

No. 6  
Betty

THE 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, January 25, 1978

Studio Theater, 8:00 PM

Tape No. 1-8809

PROGRAM

ANDREW IMBRIE 7:32  
(b. 1921)

Three Sketches for Trombone and Piano (1967) CH 1-29-78.  
*Con moto*  
*Allegro*  
*Andante*

Stuart Dempster, trombone  
Kevin Aanerud, piano

ARNOLD SCHOENBERG 34:52  
(1874-1951)

String Quartet No. 4, Op. 37 (1936) CH 2-5-78.  
*Allegro molto; energico*  
*Commodo*  
*Largo*  
*Allegro*

Stanley Ritchie, violin  
Irwin Eisenberg, violin  
Alan Iglitzin, viola  
Carter Enyeart, cello

Tape No. 2-8810

INTERMISSION

ROBERT SUDERBURG 14:30  
(b. 1936)

Solo Music I for Violin (1971) CH 2-5-78.  
*towards variation*  
*towards song*  
*towards dance*  
*closing, alone*

Irwin Eisenberg, violin

JOHN CAGE 9:50  
(b. 1912)

First Construction in Metal CH 2-5-78.  
for Percussion Ensemble (1939)

Mike Clark, Mike Day, Steve  
Montgomery, Bob Oki, Terry  
Pollard, Phil Storey, David  
Williams, percussion

Conducted by Daniel Dunbar

ROBERT ERICKSON  
(b. 1917)

General Speech for Solo Trombone (1969)

Stuart Dempster, trombone

Costume and Lighting by Lenore Erik-Alt

Advisory Committee for the Contemporary Group

William Bergsma  
Dan Davis  
Irwin Eisenberg  
Keith Johnston  
John Rahn  
Felix Skowronek

Concert Committee

John Halvor Benson  
John Beeman  
Dan Davis  
Ted Deacon  
Victoria Fullam  
Max Gerspacher  
Keith Johnston  
Kristin Means  
Ken McDonald  
Rick McGowen  
Robert Nell  
Karen Thomas  
Marcus Tsutakawa

## Program Notes

### IMBRIE:

The Three Sketches were commissioned by Stuart Dempster, and completed April 28, 1967 in Berkeley. Stuart had demonstrated to me his astonishing repertory of special effects on the trombone. If I had tried to use them all, or even a large number, I would have had to write a huge piece -- and even then there would have been little chance to exploit the lyricism and fire of which he is capable, using the ordinary resources of the instrument. So I chose only those few devices which seemed most immediately suggestive, musically and dramatically.

The first Sketch is really an introduction, yet it contains within its brief span a strong contrast between two textures: the first, restless with explosive energies that are quickly suppressed; and the second, reflective.

The second Sketch provides for the release of the subterranean energies already suggested: it moves at a furious pace, and allows the soloist to demonstrate the trombone as a virtuoso instrument. It also features the trill in a number of forms, including the trill-like effect of the "beats" created when the trombonist sings and plays simultaneously two notes that are very close together. After the point of highest intensity, the final collapse of energy the trombone producing another (slow) trill-like sound as he plays the same high A while changing from one slide position to another. The strings of the piano echo this with a blur of sound, which dies out slowly as the last Sketch begins.

The trombone now begins to play a melody, using a slight slide vibrato, in the Tommy Dorsey manner. As this melody develops, the accompaniment becomes increasingly active, and eventually the old restless returns. But the two moods, restless and contemplative, now seem merged into a new cooperative unity. After a culmination, the tension is slowly resolved, and the work comes to a peaceful close, with chords in which the trombonist again sings and plays simultaneously. This time, however, he sings notes that reinforce the notes he plays, so as to enrich the euphony.

### SCHOENBERG:

"It almost seems as if this work - and God knows, it is strictly enough constructed! - had been written without the slightest intentional systematization. It is a flood of the most limpid music, a succession of melodies each more beautiful than the next (!), of rich and varied harmonies and rhythms - all in all, a musical discourse of the most exceptional quality." -- Rene Leibowitz

SUDERBURG:

Commissioned by Irwin Eisenberg in 1969, Solo Music I is a four movement work devoted to the particular qualities of the violin "to make tunes, provide occasions to dance, and to dazzle the sense." While offering the violinist a total technical challenge, the work's primary quality remains unabashed music-making, all challenges being subservient to the play of it all.

CAGE:

John Cage's value and influence as musical philosopher - prime mover of the 20th Century has been tremendous; as a composer his impact is more difficult to judge. Yet early works for prepared piano and First Construction in Metal remain as landmarks of their genre.

ERICKSON:

The composer provides the following notes: "The sounds of one language are often difficult to describe in terms of the categories used for describing another; and the more one looks at the languages of the world, the more one seems to have to increase the number of phonetic categories required for making adequate description"...

"We may now consider the general form of the kind of phonetic description that is being proposed here. It must, like other parts of the description of a language, be capable of being expressed completely in a set of explicit statements or rules, so that we can be sure that no intuitive (possibly fallacious) concepts are required for its interpretation. Ultimately it would be convenient if the rules produced a set of signals which could control a speech synthesizer. Then we could be certain that the entire account of a language was contained in the rules and the theory (which would have to include a specification of the speech synthesizer). Such a description could, in a very literal sense, be part of a generative grammar; and the grammar would be very powerful in that it would contain rules which were not merely possible (specifying correct but not necessarily all the phonetic correlates) but necessary and sufficient (containing all and only the information required to generate speech)."