

N49
1980
2-27

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS
Present

NEW MUSIC BY YOUNG COMPOSERS
performed by members of
THE CONTEMPORARY GROUP

Wednesday, February 27, 1980

Studio Theater, 8:00 PM

Reel 1-9760

PROGRAM

DAVID JONES

All Watched Over by Machines of Loving Grace

Janet Hildebrand, *soprano*

Sue Steil, *flute*

Monique Buzzarte, *trombone*

Libby Sandusky, *clarinet*

Tam Osbourne, *violin*

Julie Oster, *bass clarinet*

Jim Kovach, *percussion*

Wayne Plumer, *horn*

Sue Gilbreath, *percussion*

Sandy Koenig, *conductor*

~ 22 MIN

KEVIN DORAN

Piano Quintet No. 1 (1979)

Jeff Arestad, *violin*

Sue Baer, *violin*

Sue Koelle, *viola*

Jane Hawkins, *'cello*

Terry Spiller, *piano*

ROBERT EUGENE PRIEST

Children's Song (1977)

Pamela Roberts, *'cello*

Erin Farrar, *dancer*

AARON KEYT

String Quartet

Largo e moderato

Allegro

Christine Olason, *violin*

Sue Baer, *violin*

Sue Koelle, *viola*

Pamela Roberts, *'cello*

Reel 2-
#9761

INTERMISSION

GREG YOUTZ

Requiem

Cathy Chan, *'cello*

Carol Sams, *soprano*

Dave Beck, *'cello*

Jane Hawkins, *'cello*

Wendy McChesney, *'cello*

Tricia Olson, *harpsichord*

Dave Dunbar, *percussion*

KEITH EISENBREY

Three Strathspeys

Keith Eisenbrey, *piano*

WILLIAM REHRER

Fanfare of Repercussions

Seattle Brass Ensemble
Richard Werner, *trumpet*
Steve Keene, *trumpet*
Richard Reed, *horn*
Barbara Stansfeld, *trombone*
Philip Brink, *trombone*

Program Notes--

David Jones: This song cycle on poems of Richard Brautigan was written in three different years (1977, 1979, and 1980) over a total span of approximately six months. The longest song is 3'30", while the shortest (number six) is only 15". Richard Brautigan now lives in a small hard-working cowtown in Livingston, Montana. He remembers pre-World War II in Tacoma, Washington - he was a little boy then and has written stories about that time. His poems were too subtle to capture in music, so I think the soprano voice antagonizes the ensemble at times and never really rests with it.

Robert Priest: This is the first of a projected set of four Children's Songs. These pieces can be played in any one of six possible ways; solo cello, solo bassoon, cello and bassoon in unison or any one of these instrumentations with a solo female dancer. This short piece was written near Copenhagen by the ocean and is an attempt to recall a certain innocent simplicity that I deeply treasure when I notice it in children of all ages.

Aaron Keyt: The two movements included on this program are the outer ones of a four-movement string quartet written between February and August in 1979. The work is predominantly polyphonic, culminating in a section of polymusic at the end of the finale. Both the style and string technique drew inspiration from the Bartok quartets.

Greg Youtz: Requiem was written in June, 1979 as an attempt to make a dramatic, unified solo prayer out of the texts of the Mass and Requiem sequence.

Keith Eisenbrey: A strathspey is a traditional Scottish dance. These pieces are studies in piano writing based on the standard strathspey rhythm. In the first two, the rhythm is presented in an arbitrary manner, but in the third (and to some extent the second) the structure of the rhythm manifests itself more in the overall form than in detail.

William Rehrer: The musical idea for Fanfare of Repercussions is based upon an eight-note collection. The basic collection generates four trichords which are interlocked by common tones, and at times variants are produced by intervallic expansion and diminution. The larger plan consists of the presentation of a "fanfare" in an untraditional sense. Although the work is not programmatic, the following poem was the source for the title.

A repercussive brittle song, silver-thin
Shatters into a billion fragments
Of quiet shadows
Moving toward a blaring sun
(Unknown)

Tonights performance by the Seattle Brass Ensemble has been made possible through full sponsorship by the Musicians' Performance Trust Fund.