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THE SCHOOL OF MUSIC
DAT 13, 121
CASS 13, 122 presents the

C67
1997
12-1



CONTEMPORARY GROUP

Stuart Dempster, *director*

December 1, 1997 8:00 PM Meany Theater

PROGRAM

DAT
D2 *Session* (1979) for Solo Trombone
in five movements..... William O. Smith
(8:57) (b. 1926)
Stuart Dempster, *trombone*

D3 - announcement
D4 *FraméseduDe* (1996) for Solo Guitar... Michael Golden
(7:26) (b. 1952)
Steven Novacek, *guitar*

D5 *Solo Music III, Bill at "Colonus"* (1996-97)
for Solo Clarinet..... Robert Suderburg
(12:53) (b. 1936)
Journey from the 50's...
Journey from the 70's...
Journey from the 90's and beyond?
William O. Smith, *clarinet*

INTERMISSION

~~*Keyboard Suite* (1996-97) in four
untitled movements (I, II, III, IV)..... Richard Karpen
(b. 1957)
Carole Terry, *harpsichord*~~

School
of
Music
University
of
Washington

...per *Quattro Tromboni* (1986) in two movements István Márta

(7,38) (b. 1952)

University of Washington Trombone Ensemble:

Tenor trombones: Peter Blau, Nathan Brown,
Nick diNunzio, Scott Higbee, Chris Laughbon,
David Stuck

Bass trombones: Chad Kirby, Brad Norton, Jeff Reeder

Stuart Dempster, conductor

All pieces on
Cass side A

Smith's *Session for Solo Trombone* was composed in the Spring of 1979 in Washington, D. C. and dedicated to Stuart Dempster. Dempster and Smith have had a long musical relationship at the University of Washington dating from 1968. Smith is also known as Bill Smith, the jazz clarinetist. In recent times he has been a regular with the Dave Brubeck Quartet performing all over the world. In this five movement "Session" Smith explores two or more voices, either by use of actual two-part writing or by multiple lines implied by distinct intervals, abrupt color changes produced by mutes, and fast-changing dynamic levels. Vocal "commentary" appears throughout. --William O. Smith

FramésetuDe is a study, or etude, in musical frames, and the composer has no good explanation for the odd accent and pronunciation. The idea of a frame has two different kinds of meaning here. First, if you think of a picture frame, it surrounds and focuses your attention on the picture it holds. The second meaning is related to the kind of cognitive or memory structure -- described by Marvin Minsky and others -- which occurs in our minds when several different events or phenomena become associated with each other; the presence or stimulation of some of them causes us to "fill in" the missing parts.

In musical terms, *FramésetuDe* is a series of different frames for the note "D," obviously created in terms of pitch and time relations. There are seven short movements, meant to be heard both as a set of miniatures and as a continuous process, and each one explores a different way of making us want or expect to hear the note D. D, of course, is sometimes present as the focus of attention, and sometimes not present at all. --Michael Golden

Michael Golden studied composition in Oregon and Washington. At the University of Washington he studied with William Bergsma, William O. Smith, and Diane Thome completing his DMA in 1992. He has had various performances at festivals throughout the Southeastern US, and his music appears on two compact discs. Golden is currently an Associate Professor of Music Composition and Theory at Marshall University.

The composition of *Solo Music III, Bill at "Colonus"* was supported by a National Endowment of the Arts fellowship and completed in August of 1996.

The work of music and stylistic journeys is dedicated to Bill Smith and was written in celebration of his 70th birthday.

The work's three movements present a diversity of stylistic archetypes which are representative of the extent, breadth, and expressive-depth of Smith's pervasive artistry. For example:

Movement 1: *Journey from the 50's...* presents the blues, hard-bop, some swing, and Smith's own advanced instrumental techniques.

Movement 2: *Journey from the 70's...* is a Presto which is somewhat reflective of a creative artist's sense of the nerved-rush, the anxious politics, and the stylistic polyglot of the time.

Movement 3: *Journey from the 90's to beyond?* is both a cycle of flash-backs to preceding movements and, hopefully, moments of ecstatic and meditative calm.

The reference to "Colonus" in the title honors the blessings that Bill Smith has given with his artistry, not only in a mythical "Colonus" in 1996, but in all those places from New York's 52nd Street to San Francisco, Los Angeles, Rome, Seattle, London, Paris, Berlin, Japan, Australia, and all the rest, over all those brilliant years.

--Robert Suderburg

The musical relationship between William O. Smith and Robert Suderburg began in 1966 when both came to the University of Washington to found the Contemporary Group along with William Bergsma, then Director of the School of Music. Among the Smith and Suderburg collaborations was the CRI recording of Smith's *Mosaic* for clarinet and piano and *Stones* for singer and piano, which was written for Elizabeth and Robert Suderburg.

Keyboard Suite (in four untitled movements) for harpsichord was composed in 1996-1997 in Seattle and Paris for Vivienne Spiteri, a well known harpsichordist who lives in Canada and specializes in 20th century music for the instrument, especially pieces with electronics and extended techniques. My piece, however, treats the instrument pretty traditionally and the music requires a quite virtuosic performer. *Keyboard Suite* is a sort of detour for me, temporarily bringing me away from work on my "Life Studies" a series of pieces for computer-realized sound, which in some ways are the exact opposite aesthetically from this work. But even those pieces which use all kinds of sounds, (human, animal, machine, and others), are routed in a formally classical aesthetic as is the *Keyboard Suite* in their treatment of time.

--Richard Karpen

...*per Quattro Tromboni* literally means "for four trombones"; however, the University Trombone Ensemble is doubling on the parts to expand the sound. Márta, born in 1952, has composed for the well known groups Kronos string quartet and Amadinda percussion group. His work often features examples from his study of Romanian folk music and his use of jazz styles, and ...*per Quattro Tromboni* is no different with similar features in a context of dramatic gestures idiomatic to trombones, such as glissandi, and beautiful chorale textures.

--Stuart Dempster

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