

University of Washington
THE SCHOOL OF MUSIC

CGP
1996
12-2

DAF 12,912
CASS 12,913

presents the

Contemporary Group

Stuart Dempster and William O. Smith, Co-Directors

December 2, 1996

8:00 PM, Meany Theater

PROGRAM

DAF

2 *Eternal Truths* (1979) ..(17:45)..... William O. Smith
for Woodwind Quartet (b. 1926)

SONI VENTORUM

Felix Skowronek, *flute, piccolo*;
Rebecca Henderson, *oboe, English Horn*;
William McColl, *clarinet, bass clarinet*;
Arthur Grossman, *bassoon*

3 *Didjeridervish* (1971-72) ..(4:55)..... Stuart Dempster
for Solo Didjeridu (b. 1936)

Stuart Dempster

5 *Tamar* (1996) for Flute and Harp ..(11:45)..... William O. Smith
Jeffrey Cohan, *flute*; Pamela Vokolek, *harp*

CASS SIDE A
SIDE B

6 *Forest* (1996) for Solo Clarinet William O. Smith
William O. Smith (11:15)

INTERMISSION

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FD 8 Encounter (1970) for Clarinet and Trombone (12:35) William O. Smith
Stuart Dempster, *trombone*; William O. Smith, *clarinet*

FD 9 Ten Grand Hosery (1971-72) (7:25) Stuart Dempster
for Garden Hoses and Pianos
Stuart Dempster

FD 11 - COMMENTS (1:35)
FD 12 Milanda Embracing (1993-94) for Mixed Ensemble (9:25) Stuart Dempster

CONTEMPORARY GROUP IMPROVISATION ENSEMBLE:

Greg Campbell, *percussion*; Dimitri Cervo, *piano*;
Loren Dempster, *cello*; Stuart Dempster, Chad Kirby, *trombones*;
Liz Folconer, *koto*; Tobi Stone, William O. Smith, *clarinets*

Eternal Truths was composed in the spring of 1979 for the Soni Vektorum. It is in thirteen short sections each taking as it's point of departure one of Sheldon Kopps' *Eternal Truths* (extracted from Sheldon B. Kopps' "An Eschatological Laundry List: A Partial Register of the 927 (or was it 928?) *Eternal Truths*"). In addition to the considerable technical difficulties of the music, the performers are called upon to speak and sing. Mr. Smith has hoped to reflect some of the wit and wisdom of the *Eternal Truths*.

Didjeridervish was originally composed as part of *Ten Grand Hosery* (for ten grand pianos, garden hoses, and dancer--see note below), this uses the American indigenous model didjeridu--plastic sewer pipe. The essence of *Didjeridervish* is didjeridu technique while spinning.

Tamar was commissioned by the Rome new music ensemble Nuova Consonanza and was first performed October 13th, 1996 at the American Academy in Rome. The work was written while I was Composer-in-Residence in Launceston, Tasmania. The lovely old cottage that was provided for my wife and I (she was artist-in-residence) overlooked Cataract Gorge which led to the Tamar river. It was a beautiful sight and I wrote the piece during daily walks along the gorge. The composition is in three connected movements, the first

featuring the flute in a shakuhachi inspired solo. The second movement features jazz-like interplay between the instruments. The third features the harp.

The visual expressiveness of harpist's hands led me to want to incorporate some hand gestures for both players as a kind of visual counterpoint to the music. I decided to use "signing" as a means of organizing the gestures. The words spelled out during the course of the piece are "love - laugh - live - leave".

Forest was written in Seattle and Rome in the winter and spring of 1996. It consists of seven movements, each exploring a different timbre. The first utilizes various types of multiphonics. The second uses the upper half of the clarinet, making muting with the right hand possible. The third uses the two halves of the clarinet played simultaneously to produce a melodic line accompanied by a trilled note. The fourth uses the clarinet as an end-blown flute. Movement five uses both halves of the clarinet contrasting staccato notes in one voice with legato in the other. The lower half of the instrument is employed in movement six with muted effects produced with the right hand. The concluding movement introduces sustained harmonics over low tremolos.

