

No. 73
Betty

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA and WILLIAM O. SMITH, *directors*

Wednesday, May 19, 1976

Studio Theater, 8:00 PM

Tape No. 1-8134

P R O G R A M

ANDREW IMBRIE
(b. 1921)

Three Sketches for Trombone and Piano (1967)

Gene Brewer, *trombone*
Kevin Aanerud, *piano*

MILTON BABBITT
(b. 1916)

Philomel (1961)

Carol Sams, *soprano*

INTERMISSION

Tape No. 2-8135

DAVID EPSTEIN
(b. 1939)

8:43 Fantasy Variations for Solo Viola (1972)

Judith Nelson, *viola*

AARON COPLAND
(b. 1900)

Duo for Flute and Piano (1971)

Flowing
Poetic, Somewhat Mournful
Lively with Bounce

Debra Shorrock, *flute*
Jane Beale, *piano*

ROGER GOEB
(b. 1914)

Quintet for Trombone and Strings (1950)

Stuart Dempster, *trombone*
Stanley Ritchie, *violin*
Irwin Eisenberg, *violin*
Alan Iglitzin, *viola*
Charles Brennand, *'cello*

PROGRAM NOTES

ANDREW IMBRIE: Three Sketches for Trombone and Piano

The reviewers had this to say at the first performance in San Francisco: "...while the SKETCHES were fresh in mind and individuality, they entered into the spirit not of the latest avant-garde devices, but rather the atonal traditional (now a half century old) of Schoenberg. They ranged from passionate to meditative moods. In them Imbrie again revealed his rare ability to give atonal dissonance a lyrical feeling, as well as expressionistic bite and force." (Alexander Fried in the Examiner.)

"This is an outstanding work, direct and meaningful, The THREE SKETCHES, connected and unified, consist of a wide-ranged Andante, a Furioso movement with a scherzo trio, and a perfectly beautiful aria moving into the final allegro of considerable momentum and a convincing strong release at the end." (Robert Commanday in the Chronicle.)

Andrew Imbrie is a graduate of Princeton. Besides studying the piano extensively he studied composition with Nadia Boulanger the Roger Sessions. At the present he is a Professor at the University of California in Berkeley where he has taught for many years.

MILTON BABBITT: Philomel (1964)

Philomel, for soprano, recorded soprano and synthesized sound, with text by John Hollander, was commissioned by the Ford Foundation for Bethany Beardslee, who gave the first performance at Amherst College, Massachusetts on February 13, 1964.

The text, organized into three main sections, subdivided into five, seven, and five parts, concerns the moment in the story of Philomela (Ovid, Metamorphoses VI) when, maimed and speechless, she is transformed into a nightingale, thus recovering her vocal powers. Babbitt's setting emphasizes the text's structure by giving each subsection a distinct timbral, registral and rhythmic character, and by separating the subsections by interludes of synthesized sound.

The first section represents at the outset Philomel's fright, outrage and pain, and gradually progresses to her awareness of her recovered vocal powers. The incoherence of the opening is developed through permutations of the phonemes in names "Philomel" and "Tereus" (Ding of Thrace, Philomel's brother-in-law and tormentor): "feel a million filaments; Fear the tearing, and the feeling Trees..."

In the second section, which is supposed to take place immediately after her transformation, Philomel addresses the various birds of the air, who answer (from the tape) using the device of the Echo Song, in which the echoing of the last work of each question becomes the answer.

The third section is a strophic aria in which Philomel at last dominates the sound, the taped voice joined only in the refrain.

Jerome Kohl

AARON COPLAND: Duo for Flute and Piano (1970-71)

"My Duo for Flute and Piano is a work of comparatively simple harmonic and melodic outline, direct in expression and meant to be grateful for the performer. (However, it needs a good player--no amateur could handle it.) The first movement opens with a solo passage for flute. Before long, the music picks up momentum and, after what might be termed a development of the fast section, returns in reverse order to the music of the opening pages. The middle movement is the least complex, both formally (a three-part structure) and from the standpoint of melodic construction. I think it came off well because it has a certain mood that I connect with myself--a rather sad and wistful mood, I suppose. The last movement, in free form, is in strong contrast, because it is lively, bright and snappy."

ROGER GOEB: Quintet for Trombone and Strings (1950)

Composed for the late trombonist, Davis Shuman, the work trades off the moods of the trombone as soloist and in ensemble. At the premiere the New York Harold-Tribune found the work to be "neat and sinewy. The string sound is compact, tense, and often abrupt in rhythm. Fascinating contrast is added by the ringing pizzicatos in the second movement, played against the staccato trombone."

Roger Goeb was born in the midwest. He started his musical life by studying trumpet, later playing horn, viola, violin, and the woodwinds. His degree work was in Chemistry and Agriculture. He studied composition with Nadia Boulanger and Otto Luening. He has taught at the University of Oklahoma, the State University of Oklahoma, The State University of Iowa, Bard College, Juilliard, and Columbia University.