

The University of Washington  
SCHOOL OF MUSIC

presents its 94th program of the 1991-92 season:

CG7  
1992  
4-27

# CONTEMPORARY GROUP

Stuart Dempster and William O. Smith,  
Co-Directors

8:00 PM

APRIL 27, 1992

MEANY THEATER



School  
of  
Music  
  
University  
of  
Washington

DAT# 11,979

CASS# 11,980

PROGRAM

DAT ID 2

PULSE for Brass and Percussion (1981) .....<sup>11'23</sup> Seiichi Inagaki

Evan Buehler, Stuart McLeod, Ed Pias, Lilia Pias,  
Jana Skillingstad, Maren van Nostrand, Dan Weber, Mark Wilbert,  
*percussion*  
Matt Armstrong, Jack Halsey, Mark Hilliard, *trumpets*;  
Hugh Dodd, Gretchen Hopper, Steve Macko, *trombones*;  
Walt Hampton, *conductor*

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ID3

HILDA-NESS for Viola da Gamba Solo .....<sup>9'58</sup> Joan Franks Williams  
(1991) (b. 1931)

*Prelude*  
*Vocalise*  
*Fantasy*

Margriet Tindemans, *viola da gamba*

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ID4

UN FEU DISTINCT, for Five Instruments.....<sup>15'51</sup> Joël-François Durand  
(1991) (b. 1954)

Andrea Mogil, *flute*; Joel Barbosa, *clarinet*; Thane Lewis, *violin*;  
Gretchen Yanover, *'cello*; Kevin Johnson, *piano*;  
Parke Burgess, *conductor*

CASS SIDE A  
SIDE 13

INTERMISSION

ID5

BRYCE for Flute, Two Harps, Marimba, .....<sup>9'36</sup> Toru Takemitsu  
and Percussion (1976) (b. 1930)

Pamela Butler Ryker, *flute*;  
Pamela Vokolek, Margaret Morita, *harps*;  
Maren van Nostrand, *marimba*; Gunnar Folsom, *percussion*

ID6

VARIATIONS IN DARK AND LIGHT.....<sup>19'43</sup> Armand Russell  
for Marimba and Woodwind Quintet (1982) (b. 1932)

*Night Theme*  
*Shadow Variation I*  
*Night Variation I*  
*Shadow Variation II*  
*Night Variation II*  
*Shadow Theme*  
*Radiant Variation I*  
*Shadow Variation III*  
*Radiant Variation II*  
*Shadow Variation IV*  
*Radiant Theme*

*Epilogue*

Evan Buehler, *marimba*; Megan Lyden, *flute*;  
Molly Sandvick, *oboe*; Jodi Orton, *clarinet*;  
Katie Jackson, *bassoon*; Jennifer Smith, *horn*

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ID7

GENERAL SPEECH for Solo Trombone (1969).....<sup>~6'09</sup> Robert Erickson  
Costume and lighting by Lenore Erik-Alt (b. 1917)

Chad Kirby, *trombone*

*Pulse* was featured on the Percussion Ensemble concert last quarter. It is a study in timbre and time. Walt Hampton, conductor, is a DMA student in Percussion and is studying with Tom Collier.

*Hilda-ness* was composed especially for Margriet Tindemans. She has performed the piece a number of times, including a Collegium Musicum concert last season and several in Europe. This work is in three movements, entitled *Prelude*, *Vocalise*, and *Fantasy*. The text is syllables that have no particular meaning. No more detail will be offered because it will destroy the surprise of various elements which occur throughout the composition. Joan Franks Williams was the founder and Artistic Director of New Dimensions in Music, an organization which presented concerts of new music throughout the Northwest from 1962-1971. Margriet Tindemans is recognized as one of the foremost specialists on early bowed instruments, and she has performed throughout Europe, North and South America, Asia, and Africa.

*un feu distinct* is a "revenge." Joël-François Durand, the newest member of the School of Music composition faculty, provides further information as follows:

There is in "un feu distinct" a kind of creative jubilation after the difficult work on my previous piece "l'exil du feu," for sixteen instruments and live computer-controlled transformations. The basic idea of these two works is the same: it consists in exploring again the formal type which I have been working on for several years, in which the musical material at the origin of a piece is exposed only at the end, instead of at the beginning, as is usually the case. The various elements which organize the work are progressively introduced; in a manner of speaking they are "developed," elaborated, transformed even before they actually appear in their original form. When they are finally brought together, they expose the real "musical center" of the piece. It is a sort of "revelation" of the musical form in the sense that the general evolution is one of a progressive unveiling of what is the real origin of the work.