The text is taken from the Zenrin Kushu (A Forest Saying Anthology) a collection of ancient Zen sayings still used by Zen students in Japan:

Encounter was written with Stuart Dempster in mind, particularly his gifts as a player with a playful nature. Although there are some serious moments, *Encounter* is intended as a light-hearted game.

Ten Grand Hosery was conceived "for Musician, Dancer, Sculptorchestra, Supplementary Dancers, and Audience", it was conceived with the assistance of Tai Chi master and teacher Chung-liang "Al" Huang, and dedicated to composer Pauline Oliveros. The full evening performance began with the Didjeridervish, moved through a solo *Ten Grand Hosery* (which is the version heard in this performance), to instrumental sculptures, many dancers and, finally, the audience. The title remains the same no matter how many pianos and garden hoses are used...

Notes by Stuart Dempster and William O. Smith

Milanda Embracing (1993-94)

Composed with and dedicated to Seattle's New Performance Group

Stuart Dempster (b. 1936)



a Med-i-tatiOM work in process

On 22 October 1993 we were greeted literally with open arms at the Zeitgeist studio by Jay Johnson's then 3 and 1/2 year old daughter Milanda. The warmth generated set tone for the residencies.

MIM is the acronym for the project Music in Motion, the inspiration for this collectively developed work. This "process" work should not be thought of as being finished but, literally, a "music in motion." It will be useful to recognize this process as developmental and long term. Ideally it will be an influential process valuable for any work an ensemble might ever perform. However, this work in process is designed specifically to point both performers and audience toward what should be the inherent joy of music, and the healing and therapeutic properties that seem to have been lost in much of twentieth century music.

Think right thoughts:

Assume a healing attitude.

**Love the performers,
as they love you the audience:**

Go with the flow.

Appreciation of silence on equal basis with sound:

Perform any silences with right attitude and much directed energy.

Be attentive to all the sounds around you:

Through Deep Listening™# make sounds supportive to the performers.

Give yourself over to the child within you:

Put the "play" back into playing music.

Applause:

Acoustic applause disturbs the ending silence. Use handwaving instead.

Total commitment to the moment:

Bring together past, present and future as one.

Heal through meditation and humor:

Meditation and humor are both healing.

Listen to the performance space:

Let the space suggest sound and listening strategies.
Send sound across space.

Believe and trust in yourselves individually and collectively:

Proceed from a frame of reference wherein you trust your thoughts and intuition.

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Milanda Embracing --Meaning of Music in Motion:

What does Music in Motion (MiM) mean to Stuart Dempster? This was a question asked by the Walker Art Center in Minneapolis, one of the hosts during the first year of the MiM project where Dempster was in residence with Seattle's New Performance Group. His answer:

To be able to work with a performance ensemble on an intimate basis for three separate weeks over a period of nearly a year is an unparalleled experience for me. The cumulative hours together probably amount to nearly thirty--many more if one counts the time together in restaurants and other situations! Generally the time was used in improvisation or discussion. One particular discussion inspired me to make a transcription of it, and that information became greatly influential in putting together the second stage of the score. The improvising has led to the actual sounds used; however, whatever sounds that are used need to be used in a context of certain kinds of thinking. It is important to me that the New Performance Group (NPG) sense an "ownership" of the piece.

MiM (Music in Motion) has allowed me to experiment in ways that would not have been otherwise possible. It is virtually something that I didn't even know I wanted to do--or ought to do. My experience as a composer, in recent times at least, has primarily been composing works for myself to perform--often involving the audience. Because both the NPG and I are from Seattle, and I knew the personnel reasonably well, a certain trust was already built up. This was especially valuable because the NPG was not particularly experienced in improvisation; indeed, new music groups generally will not need to improvise very often. However, improvisation is at the heart of what I like to call real time composition.

