

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

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Wednesday, March 4, 1981

GOOD
NEW MUSIC BY YOUNG COMPOSERS

Studio Theatre, 8:00 P.M.

TAPE 10,115

PROGRAM

DAVID JONES

Collage 11

David Jones, *alto saxophone*
Teresa Brownson, *cello*
Tom Bell, *piano*

JOHN MUEHLEISEN

Polarities 2 1/2

Catherine Ledbetter, *oboe*
Beatrice Kaufman, *bassoon*

KRISTIN MEANS

Territories 2

Kristin Means, *soprano*
Christine Olason, *violin*
Meg Brennand, *cello*
Karen P. Thomas, *conductor*

David Jones, *clarinet*
Tom Bell, *piano* Keith Eisenberg
Jim Kovach, *percussion* Mark Zischner

ANDREW BUCHMAN

Grand Canyon Suite 7

William O. Smith, *clarinet*
David Jones, *clarinet*

John Muehleisen, *clarinet*
Tom Bell, *clarinet*

RYAN L. WHITNEY

Quintet, Op. 8 14

Catherine Ledbetter, *oboe*
Francine Floyd, *bassoon*
Madelon Bolling, *clarinet*
William O. Smith, *conductor*

Charles Karschney, *horn*
Ryan L. Whitney, *piano*

INTERMISSION

TAPE 10,116

ROBERT EUGENE PRIEST II Among memories of times' secret refrains...

Ove Hansen, *oboe/english horn* Matt Beckmeyer, *percussion*
Francine Floyd, *bassoon* Jim Kovach, *percussion* Curt Flynn
Michael Watson, *viola* Neal Meyer, *piano*
Meg Brennand, *cello*
Paul Cobbs, *conductor* 2-12

CAROL LEENSTRA

The Last Invocation

Katie Jezerinac, *soprano*
Keith Eisenbrey, *piano*

EDWARD FIORELLA

Night Music

Judith Cohen, *piano* 5-12

KAREN P. THOMAS

Lament on the Death of Hec

Dean Suess, *counter-tenor*
~~John Obeura~~, *tenor* John Goux
Barbara Rood, *gamba*

KEITH EISENBREY

KCBOL, a Minimal Extravaganza
for two pianists

Keith Eisenbrey, *piano*
Andrew Buchman, *piano*

Program notes

Collage, was composed during January and February of 1981. The words are from Aldous Huxley, Charles Baudelaire, and anonymous sources.

Polarities is intended as the second movement of a two-movement work entitled Stasis and Release. The complete work will concern itself with the concept of the buildup and release of "musical" energy (i.e. potential and kinetic energy). Polarities represents the kinetic or released energy. The musical impetus for the piece results from propulsive rhythms and the use of very dissonant intervals not only between the two instruments but within each musical line. Much as dissonance in Classical and Romantic music propel that music towards a resolution. However the only resolution of energy here is final glissandi and the cessation of motion. The first movement will be entitled Entropy-Enthalpy will represent the static state, which slowly builds up tension.

→ Grand Canyon Suite: Arnold Schoenberg and Gene Autry fight it out at the OK Corral! You'll shift in your seats, as twelve-tone row and western riffs collide! Thrill at the echo effects! Tremble at the intonation! Applaud at the end!