For technical as well as psychological reasons, it became impossible to "unveil" the musical center at the end of "l'exil du feu." In fact this work ends in a sort of frustration, looking for that missing part, groping in the dark. This unveiling became the object of "un feu distinct." The latter piece is thus based for the most part on the same material as the former. In "un feu distinct" the transformations of this material—a polyphony of five voices—are more systematically carried through than in the previous work. The melodies which form this polyphony are read as if they were geometric curves. The rhythms of these curves are constantly modified, but their spatial and sounding shapes are always very close to the originals. The new curves are arranged throughout the piece to create a constant flow of new melodies, all in more or less close connection to their model.

The original material of the piano is also part of this five-voice polyphony heard at the end. But this instrument has a very free relation to its "center," since it mixes almost literal quotations of it with episodes which have nothing to do, structurally speaking, with the rest of the work. Its position on stage, somewhat separated from the other instruments, illustrates this liberal and ambiguous attitude of participation/isolation which characterizes it. From this point of view the piece is a kind of mini-concerto, in which the soloist is almost all the time alienated from the other instruments as well as from himself/herself: the music played by the piano constantly "escapes" from its "structural responsibilities," going off on its own track with alien material, paying little attention to even its own origin (yet to come!). This situation is maintained until the last section, where the piano finally plays its part in the global texture at the moment where the other four instruments reach their maximum individuality in the polyphony. There is no place at this point for integration, though, it is more a superimposition of individual differences.

*Bryce* was commissioned by the Canada Council and is dedicated to Bryce Engelman. This work, full of new technique and timbre, was featured on the *Seattle Spring* 13 April Harp Ensemble concert with the composer in attendance. He states in the score that "it is desirable that the piece be performed as slowly as possible."

*Variations in Dark and Light* was composed in Seattle. Russell was born here and attended the University of Washington where he earned his BA and MA in music while studying composition with George McKay, James Beale, and John Verrall. He received his doctorate from the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson. He also played in the Seattle Symphony for seven years. He currently teaches theory and composition at the University of Hawaii. The composer provides the following information:

This movement is formed from three sets of variations: Night Variations and Radiant Variations with Shadow Variations intruded between the variations of both, followed by an epilogue. The themes for these variations occur at different points for each of them: the theme for the Night Variations appears at the beginning while the Shadow theme appears in the middle of these variations and the Radiant Variations and with their theme. The overall effect is one of increasing light and brightness as the night passes to the radiant day, the shadows with the day being very different from the shadows with the night.

*General Speech* was commissioned by Stuart Dempster. The composer's wife, Lenore Erik-Alt, designed the staging, lighting and costume. Robert Erickson was a founding teacher and composer at the University of California at San Diego. Before moving to UCSD he was well known in the Bay Area where he taught various composers, such as Pauline Oliveros, Terry Riley, and Loren Rush. He is noted for his innovative examination of sound, as exemplified by his book *Sound Structure in Music* (UC Press 1975).

*General Speech* is not merely on a text of General Douglas MacArthur's but as much on his persona or, one might say, the myth he consciously lived and exemplified, the piece uses speech as a bridge between music and theater. The trombonist is required to merge the playing of precisely notated (and often difficult) musical events with the verbal articulation into the instrument of a phoneticized version of MacArthur's retirement speech at West Point. Thus the opening "Duty, honor, country" (which functions as a refrain throughout the piece) is articulated as: "Doo-tee yon-or cunt'treeeeee," etc. Erickson instructs the performer to

...as best as possible...perform the vowels and consonants as seen in the word abstractions.... This means shaping the mouth, tongue, and throat in all different manners in order to achieve the desired effect, and it will no doubt be found that a comprehensive analysis of each sound will have to be made.

Erickson provides the following notes on *General Speech*:

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 descriptions. Whether this is so or not depends in part on what one means by making an adequate phonetic 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 (possible 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: 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).

(from Working Papers in Phonetics VI—Peter Ladefoged)

NOTES BY STUART DEMPSTER

CONTEMPORARY GROUP ADVISORY COMMITTEE:

John Rahn, Felix Skowronek, Diane Thome  
Kris Falk, Lynette Westendorf

**UPCOMING CONCERTS**

**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