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## The University of Washington SCHOOL OF MUSIC

presents its 79th program of the 1991-92 season:

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CG7  
1992  
3-9



School  
of  
Music  
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Washington

# THE CONTEMPORARY GROUP

Stuart Dempster and William O. Smith,  
Co-Directors

8:00 PM

March 9, 1992

Meany Theater

Our "Friends of Music" listing is from 5/01/91 to 2/20/92 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

DAT 11,953

CASS 11,954

PROGRAM

DAT  
ID 2 **Woodwind Quartet in One Movement (1953)** Milton Babbitt  
*Introduction* (15'45)  
*Canons for Clarinet*  
*Trios for Flute*  
*Duets for Bassoon*  
*Cadenza and Recitative for Oboe*  
*Finale*

Nancy Miles, *flute*  
Molly Sandvig, *oboe*  
Joel Barbosa, *clarinet*  
Francine Peterson, *bassoon*

ID 3 **Riconoscenza (per Goffredo Petrassi) for Solo Violin (1984)** Elliott Carter  
(4'25) (b. 1908)  
Jonathan Graber, *violin*

ID 4 **Impromptu No. 1 for Flute and Oboe (1967)** Thea Musgrave  
(4'26) (b. 1928)  
Felix Skowronek, *flute*  
Alex Klein, *oboe*

ID 5 **Elegie--for Jude the Obscure for Bassoon and String Quartet (1976)** Robert Priest  
(14'45) (b. 1951)  
Francine Peterson, *bassoon*  
Becky Soukup and Allen Kastelle, *violins*  
Jonathan Graber, *viola*  
Gretchen Yanover, *'cello*

CASS-SIDE A ↑  
SIDE B ↓

INTERMISSION

ID 6 **Sonata for Alto Saxophone and Piano, Op. 49 (1991) première** James Beale  
*Moderato e cantabile-Allegro* (14'23) (b. 1924)  
*Adagio e sostenuto*  
*Allegro*  
Michael Brockman, *alto saxophone*  
James Beale, *piano*

Upcoming Concerts

Contemporary Group; March 9, 8:00 PM, Meany Theater  
University Wind Ensemble; March 10, 8:00 PM, Meany Theater  
Keyboard Debut Series; March 12, 8:00 PM, Brechemin Auditorium  
University Symphony & Combined Choruses; March 13, 8:00 PM, Meany Theater  
Opera Workshop; March 16, 8:00 PM, Meany Studio Theater  
Brechemin Scholarship Winners; March 31, 8:00 PM, Meany Theater  
Music of Persia & Cambodia; April 7, 8:00 PM, Meany Theater  
Keyboard Debut Series; April 9, 8:00 PM, Meany Theater  
Harp Ensemble; April 13, 8:00 PM, Meany Theater  
University Symphony; April 21, 8:00 PM, Meany Theater  
Contemporary Group; April 27, 8:00 PM, Meany Theater  
University Wind Ensemble & Symphonic Band; April 28, 8:00 PM, Meany Theater  
Littlefield Organ - Distinguished Alumnus Concert; May 2 at 8:00 PM, May 3 at 3:00 PM  
Collegium Musicum; May 7, 8:00 PM, Brechemin Auditorium  
UW Opera: The Turn of the Screw; May 13 & 15 at 8:00 PM, May 17 at 3:00 PM, Meany Theater  
Keyboard Debut Series; May 14, 8:00 PM, Brechemin Auditorium  
University Singers; May 18, 8:00 PM, Brechemin Auditorium  
An Evening of Duke Ellington; March 19, 8:00 PM, Meany Theater  
Baroque Ensemble; May 21, 8:00 PM, Brechemin Auditorium  
Collegium Musicum & Madrigal Singers; May 26, 8:00 PM, Meany Theater

