

N49-1980-11-24

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

## NEW MUSIC BY YOUNG COMPOSERS

Monday, November 24, 1980

Studio Theatre, 8:00 P.M.

*Tape 9995*

### PROGRAM

JOHN MUEHLEISEN

Toccata II for solo clarinet

3

Mark Wardlaw, *clarinet*

AARON KEYT

A Seven-Piece Matched Set

11

*Introduction*

*March*

*Painting*

*Invention*

*Waltz*

*Chorale*

*Fantasia*

Keith Eisenbrey, *piano*

CHRISTOPHER MONTEIRO

Sleep Little Child

2

Kris Moore, *soprano*

Lisa Davin, *soprano*

Ann Roetusoerder, *alto*

Grace Cheng, *piano*

DAVID JONES

East of the Song, West of the Mode

9

Teresa Brownson, *cello*

David Jones, *piano*

MARK HOOVER

Three Short Piano Pieces

2

Tom Bell, *piano*



KAREN P. THOMAS	5	Acheron	
Connie Corrick,		<i>soprano</i>	Meg Brennand, <i>cello</i>
Kristin Norderval Means,		<i>soprano</i>	David Jones, <i>clarinet</i>
Ann Wopat,		<i>mezzo-soprano</i>	Tom Bell, <i>piano</i>
Rob Murray,		<i>trumpet</i>	Karen P. Thomas, <i>conductor</i>

**TAPE 9996**

**INTERMISSION**

BOB PRIEST	10	Derrière les Étoiles Imaginaires	
Nancy Haugerud,		<i>flute</i>	Marian Sussman, <i>harp</i>
David Jones,		<i>clarinet</i>	Meg Brennand, <i>cello</i>
Ove Hanson,		<i>english horn</i>	Mike Murray, <i>bassoon</i>
Jonathan Picker,		<i>horn</i>	Paul Cobbs, <i>conductor</i>

KEITH EISENBREY	13	Habitabit	
			Susanna Erber-Walsh, <i>soprano</i>
			Keith Eisenbrey, <i>piano</i>

ANDREW BUCHMANN	12	Weaving	
Tom Bell,		<i>clarinet</i>	John Muehleisen, <i>saxophone</i>
Andrew Buchmann,		<i>piano</i>	William O. Smith, <i>clarinet</i>
Ernie Hibbard,		<i>flute</i>	Trudy Sussman, <i>flute</i>
David Jones,		<i>clarinet</i>	Leslie Wildman, <i>piano</i>
Carol Leenstra,		<i>soprano</i>	Neil Meyer, <i>piano</i>
		Barbara, Fredericks,	<i>choreography</i>

**Program notes--**

Given that the Toccata is at present incomplete, only the first movement will be heard tonight. The basic material of the movement is drawn from a synthetic scale based loosely on the practices of Olivier Messiaen. The innate qualities of this scale lend themselves to the dramatic gestures of the work. The work is in three sections, and the primary feature in the work is the dramatic contrast of opposing musical gestures.

The Toccata contains some challenging technical problems avoided in more traditional clarinet writing but used in this work in an effort to extend the technique of contemporary clarinetists.

The work was written for and dedicated to Mark Wardlaw whose extended technical ability and willingness to meet the challenge of contemporary clarinet writing was the inspiration for the work.