

No. 128
Tom

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

Monday, December 4, 1978

Studio Theater, 8:00 PM

Tape No. 9185

PROGRAM

VICTORIA FULLAM 4:14

Trzy Liryki (Three lyrics)

Nancy Williamson, *soprano*
Ingrid Buschmann, *viola*

DAVID JONES 5:31

Quintet (December, 1975)

Sue Steil, *flute*
Andy Tangborn, *clarinet*
Virginia Luke, *'cello*
Michael Hovnanian, *bass*
David Jones, *piano*
William O. Smith, *conductor*

GREGORY YOUTZ 10:29

"Prelude and Dream" for bassoon and piano
(for Sid Rosenberg)

Gary Claunch, *bassoon*
Keith Eisenbrey, *piano*

WILLIAM REHRER 5:30

Disputable Contours for flute, harp, vibes and
dancer

Nannette Smith, *flute*
Susan Stillions, *harp*
Paul Hanson, *vibes*
Jennifer Hileman, *solo dancer*

FULLAM

Trzy Liryki (Three Lyrics) was written in October 1978 for Nancy Williamson and Ingrid Buschmann. Each song is one line of original Polish text:

1. I love you as my own life.
2. Mama, tell me a beautiful fairy tale.
3. Already dawn; how time flies.

JONES

"The Quintet was written in Boston in the fall of 1975. The piece is in a rhapsodic form. It is based primarily on the first theme (in the 'cello) and uses a lot of drones. The piece seems fairly scattered to me now (from a stylistic point of view) but I think this reflects my situation at the time of composition. I was being exposed to many kinds of music, both Western and non-Western, that I'd never heard before and was frantically trying to assimilate some of this input into my writing."

YOUTZ

"Prelude and Dream was composed in May for departing guest bassoonist Sid Rosenberg who loved the 'uncommon bassoon'. It consists of several recurring sections - quiet lyricism, contrapuntal invention, a cadenza and a surprise. On the whole, a healthy dose of what I call 'dramatic eclecticism'."

REHRER

Disputable Contours for flute, harp, vibraphone and dancer was written during September 1978. One could hear the work as dialogue, the players interjecting their ideas only to be antagonized by each other. This causes an atmosphere of discontentment leading to aggressive duets, trios and solos. At times the players seem to settle their differences (implied through timbre modulation). The dancer is treated as an instrumentalist adding to the dialogue and emphasizing the independence of each player. The piece relies on linear material, textures and instrumental virtuosity, juxtaposed to create "disputable contours".