Milton Babbitt's early compositions [Du (1951), this Woodwind Quartet (1953), the String Quartet No. 2 (1954)] are kindergartens of musical sophistications for those of us who are interested in pursuing Babbittian serialism (so hypergravid with unborn compositions) yet who lag behind the supersonic pace of Babbitt's compositional development since the 1960's. The Woodwind Quartet proposes remarkable ad hoc solutions to those perennial and essential problems of serial composition, namely, counterpoint (the play of the lines with the simultaneities) and form (the creation of audible large scale structure audibly related to audible local serial structures). For example, the first three measures (previous to the Introduction) give us, at the most local level, a flow of three-note motifs ("trichords") successively among the four instruments. When each instrument has had its first 3 note ("013" trichord) lick, all twelve pitch-classes have been heard. This process is repeated with a different motif ("014" trichord) twice, each time in a different "firing order" of instruments. The large scale "harmonic rhythm" accelerates (in best Piston's Harmony style) to its momentary conclusion, where the last and fourth presentation of all 12 pitch-classes returns to the first motif ("013" trichord) in a "large" scale A B B' A' form (for the first 3 measures), upon which we realize also that each of the four instrumental lines has individually led us through an A B B' A' motivic process using all 12 pitch-classes, and that the clarinet line was an inversion of the bassoon's and the flute line an inversion of the oboe's, and (10 minutes later) that these motifs in these orderings in these lines will lead us (and have led us) to and through the large-scale structure of the whole Woodwind Quartet.

*John Rahn*

Carter composed his "Gratitude" for Petrassi (b. 1904), a noted Italian composer and teacher, the year after which he again began writing shorter, tersely constructed works compared to the gargantuan complexities of many of his works of the 1950's to the 1970's (e.g., Variations for Orchestra (1953-55) and A Symphony of Three Orchestras (1976)).

I had the opportunity to perform this work for the composer at an informal master class. The composer associated the dolce, legatissimo, scorrevole ("flowing") theme which begins and dominates the work with the constant thread of time that runs through one's life. This lyrical idea, which features wide leaps and consonant intervals of major and minor third and major and minor sixth, is juxtaposed with two other ideas. The first, giocosamente, furioso (a curious combination of affects), is characterized by increased rhythmic activity and multiple stops (the simultaneous playing of two or more strings) forming such dissonant intervals as the minor second, tritone, and major seventh. Carter assigned to the second contrasting idea, marked tranquillo, ben legato, long note values and consonant intervals, with many perfect intervals, all in double stops.

*Jonathan Graber*

Thea Musgrave, born in Scotland, studied first at the University of Edinburgh, and then with Nadia Boulanger in Paris. Her career and reputation as a composer began to blossom first in her native country, and then

soon throughout the world. From large scale operas to chamber music, her list of works is quite impressive. Some of her later works are recognized as being among the best British music written in the late 20th century. Her most significant works, to name a few, are (an opera) The Decision, Horn Concerto, Viola Concerto, and Concerto for Orchestra. This latter was composed the same year as the Impromptu. In this work, Musgrave uses asynchronous writing--where the flute and oboe are rhythmically guided by arrows pointing at common arrival points instead of using the common bar lines. The notation, however, is written in the traditional dot-and-stem fashion. Beyond eliminating some of the problems involved in ensemble playing, this technique (asynchronous music) provides a feeling of freedom and improvisation to the performers. Musgrave explores both that which the two instruments share as well as that which they disagree. Recurring passages in unison create a mixture whereby the flute and oboe blend their natural sounds. In contrast, when used in canon, the flute and oboe demonstrate a more disturbed difference in articulation and expression.

*Alex Klein*

Since returning to Seattle in 1985 from a two year Fulbright Grant to Poland, Robert Priest has founded MARZENA (1986) and the annual SEATTLE SPRING Festival of Contemporary Music (1988). Among his many composition teachers, Olivier Messiaen and Witold Lutoslawski have had the strongest and most lasting influence aesthetically, stylistically, and technically. Priest is a recent recipient of a commission from the Seattle Arts Commission for a chamber opera based on Hawthorne's short story Young Goodman Brown which will be presented by MARZENA during December 1992 in commemoration of the 300th anniversary of the Salem Witch Trials.

