

No. 55  
Phil

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

Present

THE CONTEMPORARY GROUP

William O. Smith and Stuart Dempster, *co-directors*

Wednesday, May 10, 1978

Studio Theater, 8:00 PM

P R O G R A M

Tape No. 1-8984

CAROL SAMS  
(b. 1945)

O Wild Angels, for Voice and Piano (1977)  
(based on poems by Ursula LeGuin)

*Wild Angels*  
*Fuer Elise*  
*Hier steh ich*  
*Dreampoem II*  
*Tao Song*

Margaret Russell, *voice*  
George Shangrow, *piano*

--World premiere

JOHN RAHN  
(b. 1944)

Three Titbits for Clarinet and Cello (1969)

*The Dragon Riding Saint George*  
*Groping for Trout in a Peculiar River*  
(a song without words)  
*Winchester Geese*

William O. Smith, *clarinet*  
Toby Saks, *cello*

DIANE THOME  
(b. 1942)

Anais

Toby Saks, *cello*; Diane Thome, *piano*;  
Keith Johnston and Betty Wangerin, *technical assistance*

Tape No. 2-8985

ALVIN ETLER  
(1913-1973)

Concerto for Violin and Woodwind Quintet (1958)

*Allegro marziale*  
*Elegiaco*  
*Furioso*

Irwin Eisenberg, *violin*; Felix Skowronek,  
*flute*; Ove Hanson, *oboe*; William McColl,  
*clarinet*; Sidney Rosenberg, *bassoon*;  
Christopher Leuba, *horn*

INTERMISSION

PIERRE BOULEZ  
(b. 1925)

First Sonata for Piano (1946)  
*Lent, Beaucoup plus allant*  
*Assez large; Rapide; Modere*

Robert Nell, *piano*

WILLIAM O. SMITH  
(b. 1926)

Mandala, for Voices, Instruments, and Dancers  
(1977)

Jóan Conlon, *conductor*

--World premiere

#### SMALL ENSEMBLE

Terri Skjel, *flute*  
William O. Smith, *clarinet*  
Lawrence Curtis, *clarinet*  
Stuart Dempster, *trombone*  
Steve Montgomery, *percussion*  
Adam Creighton, *guitar*  
Robert Nell, *piano*  
Keith Johnston, *piano*  
Daniel Davis, *violin*  
Michael Bisio, *bass*  
Max Gerspacher, *bass*  
Alexa Hollywood, *dancer*  
Martha Magraw, *dancer*  
Susan Gillespie, *dancer*

#### LARGE ENSEMBLE

##### Winds

Bruce Folmer  
Gary Evans  
Douglas Canning  
Steve Evans  
Patrick Vandehey  
Bob Phillips  
Ken Gorelick  
Bill Bone  
Jeff Miller  
Iris Dinwiddie  
Susan Pickens

##### Strings

Bryan Boughton  
Mia Wu  
Robin Lorentz  
Michael Vidulich  
Betty Agent  
Ingrid Buschmann  
Peter Reese  
Martin Bonham  
Pamela Roberts

##### Voices

Marcus Tsutakawa  
Richard Mercer  
John Reeman  
Rick Walling  
Jim LeMaster  
Bob Jaundalderis  
Brad Watson  
Steve Montague  
Peter Maurer  
Nancy Florea

Linda Anderson  
Jeannie Strieck  
Bruce-Ann Taylor  
Rose Mauro  
Jan Hale  
Patricia Meier  
Catherine Gribos  
Mary Basom  
Beth Eaton  
T.J. Kleikamp

## PROGRAM NOTES

### Carol Sams - O Wild Angels

"The pieces were written last fall (1977) for Marni Nixon."

### John Rahn - Three Titbits

"At the time I wrote Three Titbits, I was habitually using several kinds of rhythmic/pitch structures recursively to generate serially ordered precisely-weighted aggregates (e.g. 12 A's, 11 Bb's, 10 B's, . . . 1 Ab, in a particular non-trivial order) from some simple permutation. For example, in the first piece, the order of pitches in the cello is a second-generation derivative of the particular (slow) chromatic scale played by the clarinet.

Other than that, these pieces are just plain silly, naughty giggles inspired by phrases (the titles) from Shakespeare's Bowdy, written particularly for my friends Ed Riley, clarinet, and Mrs. Ed (Marcia Lederman) Riley, cello."

- I. Female-on-top position. The clarinet is very passive.
- II. for peculiar trout.
- III. Prostitutes populated the environs of Winchester Cathedral. A dialogue reaches the usual conclusion.

### Diane Thomé - Anais

Anais, for tape, violoncello and piano, was composed during the summer of 1976 while Ms. Thomé held a State University of New York research grant. The tape portion of the work was synthesized in the analog studio at the State University of New York in Binghamton. The piece is dedicated to the memory of writer Anais Nin, who died shortly before its premiere in March, 1977 in Los Angeles.

### Alvin Etler - Concerto for Violin and Woodwind Quintet

Alvin Etler (b. Battle Creek, Iowa, 1913) studied composition with Arthur Shepherd and Paul Hindemith. Also a talented oboist, he played in theater orchestras as a child and during 1938-40 was with the Indianapolis Symphony.

As a parallel development to his two earlier wind quintets, dating from 1955 and 1957, Etler's Concerto for Violin with Wind Quintet is clearly neo-classic in form and content, written in a language consistent with the time of its composition. Harmonic structure and melodic line are frequently based on fourths, and Etler is fond of fashioning close textures built on clusters of seconds. Indeed, the quintet sound undergoes additional thickening in the Concerto, as duple and triplet motivic figures are employed simultaneously, especially in the first movement. Sonorities of individual or paired instruments are also used to good effect, as with the horn and violin opening of the second movement, or the clever doubling of piccolo and high-register violin in the third. A true concerto results overall, the quintet assuming an almost-orchestral mass as well as a sensitive accompaniment to the rugged boldness and lyric eloquence of the solo violin.

Pierre Boulez - First Piano Sonata

The Sonata was originally dedicated to Boulez's teacher, Rene' Leibowitz, but the dedication was removed, as Leibowitz "corrected" the score when he saw it. Boulez was furious, and never spoke to him again.

William O. Smith - Mandala

"The musical materials for the large ensemble consist of 22 fragments for high instruments and voices and 22 for low. Each fragment is begun on cue from the conductor and repeated until the next cue. Since the conductor cues the performers one after the other the effect is that of a many-voiced double canon.

On top of this the smaller ensemble of improvising musicians and dancers superimpose their comments and embellishments derived from the materials of the large ensemble."

Advisory Committee

William Bergsma  
Dan Davis  
Irwin Eisenberg  
Keith Johnston  
John Rahn  
Felix Skowronek

Concert Committee

John Halvor Benson  
John Beeman  
Dan Davis  
Ted Deacon  
Victoria Fullam  
Max Gerspacher  
Keith Johnston  
Ken McDonald  
Rick McGowen  
Robert Nell  
Marcus Tsutakawa