

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

## *The Contemporary Group*

5334

5335

William Bergsma and William O. Smith, *Directors*

Wednesday, February 12, 1975

Thursday, February 13, 1975

Studio Theater 8:00 PM

### *Tape No. 1-7583*

LUCIANO BERIO  
(b.1925)

BARBARA KOLB  
(b.1939)

ROBERT ERICKSON  
(b.1917)

### *Tape No. 2-7584*

PAULINE OLIVEROS  
(b.1932)

### PROGRAM

Sequenza V for Trombone Solo (1966)  
Stuart Dempster, *Trombone*

Trobar Clus (1970)  
Felix Skowronek, *Flute*  
Vern Nicodemus, *Trumpet*  
Stener Anderson, *Tenor Trombone*  
Gene Brewer, *Tenor-Bass Trombone*  
Susan Gilbreath, *Percussion*  
Stephen Van Meter, *Percussion*  
Michael Wilson, *Guitar*  
Jim Lofthus, *Harpsichord*  
Linda Melsted, *Violin*  
Janet Lynch, *Viola*  
Margaret Luke, *Viola*  
Sara Lickey, *Cello*  
David Kechley, *String Bass*

General Speech for Solo Trombone (1969)  
Stuart Dempster, *Trombone*  
Costume and Lighting by Lenore Erik-Alt

### INTERMISSION

The Wheel of Fortune (1969)  
William O. Smith, *Performer*  
Lights and Slides by Lynn Lonidier  
Costume by Sigrid Lonidier  
Lighting by Philip Schirmer

Roupen Shakarian, *Personnel*  
Carleton Macy, *Publicity*  
Jerome Kohl, *Program Notes*

CONTEMPORARY GROUP

PROGRAM NOTES

February 12--13, 1975

LUCIANO BERIO: Sequenza V (1966) - Commissioned by Stuart Dempster

The composer provides the following notes:

"Behind it lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villà up the hill, surrounded by a kind of Oriental garden with small pãodas, streams, bridges, and willow trees. Many times, with my school mates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood, the closeness, the excessive familiarity with his name, and the indifference of the adults around me prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry, and I wanted to do both. After that experience I stole no more oranges from his garden."

BARBARA KOLB - Trobar Clus

In Old Provençal, the language of the troubadors, "Trobar Clus" literally means "to find closed." The word "trobar" can also refer to the art of the "trobador", or "discover", and the trobar clus refers to a particular practice, especially popular among the troubadors of the 12th century, in which the poet concerned himself with the effect of mystery, the pleasure of the enigmatic. Ideally, the result is a studied ambiguity, implying a deeper meaning beyond that which meets the eye. The principal representative of of this style was Marcabru, a specialist in verbal complexities, double-entendres, obscure allusions, strange words and paradoxes, who once said: "I hold him wise without any doubt who can guess in my song what each word means, and how the theme unfolds, for I myself am subject to error when I interpret dark words. . ."

ROBERT ERICKSON: General Speech (1969) - Commissioned by Stuart Dempster

The composer provides the following notes:

"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 (possibly 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; and 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)."

Working papers in Phonetics 6

PETER LADEFOGED

PAULINE OLIVEROS

"Wheel of Fortune" was commissioned by William O. Smith. This work alludes to one of the major trumps of the Tarot, a divinatory deck of cards. The origin of this deck is obscure. The twenty-two trump cards consists of archetypal figures with deep symbolic significance. Readings of these cards are evocative of unconscious associations and help the reader and querent to form a circuit which often reveals various life patterns which are reflected by the arrangement of the cards, the querent's responses, and the reader's interpretation. The power of these cards helped to form this composition. Mr. Smith is called upon as mime, magician and musician. His musical improvisation is based on pitches associated with the taro figures which appear during the course of the Wheel of Fortune.