

C67-1982-2-10



University of Washington
Public Performing Arts

and
School of Music

present

01-023, box 126
PHONOTAPE
C67 1982 2-10
reels 1-2

THE CONTEMPORARY GROUP

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

Wednesday, February 10, 1982

Meany Theatre, 8:00 P.M.

TAPE 10,378
STRAVINSKY
(1882-1971)

WEBERN
(1883-1945)

SANDOR BALASSA
(b. 1935)

WERNER HEIDER
(b. 1930)

List only
Kappy, conductor

PROGRAM

Concertino for String Quartet (1920) 6
Double Canon for String Quartet (1959)

The Contemporary Group String Quartet 2
Christine Olason, *violin*
Stephen Daniels, *violin*
Norman Wallace, *viola*
Meg Brennand, *cello*

Quartet for Violin, Clarinet, Tenor Saxophone
and Piano, Op. 22 (1930) 7
Sehr mässig
Sehr schwingvoll

Christine Olason, *violin*
William O. Smith, *clarinet*
John R. Muehleisen, *tenor saxophone*
Bern Herbolsheimer, *piano*
Karen P. Thomas, *conductor*

Antinomia, Op. 14 (1968) 5
Allegro scherzevole, giusto ironico
Allegro molto

Kristen Means, *soprano*
William O. Smith, *clarinet*
Meg Brennand, *cello*

Edition for Wind Ensemble (1973) 10

Linda Kraft, *flute*
Kris Lambert, *flute*
Ailene Munger, *oboe*
Della Pierce, *oboe*
Nancy Bonnington, *clarinet*

Bill Johnston, *clarinet*
Doug Galley, *horn*
Gayle Ozeroff, *horn*
Abbey Reiss, *bassoon*
Sally Teutsch, *bassoon*

David Kappy, *conductor*

INTERMISSION

C

TAPE
10,379

The Recognitions, Red
The Kinetics Company
Pam Schick, choreographer

19

Andrew Buchman, *flute*
William O. Smith, *clarinet*
David Jones, *clarinet*
Beth Beyers, *saxophone*
Greg Powers, *trombone*
Paul Hansen, *percussion*
Jim Brueggeman, *piano*
Ensemble conducted by Karen P. Thomas, *conductor*

LESLIE BASSETT
(b. 1923)

Wind Music (1976)
Five Movements for Wind Sextet

11

Felix Skowronek, *flute*
Laila Storch, *oboe*
William McColl, *clarinet*
John R. Muehleisen, *alto saxophone*
Arthur Grossman, *bassoon*
David Kappy, *horn*

WILLIAM O. SMITH
(b. 1926)

Thirteen (1981)
A Surrealistic Morality Play

11

The Kinetics Company
Pam Schick, choreographer

Anne Hedstrom, *flute*
David Jones, *clarinet*
William O. Smith, *clarinet*
David Kappy, *horn*
Aaron Keyt, *trombone*
Greg Powers, *trombone*
Toby Saks, *cello*
Mark Hoover, *piano*
Ensemble conducted by Karen P. Thomas, *conductor*

Program notes

Stravinsky's "Double Canon; Raoul Dufy, in Memoriam" began as an album-leaf duet for flute and clarinet. Composed in Venice in September, 1959, in response to a private request for an autograph, but was intended as a personal tribute to Dufy, for the composer and the painter never met. The string quartet expansion was produced by the simple reversibility of the canon subject. The rhythmic, melodic, and harmonic character of the music is reminiscent of the string quartet canons from the "In Memoriam of Dylan Thomas."

The events of the canon take longer to describe than play: The twelve-note subject is stated by the first violin, followed by the second violin in canon a major second below within four beats. The violins repeat their canon, but with the second violin at the unison; during this repetition, the viola enters in retrograde at the octave below. The cello follows in canon with the viola a minor seventh below and within six beats. The viola and cello repeat their canon, but at the octave while, the violins play the retrograde-inversion form in canon over six beats at the interval of a major second above. The violins alone repeat the final statement in retrograde-inversion at the unison.

Stravinsky's "Concertino" was composed during the Summer of 1920. A one-movement free sonata-allegro form is used, with a definite concertante part for the first violin. The work features extensive bitonality, with simultaneous keys a second apart (C Major-B Major and B Major-A Major).

The "Concertino," together with the "Three Pieces for String Quartet," formed the basis of a ballet entitled "The Antagonists," which was produced by the American Dance Festival at New London, Connecticut in 1955, choreographed by Ruth Currier.