

The School of Music  
presents the 84th concert of the 1988-89 season

Rec.  
Rachel B

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## Contemporary Group

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William O. Smith

Directors

Stuart Dempster

### Faculty Artists

Eric Shumsky, *viola*

Michael Brockman, *saxophone*

Lisa Bergman, *piano*

### Guest Artist

Jane Guthrie Beale, *piano*

### UW Composer

James Beale



The Contemporary Group Ensemble  
Ciro Scotto, *director*

James C. Lebens, *trombone*

May 17, 1989  
8:00 PM, Meany Theater

School  
of

Music

University

of

Washington

DAT #11,482

# Program

CD1-15,394

Shadows and Dawning ..... (12') ..... 11:03  
for Saxophone and Piano (1982) ..... MARILYN SHRUDE

Michael Brockman, *saxophone*  
Lisa Bergman, *piano*

Ballade for Viola and Piano (1957) (9') ..... 8:02  
..... JAMES BEALE

Sonata for Viola and Piano (1985) (15') ..... 14:15  
..... JAMES BEALE

*Maestoso - Andante - Adagietto*  
*Allegro*

Eric Shumsky, *viola*  
Jane Guthrie Beale, *piano*

## Intermission

Keren (1986) ..... (6') ..... 6:38  
..... IANNIS XENAKIS

James Lebens, *trombone*

CASS SIDE 1A

CD2 1B  
In C (1964) ..... (42') ..... 42:02  
..... TERRY RILEY

The Contemporary Group Ensemble  
Ciro Scotto, *conductor*

## Program notes

Marilyn Shrude's *Shadows and Dawning* was composed in 1982 and premiered with the composer at the piano in Nürnberg, West Germany in July, 1982 at the 7th World Saxophone Congress: a conference held every four years in various cities around the world with the mission of introducing new works in the ever-expanding repertoire of excellent concert literature for the saxophone. Dr. Marilyn Shrude is a member of the composition faculty of Bowling Green State University in Ohio.

— Michael Brockman

Iannis Xenakis was born in Rumania in 1922 but is of Greek descent and currently resides in Paris. He finds his inspiration for composition in physical processes and mathematical laws. *Keren*, a stochastic work, uses mostly traditional playing techniques, excepting a type of special effect, the "split tone" or multiphonic created with the lips alone. *Keren* was a commission of the International Trombone Association and was written for Benny Siuchin, a member of Boulez's Ensemble Contemporain in Paris. James C. Lebens has performed this work many times since he gave the North American premier under the composer's supervision. The word *Keren* is from Hebrew and means "animal horn".

— James Lebens

It was largely through the efforts of Stuart Dempster that *In C* was recorded (with an ensemble that Mr. Dempster formed while at the University of Buffalo). This lead Alfred Franckenstein, the noted reviewer, to say that *In C* could conceivably be the most important masterpiece since Stravinsky's *Rite of Spring*. On another occasion he stated: "You tell you have never done anything all your life, but listen to this music and as if that is all there is or ever will be..." The composer has this to say about the work:

"*In C* is to be played by an ensemble of any size by any instruments that can play its patterns. One of my main concerns was to set up a structure where the musical parameters were simple enough for even instrumentalists of limited technical means to play with assurance and yet have conditions that allow for great complexity. Another was to create an ordered framework which would give the performers a secure basis to play together in an exciting way. This is achieved through an economy of frequencies and a constant pulse rate which the ensemble must relate to at all times. In addition, there is a definite sequential order of cycle through which the entire ensemble must pass. The primary structural unit is a repeating pattern or cycle of which there are 53. The cycles are of varying metric lengths and the number of repetitions and the way they are aligned is left to the spontaneous choice of the performer. As the emerging cycles run concurrently, the effect is a number of patterns orbiting in concentric spheres. *In C* was first performed at the San Francisco Tape Music Center November 4th, 1964. Past performances have lasted between 45 and 90 minutes. The audience is invited to make itself as comfortable as possible."

The In C performance tonight observes the 25th anniversary of the premier (San Francisco 1964) and it was the piece that led to the works by Steve Reich and Philip Glass.  
— Stuart Dempster

## The Artists

**James Beale** was born and raised in Wellesley Hills, Massachusetts. After receiving his undergraduate degree from Harvard, where he studied with Aaron Copland, Walter Piston and Irving Fine, Beale spent two years at Yale. There, under Richard Donovan, he wrote his Piano Trio, which received Yale's Woods-Chandler prize in composition.

