

University of Washington
THE SCHOOL OF MUSIC

☺
C67
1995
2-14

presents the

CONTEMPORARY GROUP

Stuart Demspster and William O. Smith,
Co-Directors

*featuring the music
of guest composer*

HENRY BRANT (b. 1913)

8:00 PM
February 14, 1995
Meany Theatre

Henry Brant is an American composer of Canadian birth. By the time he was nine he was building his own instruments and organizing performances with them. His studies included work at The Juilliard School as well as taking composition lessons from Riegger, Antheil and Fritz Mahler during the 1930s. He earned his living by composing, arranging, conducting, and copying for André Kostelanetz and Benny Goodman, for ballet and for films. He has taught at various colleges and universities in the northeastern United States and, among various awards, he has received two Guggenheim Fellowships.

He is known primarily for "spatial" music; that is, pieces are often performed with musicians surrounding the audience, or in amongst them in some way. This not only allows for the feeling of sound traveling in all directions, but also for different independent activities among the spatial players going on at the same time. Brant himself is an adept and versatile performer on wind and percussion instruments, which he collects from non-Western cultures. Brant has also composed what he calls "instant music," spatial works, written experimentally for particular occasions and involving controlled improvisation, with detailed instruments as to register (but not pitch) and timbre.

1994-95 UPCOMING EVENTS

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).

February 16, University Symphony. 8 PM, Meany Theater.

February 21, ~~Harpsichord: a 20th Century Retrospective, with Carole Terry and Friends. 8 PM, Meany Theater. CANCELLED.~~

February 22, Jazz Combos. 8 PM, Brechemin Auditorium.

February 24, Jazz Artists Series. 8 PM, Brechemin Auditorium.

February 27, Studio Jazz Ensemble. 8 PM, Meany Theater.

February 28, Barry Lieberman & Friends present Bach's *Six Brandenburg Concerti*. 8 PM, Meany Theater.

March 2, Madrigal Singers. 8 PM, Brechemin Auditorium.

March 3, Collegium Musicum. *Spring in Paris*. 8 PM, Brechemin Auditorium.

March 5, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.

March 6, Percussion Ensemble. 8 PM, Meany Studio Theater.

March 6, Voice Division Recital. 7 PM, Brechemin Auditorium.

March 7, Wind Ensemble and Symphonic Band. 8 PM, Meany Theater.

March 8, ProConArt. 8 PM, Brechemin Auditorium.

March 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

March 10, University Symphony and Combined Choruses: 20th Century Masterpieces Revisited. 8 PM, Meany Theater.

March 12, Faculty Recital: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.

March 13, Opera workshop. 8 PM, Meany Studio Theater. (To be confirmed).

March 13, Faculty Recital: Joel Durand, composer. 8 PM, Brechemin Auditorium.

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#12,520 | #12,521

PROGRAM

Notes by Henry Brant

102 ⁽¹³⁰²⁾ **BARRICADES** (1961) for separated groups: solo oboe in duos with English horn; trio of clarinet, bassoon, trombone; duo of piano and xylophone; string quartet of violin, viola, 'cello, contrabass; isolated voice obbligato; isolated piccolo

The presiding chair leads the instrumental conclave in discussions of the insidious ease with which barriers can be erected and the extraordinary difficulties to be overcome before such barriers can be removed.

Alex Klein, *oboe*; Laurie Blouke, *English horn*; Deborah Smith, *clarinet*; Jason Schilling, *bassoon*; Kevin Karnes, *trombone*; Jairo Geronymo, *piano*; Steve Korn, *xylophone*; Anja Kluge, *violin*; Ed Davis, *viola*; Loren Dempster, *'cello*; Everett Stern, *contrabass*; Amy Swanson, *piccolo*; Emilie Berendsen, *voice*

103 ⁽²⁰⁵⁵⁾ **MASS IN GREGORIAN CHANT** (1984) for large flute choir

This work presents the entire musical material (8 movements) assigned in the Gradual Romanum for masses celebrated on June 16th. In my resetting for flutes, both unaccompanied unisons and natural polyphonic echoes are used.

Marion Akagi
Kristin Andersson
Kodyann Benefiel
Eddy Burkhalter
Debbie Clement
Nancy Curtis
Lynn Douglas-Nicolet
Lucinda Dunlap
Heidi Ehle
Celine Ferland
Isabel Gallagher
Libby Gray
Joanne Griffith
Pam Harman
Jean Horsfall
Megan Howland
Julie Hutchison
Yuko Inoue
Shelby Jessup
Melissa Johnson
Chad Jones

Claire Katzenberger
Jennifer Kincaid
Jessie Kindig
Katie Kozarek
Joan Lee
Dona McAdam
Kia McDowell
Christine McEneny
Rebecca McMullin
Jane Measel
Dan Miles
Nancy Miles
Rebecca Morgan
Bob Pinter
Ian Pinter
Niguelle Pittenger
Ann Pryich
Patrick Purswell
Laila Qudsi
Sharon Reynolds
Heather Riccardi

Jessica Roberts
Shelley Roberts
Frank Robertson
Lori Robinson
Lauren Rogers
Sandy Saathaff
Barbara Scott
Nathan Scott
Kanao Shuku
Liri Smeltzer
Jaimy Sohn
Laura Sperling
John Sundsten
Amy Swanson
Allan Tamm
Paul Taub
Suzanne Walker
Katherine Wetherington
Young Yea
Alan Younker

CASS
SIDE
A

INTERMISSION

104 ⁽²¹⁰⁸⁾ **HEAD HUNT** (1961), for solo trombone; sequestered "special panel" of bassoon, bass clarinet, and contrabass; and a solitary percussionist (timpani/chimes) who acts in a "parliamentary" capacity.

The piece deals in a general way with committee work, contemplated on several levels. One perhaps promising line of research is suggested in the composer's opening report.

Stuart Dempster, *trombone*; Gregg Miller, *bass clarinet*; Anne Kosanovic-Brown, *bassoon*; Ben Musa, *contrabass*; Matthew Kocmieroski, *percussion*

105 ⁽¹¹²⁸⁾ **JAZZ CLARINET CONCERTO** (1946), the one non-spatial piece on this program. Scored for solo clarinet with the standard big band combo of the 1930s and '40s, i.e., five saxophones doubling on clarinets, three trumpets, two trombones, acoustic rhythm section of piano, drumset, guitar and bass.

It was written for Benny Goodman in his "swing" idiom, but Goodman never played the Concerto, claiming that it was too "abstract." (This, despite the fact that he had commissioned and performed intricate works by Hindemith, Bartok and Milhaud.) The first professional performance took place in Amsterdam in 1984; Jacques Meertens was the soloist with members of the Nederlands Blazers. The Concerto is in three movements: *Contest, Nostalgia, Pursuit*.

William O. Smith, *clarinet*

STUDIO JAZZ ENSEMBLE
Roy Cummings, *director*

SAXOPHONES
Dan Wickham
Greg Woodbridge
Aaron Birrell
Deiter Rice
Adam Smith

TROMBONES
David Marriott
Nathan Irby-Oxford

TRUMPETS
Khan Smith
Thomas Marriott
Parker Bixby

RHYTHM SECTION
Joshua Wolff, *piano*
Allen Kashani, *bass*
Steve Korn, *drums*

CASS
SIDE
B