The very image of what might be a "music in motion" occupied me from the very beginning of this project. What has transpired is a collaboratively (with the NPG) composed set of music processes that comprise the most important and basic tenants of what music, and the performance of a piece, is all about. The notion I have is for the performers to confront the essentials head on without being distracted by "a piece" and to have this be a "work in process"--quite literally a "music in motion"--for the long term. I see it as a developmental process that can change the way performers, or a performance group, might play any piece let alone this one.

A further step is to have the audience become part of this compositional process. I have gone so far as to make a "score" for the audience that will be found within the program notes. Many of the essentials that comprise the score for the performers are set out for the audience. In my work with audiences over the years I have found that the kind of sounds that I make will be influenced by the kind of

sounds that the audience makes, or thoughts that an audience has. There is a beautiful feedback loop here that is so often taken for granted or not recognized. It is my belief that audiences want this kind of contact, and it gives them a sense of ownership, too.

Stuart Dempster, May, 1994
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STUART DEMPSTER, born in Berkeley, California in 1936, studied performance and composition at San Francisco State College. From 1962-66 he was principal trombone in the Oakland Symphony under Gerhard Samuel. Grants include: Fulbright Scholar in Australia (1973) where he studied aboriginal didjeridu; a NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). His book *The Modern Trombone: A Definition of Its Idioms* was published in 1979 and he has recorded on several labels including Columbia, Nonesuch, and New Albion. In 1993-94 he was composer-in-residence in Minneapolis with Seattle's New Performance Group as part of the Music in Motion project. Also in 1993 Dempster was commissioned by Meet The Composer's Composer/Choreographer Project for a collaboration with Merce Cunningham. Currently he is Professor of Music at the University of Washington where he teaches trombone and co-directs the Contemporary Group.

WILLIAM O. SMITH was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many awards and honors including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions, and has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. A pioneer in the development of new clarinet sonorities he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. Currently he is Professor Emeritus at the University of Washington where he teaches composition and co-directs the Contemporary Group.

1996-97 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 3: Faculty/Guest recital: Lisa Bergman, piano; Carrie Rehkopf, violin. 8 PM, Brechemin Auditorium.

December 3: University Singers. 8 PM, Meany Theater.

December 4: ProConArt. 8 PM, Brechemin Auditorium. Free.

December 4: University Wind Ensemble. 8 PM, Meany Theater.

December 5: Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium. Free.

December 8: Soni Ventorum Wind Quintet & Craig Sheppard, piano. 2 PM, Brechemin Auditorium.

December 9: Studio Jazz Ensemble. 8 PM, Meany Theater.

December 10: University Chorale. 8 PM, Meany Theater.

December 10: Jazz Combos. 8 PM, Brechemin Auditorium.

December 11: University Symphony. 8 PM, Meany Theater.

December 12: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

December 13: Jazz Combos, 8 PM, Brechemin Auditorium.

December 15: Student Chamber Music Series. 2 PM, Brechemin Auditorium. Free.

January 18: Ralph Kirschbaum, cello master class. 2 PM, Brechemin Auditorium. Free.

January 21: Faculty recital: David Kappy, horn. 8 PM, Meany Theater.

January 25: Byron Janis, piano master class. 2 PM, Brechemin Auditorium. Free.

January 27: Voice Division Recital. 7 PM, Brechemin Auditorium.

January 28: University Symphony & Byron Janis, piano. 8 PM, Meany Theater.

January 29: Byron Janis, piano master class. 4 PM, Brechemin Auditorium. Free.

February 11: Faculty recital: *In Memoriam, Leon Lishner (1913-1995)*. 8 PM, Meany Theater.

February 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

February 18: Faculty debut recital: Helen Callus, viola. 8 PM, Meany Theater.

February 20: University Symphony & Winners of the Concerto Competition (held November 18, 1996). 8 PM, Meany Theater. Free.

February 21: Jazz Artists Series. 8 PM, Brechemin Auditorium.

February 23: Faculty recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.