"When asked by Francine if she could perform Elegie--for Jude the Obscure, I felt an odd mixture of excitement, resistance, and even confusion. This work is one of my "first-born" (I began composing in 1974) and, as such, presents combinations of naiveté, experimentation, kernels of my true long-term musical persona, spontaneous passages of a "what-the-hell-lemme-try-this" nature, and perhaps a bit of inspiration. This is not to say that I still don't like my early offspring--I do! So, dear Jude, I send you out into the world again with a renewed sense of hope that you may fare better than the poor protagonist of Thomas Hardy's crushingly depressing novel that I named you after so many long years ago. Jude is dedicated to two very close fellow dream voyagers from my years at North Carolina School of the Arts: Patti Gadonnieux and Johnny Reinhard."

*Robert Priest*

Stream, for viola, was composed in 1986. It was the first piece in what has since become a series of pieces that I have composed for virtuoso solo performers of various instruments. Stream is, in a sense, a short symphony or a concerto for one performer. The musical gestures imply, at times, larger forces. Texture and timbre are often more important than the individual pitches and rhythms.

Richard Karpen, born in New York in 1957, has been the recipient of numerous awards, grants and prizes including those from the National Endowment for the Arts, NEA/USIA, ASCAP Foundation for Young Composers, the Bourges Contest in France, the NEWCOMP contest, the National Flute Association, the Luigi Russolo Contest in Italy, and The American New Music Consortium. He has been the recipient of a Fulbright Fellowship to Italy in 1984, Stanford University's *Prix de Paris* in 1988, and a Leverhulme Visiting Fellowship to the United Kingdom in 1992. He has degrees in composition from City University of New York (B.A.), and Stanford University (M.A., D.M.A.), where during 1985-1988 he worked extensively at the Center for Computer Research in Music and Acoustics (CCRMA). His compositions have been recorded on compact disc by Le Chant du Monde (Exchange, for flute and tape; Il Nome, for soprano and tape), Wergo (Eclipse, for computer-generated tape; Il Nome), and Centaur (Saxonomy, for saxophones and tape), and on cassette by Perspectives of New Music (The Vision, for computer-generated tape). Since 1989 Richard Karpen has been a member of the Composition/Theory Faculty of the School of Music at the University of Washington in Seattle where he teaches composition, computer music and music theory, and is co-director of the U.W. School of Music Computer Center.

Violist Leslie Johnson received much of her performance training at The Juilliard School, where she studied with William Lincer, completing both the Bachelor's and Master's degrees. Currently based in Seattle, Ms. Johnson is Principal Violist of the Pacific Northwest Ballet Orchestra, an active recitalist, as well as violist of the Seattle String Quartet. Ms. Johnson also teaches music theory and appreciation at City University, in addition to private viola and violin instruction. At present, she has completed her Doctorate at the University of Washington, where she studied with Eric Shumsky. Other teachers include Steven Staryk, Kim Kashkashian, and Georg Janzer, as well as master classes at the Britten-Pears School with Daniel Benjamin.

*Richard Karpen and Leslie Johnson*

Milhaud's Symphonie No. 5 was written in Vienna-Warsaw in 1922. It was commissioned by Marya Freund and first performed in 1923 for the Society of Wind Instruments in Paris. As in his other chamber symphonies, each instrument is treated soloistically. It is written for piccolo, flute, oboe, English horn, clarinet, bass clarinet, two bassoons, and two horns. The first movement brings the instruments together in lyric apposition. The slow movement gives a chilly impression with woodwind harmonies against a background of sustained trills. The last movement lurches us from near slumber to a prancing finish. In response to having received five of Milhaud's chamber symphonies, Alban Berg wrote, "After first quick glance I was delighted with them and eager to study them further. My first impression is that I find your work extremely 'sympathique' as well as fresh and original. And, thanks to you, I believe I have come to appreciate polytonality..."

*William O. Smith and Lisa Bergman*

107 Stream for Solo Viola (1986) (11'55)

Richard Karpen  
(b. 1957)

Leslie Johnson, *viola*

108 Symphonie #5 (Dixtuor d'instruments a vent)  
(1922)

Darius Milhaud  
(1892-1974)

Rude  
Lent  
Violent

(7'00)

Soni Ventorum and Friends  
Felix Skowronek and Megan Lyden, *flutes*  
Alex Klein and Bridget Nyberg, *oboes*  
William McColl and Marvin Westem, *clarinets*  
Arthur Grossman and Katie Jackson, *bassoons*  
David Kappy and Anthony Miller, *horns*