding member of Rome's new music ensemble NUOVA CONSONANZA.

FANTASIA E CADENZA was composed in 1987 as part of his *Recitativo Obbligato Per Clarinet e Cinque Archi*. It incorporates many extensions of clarinet technique (multiphonics, singing while playing, glissandos to notes beyond the normal range, etc) which were pioneered by Mr. Smith.

ID3

10'00

SPINDTHRIFT for piccolo and piano (1992) .....Kenneth Benshoof (b. 1933)

Wendy Wilhelmi, *piccolo* / Lisa Bergman, *piano*

SPINDTHRIFT was commissioned in 1992 by Alicia Suarez in celebration of her new piccolo, and the material attempts to recreate that joyous spirit. Like many of Benshoof's compositions, this piece contains stylistic elements from a variety of sources. The first and last sections have ties to jazz and blues, while the middle section alternates a toccata-like perpetual motion with long, broadly romantic lines.

ID4

6'36

STRIPSODY for solo voice (1966) .....Cathy Berberian (1925-1983)  
Emilie Berendsen, *voice*

The score should be performed as if by a radio sound man, with no props, all sound effects provided by the voice. The various "scenes" represent the various cartoon strips mentioned to be performed. Gestures and body movements should be simultaneous with the vocal gestures.

INTERMISSION

Case side A

Side B

ID5

26'00

CELESTIAL MECHANICS (1979) .....George Crumb (b. 1929)  
(MAKROKOSMOS IV)

*Cosmic Dances for Amplified Piano, Four Hands*

I. *Alpha Centauri*

II. *Beta Cygni*

III. *Gamma Draconis*

IV. *Delta Orionis*

Christopher Jones and Ming Tsu, *piano*

George Crumb's CELESTIAL MECHANICS (1979) takes its name from MECHANIQUE CELESTE by the French mathematician, Laplace (1749-1827). It is the fourth volume of pieces for piano which Crumb entitled MAKRO-KOSMOS. Each of the works in this series explores the sonic possibilities of the extended piano through playing techniques which include the use of harmonics, muted strings, placement of foreign objects inside the piano to create unusual timbres (such as the metal rulers used in this piece), and percussive effects played on the strings, the soundboard or the crossbeams inside the piano. Each piece has a unique theater, a catalogue of dramatic and aural effects which define the musical context of the piece. In this volume, the theater of the piece involves the inclusion of the page-turner as a performer on the instrument.

CELESTIAL MECHANICS is a unified cycle of four pieces. The overall shape of the piece is an extended diminuendo, beginning with the compressed, declamatory gestures at the opening of the first movement and ending with an exploration of the boundaries of sound and silence at the close of the fourth. This single gesture is expressed at all different levels of the piece. The shape of the first and fourth movements both begin loud and fade away, and each pair of movements (I - II and III - IV) reveal the same fading away gesture.

ID6

1304

DANCING (for five percussionists) (1982)... David Kechley (b. 1947)

I. *One-Legged Dance*

II. *Bug Dance*

III. *Dream Dance*

IV. *War Dance*

The University of Washington Percussion Ensemble

Tom Collier, *Conductor*

Greg Campbell, Matt Drumm, Scott Ney

Emmy Ulmer, Todd Zimberg

DANCING was written in the summer of 1982. Each movement of the work features specifically contrasting instruments and techniques.

*One-Legged Dance* is very fast and energetic and consists of single strokes in different sequential patterns. The various successions of woodblock-cow bell-triangle-log drum-etc. create the true melodic line in this movement which requires virtuoso ensemble technique in its performance.

*Bug Dance* exploits many of the so called "Latin" percussion sounds produced by rubbing, shaking and scraping. It concludes with a frantic syncopated dialogue between bongo and conga drums.

*Dream Dance* creates its more introspective mood through its use of combined bell sounds.

*War Dance* is a drum beating extravaganza offset by chromatic bell sweeps and swelling cymbal rolls.

## 1997 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](mailto:access@u.washington.edu) (E-mail).

March 11: University Wind Ensemble & Symphonic Band with Rebecca Henderson, oboe. 8 PM, Meany Theater.

March 12: Jazz Combos. 8 PM, Brechemin Auditorium.

March 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

March 14: University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 15: UW Opera: *Così fan tutte*. 8 PM, Meany Studio.

March 16: UW Opera: *Così fan tutte*. 2 PM, Meany Studio.

March 18: Opera Workshop. 8 PM, Meany Studio.

April 1: Faculty/Guest recital: Holly Herrmann, piano; Caroline Canfield-Cole, violin. 8 PM, Brechemin Auditorium.

April 9: Faculty recital: Maria Larionoff, violin; Toby Saks, cello; Craig Sheppard, piano. 8 PM, Meany Theater.

April 14: Brechemin Winners' Recital. 7 PM, Meany Theater. Free.

April 15: University Symphony. 8 PM, Meany Theater.

April 17: Faculty recital: Rebecca Henderson, oboe. 8 PM, Meany Theater.

April 18: Littlefield Organ Series. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.

April 25: Baroque Ensemble. 8 PM, Brechemin Auditorium.

April 26: Faculty recital: Music of Venezuela by Angel & Euclides Aparicio, Visiting Artists in Ethnomusicology. 8 PM, Brechemin Auditorium.

April 27: Jeffrey Kahane, piano master class. 2 PM, Brechemin Auditorium. Free.

April 28: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

April 28: Electro Acoustic Music Festival. 8 PM, Meany Theater.

April 29: Faculty recital: Carmen Pelton, soprano; Julian Patrick, baritone; Lisa Bergman, piano. 8 PM, Meany Theater.

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

May 9: Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 13: Collegium Musicum. 8 PM, Brechemin Auditorium.

May 14, 15, 16 & 17: UW Opera: *Oklahoma!* 8 PM, Meany Theater.

May 17: John Cerminaro, horn master class. 2 PM, Brechemin Auditorium. Free.

May 18: UW Opera: *Oklahoma!* 2 PM, Meany Theater.

May 24: Ninth Annual Saxophone Night. 8 PM, Brechemin Auditorium. Free.

May 27: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

May 27: Percussion Ensemble. 8 PM, Meany Studio.