His early lessons in piano with Adele Leonard have given him a special affinity for the piano, and works for this instrument have been played many times in this country and abroad. The London Times has called his **Seventh Piano Sonata** "true piano music." Other chamber music works include a violin sonata, two string quartets, as well as other music for various instrumental and vocal groups. Professor Beale's works are published by Composers Facsimile Edition, Permanent Press, the Boston Music Co., and others.

His violin sonata is to be played at the Seattle Public Library, June 3rd by violinist Linda Melsted and pianist Joel Salsman.

Born in 1953, **Eric Shumsky** received his first violin lessons at age six from his celebrated father, the violinist Oscar Shumsky. At age 17, he switched to the viola and received a full scholarship to study with violist Lillian Fuchs at the Juilliard School of Music.

With his father, Shumsky has recorded the major repertoire for the violin and viola, including the duos by Mozart, Haydn, Spohr, Kalliwoda, R. Fuchs, Folia and Martinu, as well as the virtuoso Handel, Halvorsen duos. Shumsky has been a member of the American Piano Quartet and the Ensemble Arpeggione. He has appeared with the Cherubini, the Manhattan and Viotti String Quartets. Based in Paris for the past eight years, he has soloed with orchestras in over 75 cities in Europe, America and the Far East, including the Salzburg Sinfonietta, the City of London Symphonia, the Scottish Chamber Orchestra and the International Chamber Soloists of Paris of which he is the director.

Professor Shumsky has been recorded on the Jecklin, Spectrum, Pan, Adda and EMI labels. He has recently recorded the Mozart Sinfonia Concertante for violin, viola and orchestra with Oscar Shumsky for EMI.

**Michael Brockman** moved to Seattle from Washington, D.C. to join the UW faculty in 1987. He graduated with distinction from the New England Conservatory of Music in Boston, where he studied both classical and jazz performance with Joseph Allard, considered by many to be the world's foremost teacher of the saxophone. From 1982-87 Brockman was Professor of Saxophone and Director of Jazz Studies at the Shenandoah Conservatory in Virginia. He currently performs with several Seattle groups, including the Tom Collier Band, the Roadside Attraction Big Band, and the UW Contemporary Group.

**Lisa Bergman** is a native of Seattle and a graduate of both the Juilliard School and the University of Washington. She made her Carnegie Recital Hall debut in 1983 and has performed with such artists as Julius Baker, Marni Nixon, Steven Staryk, Ranson Wilson, and saxophonist Fred Hemke. Her festival appearances include Banff, Aspen, Shawnigan and the newly founded Augustine's Artists in Anchorage, Alaska. She is much in demand as a lecturer on the art of accompanying. Her first recording, with violinist Linda Rosenthal, was recently released on the Topaz label.

**Jane Gutherie Beale** holds a B.A. in Music from Wellesley College and an M.A. in Music from Harvard University, where she studied composition with Aaron Copland and Walter Piston. In piano, she was a pupil of Corneille Overstreet in Louisville, Kentucky and went on to study with Beaveridge Webster at the New England Conservatory. Ms. Beale has taught piano and theory at the University of Louisville, at Carnegie-Mellon University and at Central Washington University. She has performed frequently in Contemporary Group productions, including the Messaien **Quartet for the End of Time** and Schoenberg's **Pierrot Lunaire**, as well as many of her husband's compositions.

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### Upcoming Concerts

**The Contemporary Group**, May 17, 8:00 PM, Meany Theater  
**University Percussion Ensemble**, May 18, 8:00 PM, Meany Studio Theater  
**Collegium Musicum**, May 19 and 20, 8:00 PM, Brechemin Auditorium  
**University Singers**, May 22, 8:00 PM, Meany Theater  
**University Madrigal Singers**, May 23, 8:00 PM, Meany Theater  
**University Wind Ensemble & Symphonic Band**, May 24, 8:00 PM, Meany Theater  
**University Jazz Combos**, May 25, 8:00 PM, Brechemin Auditorium  
**Soni Ventorum Wind Quintet**, May 26, 8:00 PM, HUB Auditorium  
**Baroque Chamber Ensemble**, May 27, 8:00 PM, Brechemin Auditorium  
**Scott Jones Memorial Concert**, May 28, 8:00 PM, Brechemin Auditorium  
**Young Composers**, May 30, 8:00 PM, Brechemin Auditorium  
**Studio Jazz Ensemble**, May 31, 8:00 PM, Meany Theater  
**University Chorale**, June 2, 8:00 PM, Meany Theater  
**Opera Workshop**, June 5, 8:00 PM, Meany Studio Theater