

95-298
box 90
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1971
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UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The Contemporary Group

Thursday, March 4, 1971

8:00 P.M.

Hub Auditorium

William O. Smith, *Director*

Robert Suderburg, *Associate Director*

C67

1971

3-4

Dub

Reel No. 1 - 5992

PROGRAM

KARLHEINZ STOCKHAUSEN (b. 1928) KONTAKTE, (1959) for piano and percussion and tape

Bern Herbolsheimer, *piano*

David Shrader, * *percussion*

Reel No. 2 - 5993

Intermission

M. WILLIAM KARLINS (b. 1932)

WOODWIND QUINTET (1970)

Jeff Cohen, *flute*

Harvey Jewell, ** *oboe*

Kathy Jones, ** *clarinet*

Ann Crandall, ** *bassoon*

Paul McNutt, ** *horn*

JOAN FRANKS WILLIAMS (b. 1931)

HAIKU (1970) for flute, cellos and percussion

Felix Skowronek, * *flute*

Robert Eberle, *percussion*

Charles Brennand, * *'cello*

JOHN VERRALL (b. 1908)

NONETTE (1970) *** for string quartet and wind quintet

Fast, gently

Palendromes: Fast

Lament: Slow

Finale: Fast, but gently

Written for The Philadelphia Quartet and The Soni Ventorum Quintet

Veda Reynolds, * *violin*

Alan Iglitzin, * *viola*

Irwin Eisenberg, * *violin*

Charles Brennand, * *'cello*

Felix Skowronek, * *flute*

Laila Storch, * *oboe*

William McColl, * *clarinet*

Ann Crandall, *bassoon*

Christopher Leuba, * *horn*

*Faculty member

**Research associates under a grant from the Rockefeller Foundation

***Première

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PROGRAM NOTES

The Contemporary Group

Kontakte (1959/1960) exists in two versions: Kontakte for electronic sounds, and Kontakte for electronic sounds, piano and percussion. The electronic work was composed in 1959, to which piano and percussion parts were added in 1960. The instrumental parts are notated on a score containing a graphic realization of the electronic sounds. In the score, all pitches, dynamics, instruments and beaters are specifically indicated, as are all rhythmic relationships and points of synchronization between the instrumentalists and the tape.

The Woodwind Quintet 1970 was inspired by Graphic Mobile, an earlier work utilizing spatial notation and various random techniques. The composer's desire for a more structured ordering of the sequence and events in that piece now appear in the Quintet. A variety of textural features will attract the listener but of particular interest is a brief section of delayed unisons for the flute, oboe and clarinet which later consolidate giving one the impression of a tape recorder playing slowly in reverse. Just previous to this section there is an extensive and dynamic quasi-improvisatory section which is notated but is spatially determined by each player. One additional feature is the consistent use of moving perfect intervals combined with quarter tones. Dr. G. William Karlins is Associate Professor of Music and director of the Northwestern University Contemporary Music Ensemble. He studied at the Manhattan School of Music in New York and the State University of Iowa in Iowa City. Among his teachers were Stefan Wolpe, Vittorio Giannini, Gunther Schuller and Fred Piket. Prof. Karlins is a member of the American Composers Alliance and also he co-directs the Contemporary Composers Forum in Chicago.

Joan Franks Williams was a student of Ralph Shapey and founder of New Dimensions in Music in 1962. She is presently en route to Israel. Her settings reflect the brief crystalline nature of the Haiku. A trout leaps high. Below him, in the river bottom, clouds flow by. (Onitsura) Wild boars and all are blown along with it--storm wind of Fall! (Basho) Harvest moon: around the pond I wander--and the night is gone. (Basho) On top of skeletons they put a gala dress, and then--the flower viewing. (Onitsura) Day after day the withered reeds break off and drift away. (Buson) So wild a sea--and stretching over Sado Isle the Galaxy... (Basho)

The Nonette was composed while the composer was on sabbatical in Santa Cruz, California, 1969-1970. The medium was suggested by the desire for varied instrumental colors and moods. The work is based upon an original scale and makes use of both aleatory and serial application of the basic scale. The forms derive from the classical serenade.

March 4, 1971
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