

No. 119
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THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA AND WILLIAM O. SMITH, *Directors*

Wednesday, October 22, 1975

Studio Theater, 8:00 PM

Tape No. 1-7848

GEORGE CRUMB
(b. 1929)

PROGRAM

Eleven Echoes of Autumn, 1965 (1966)

Felix Skowronek, *flute*
William O. Smith, *clarinet*
Irwin Eisenberg, *violin*
Jeri Kotani, *piano*

ROGERS REYNOLDS
(b. 1934)

"...From Behind the Unreasoning Mask" (1975)

Stuart Dempster, *trombone*
Dan Dunbar, *percussion*
Michael Clark, *assistant*
Betty Wangerin, *4-channel tape*

Tape No. 2-7849

VINCENT PERSICHETTI *9:50*
(b. 1915)

INTERMISSION

Parable for Solo Viola (1975) *CH 11-23-75.*

Donald McInnes, *viola*

IGOR STRAVINSKI
(1882-1971)

The Soldier's Tale (1918)

Marching-Tunes
Little Tunes beside the Brook
Pastoral
The Royal March
The Little Concert
Three Dances
Tango
Waltz
Ragtime

*Not for
Kucow*

The Devil's Dance
Great Choral
Triumphal March of the Devil

William McColl, *clarinet*
Arthur Grossman, *bassoon*
Gary Buchanan, *cornet*
Gene Brewer, *trombone*
Susan Gilbreath, *percussion*
Irwin Eisenberg, *violin*
David Captein, *contrabass*

DAVID AVSHALOMOV, *conductor*

PROGRAM NOTES

GEORGE CRUMB: Eleven Echoes of Autumn, 1965 (1966)

This work was composed in the Spring of 1966 for the Acolian Chamber Players (on commission from Bowdoin College). The eleven pieces constituting the work are played without interruption, and are as follows:

- Echo 1 Fantastico
- Echo 2 Languidamente, quasi lontano ("hauntingly")
- Echo 3 Prestissimo
- Echo 4 Con bravura
- Echo 5 Cadenza I (for Alto Flute)
- Echo 6 Cadenza II (for Violin)
- Echo 7 Cadenza II (for Clarinet)
- Echo 8 Feroce, violento
- Echo 9 Serenamente, quasi lontano ("hauntingly")
- Echo 10 Senza misura ("gently undulating")
- Echo 11 Adagio ("like a prayer")

The most important generative element of Eleven Echoes is the "bell motif"--a quintuplet figure based on the whole-tone interval--which is heard at the beginning of the work. This diatonic figure appears in a variety of rhythmic guises and frequently in a highly chromatic context.

Although Eleven Echoes has certain programmatic implications for the composer, it is enough for the listener to infer the significance of the motto-quote from Federico Gracia Lorca: "...y los arcos rotos donde sufre el tiempo" ("...and the broken arches where time suffers"). These words are softly intoned as a preface to each of the three cadenzas (echoes 5-7) and the image of "broken arches" is represented visually in the notation of the music which underlies the cadenzas.

ROGER REYNOLDS: "...From Behind the Unreasoning Mask" (1975)

"...From Behind the Unreasoning Mask" involves a live trombonist, percussionist, an assistant and a 4-channel tape derived from pre-recorded transient events. It is approximately seventeen minutes long. The title derives from "The Quartet-Deck" in Melville's Moby Dick: "All visible objects are but as pasteboard masks. But in each event - in the living act, the undoubted deed - there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask."

The facts of change tyrannize contemporary life. Periodicities remain, but their variability becomes evident. Successions are not what they appear to be: the "regular" subtly deviant, the "arbitrary" cloaking an underlying structure of unsuspected rigor. This composition is framed and terraced by a collection of unique and dynamic transient events on tape. They are organized into six series (complex metal, wind, wood, string, stone, and pitched metal) each of which unfolds logarhythmically. Particular transients are allowed to repeat periodically, generating a matrix of considerable temporal and harmonic complexity.

The taped events comprise the mask from behind which the live performers make their statement. These specially recorded transients function as cues, but the sort of response they elicit from the players varies widely - from automated subjugation to apparent indifference. At the beginning, the transients are brief, leaving room for periods of exposed instrumental activity. As the work progresses, however, the taped events are elongated, leading to a dense, sonorous tapestry that is difficult to penetrate. There is a constant interplay of changing attitudes: between the players and the tape, between the players, and between different aspects of the actions simultaneously performed by one player (e.g., the performer may be asked to maintain two patterned series of accelerations and ritards simultaneously and yet independently). The tactics used by the players in their efforts to rise above the tape change in what could be seen as an allegorical fashion. The conditions under which they work are elaborately outlined, but considerable latitude is inherent in the spirit of the composition.

-Roger Reynolds

VINCENT PERSICHETTI: Parable for Solo Viola (Parable XVI), Op. 131 (1975)

This work was finished early in 1975, and was premiered at the International Viola Conference in Ypsilanti, Michigan this past June. Tonight's performance marks the West Coast premiere of this work. The composer offers the following comments:

"Parable for Solo Viola is the sixteenth in a series of Parables for various mediums. They are one-movement non-programmatic musical essays about a single germinal idea.

"The viola has always been a potent instrument for expressing my deepest feelings and in Parable XVI my world of musical speech becomes that of a single violist."

IGOR STRAVINSKI: L'Histoire du Soldat (Suite) (1918)

Stravinski composed the music for this "histoire lué, joué, et dansée" in Geneva, collaborating with the Swiss poet Charles-Ferdinand Ramuz. The libretto is based on an old Russian folk story concerning a soldier, who is first seen walking down a road. Stopping to rest, he takes from his knapsack a little violin, which he tunes and then begins to play. A rather strange character, who is in fact the Devil, appears and persuades the soldier to trade the violin for a magic book, which enables the soldier to become enormously wealthy. The soldier soon discovers that the bargain has deprived him of happiness, and he eventually succeeds in winning back the violin in a game of cards. He then goes on to cure, with his music, an ailing princess whose father had promised her hand to the one who could make her well again. But the princess wants to add to the happiness of her union with the soldier the satisfaction of knowing the country of his birth, and finally persuades the soldier to make the journey, against his better judgement. It is on the road to his village that the soldier again meets the Devil, who leads him down to hell in a wry triumphal march.

"L'Histoire du Soldat" was first performed on September 20, 1918 at the Theatre de Lausanne. The music is most often heard separately from the mime, dance, narration and dialogue, as in the present performance, with the omission of some short transitional pieces and repeated numbers which are necessary in the stage version.