

C.67 - 1980 - 10 - 22

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

THE CONTEMPORARY GROUP

William O. Smith and Stuart Dempster, *co-directors*

Wednesday, October 22, 1980

Meany Theatre, 8:00 P.M.

TAPE 9965

P R O G R A M

IGOR STRAVINSKY
(1882-1971)

Octet for Wind Instruments (1923)

Sinfonia

Tema con variazioni

Finale

18'

Felix Skowronek, *flute*
William McColl, *clarinet*
Arthur Grossman, *bassoon*
Francine Floyd, *bassoon*

David Scott, *trumpet*
Warren Johnson, *trumpet*
Stuart Dempster, *trombone*
Greg James, *trombone*

Paul Cobbs, *conductor*

HEITOR VILLA-LOBOS
(1887-1959)

Suite for Voice and Violin (1923)

A Menina e a Canção

(The Young Girl and the Song)

Quero ser Alégre

(I Wish to be Gay)

Sertaneja

(The Peasant Girl of Brazil)

9'

Montserrat Alavedra, *soprano*

Irwin Eisenberg, *violin*

ROBERT ERICKSON
(b. 1917)

Ricercare à 5 (1966) for Trombones

Stuart Dempster, *solo trombone*

Mark Williams, *alto trombone*

Monique Buzzarté, *tenor-bass trombone*

Jon Lellelid, *tenor-bass trombone*

Greg James, *contra-bass trombone*

14'

TAPE 9966

INTERMISSION

ROBERT ERICKSON

10'

9½ for Henry (and Wilbur and Orville) (1970)
for Instrumental Ensemble and Tape

Contemporary Group Improvisation Ensemble

ROBERT ERICKSON

9'

General Speech for Trombone Solo (1969)

Stuart Dempster, *trombone*

Costume and Lighting by Lenore Erik-Alt

Program notes--

Stravinsky's Octet falls into his so-called "neo-classical" period, which also saw such works as Pulcinella (1919), the Concertino for String Quartet (1920), the opera Fairy's Kiss (1920), and Oedipus Rex (1927).

In the first movement, the term symphony is to be understood in its pre-classical meaning of the overture, in this case the form of slow-fast. The second movement is a theme and variations. The theme is tragic in mood, but is transformed into a march in the Rossini manner, and then into an elegant waltz and back again to the tragic. The last movement is a fugato for two, three or four voices and has rustic joviality reminiscent at times of the festive atmosphere of Petroushka.

The three movements of the Suite for Voice and Violin utilize a variety of techniques borrowed from popular singing styles. The second movement in particular, employs an agile, staccato vocal line characteristic of certain singing styles in Portugal and Brazil--an element utilized later by Villa-Lobos in the "martelo" of the well-known Bachiana Brasileira No. 5. Neither the second nor the third movement of this suite employ a conventional text, utilizing instead syllables such as "ña-na" in a quasi-instrumental manner--a device very characteristic of the composer.

The translation of the only texted song (the first) in the Suite for Voice and Violin:

The thin, gaunt girl, her skirt flying above her bony knees, came half dancing, singing, in the dim twilight.

She beat a rhythm with her stick in the dust of the sidewalk.

Suddenly she turned to the old woman who came tripping behind, an enormous clothes bundle on her head:

"Oh, give it to me Granny?"

"No."