

Compact disc

M63

2016

10-26



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

Music of Today: 80 and 90

Stuart Dempster, trumpet, didjeridu
William O. "Bill" Smith, clarinet

with

Greg Campbell, drums
Tom Collier, percussion
Jesse Canterbury, clarinet
Greg Powers, trombone
Sheri Cohen, choreographer

Wednesday, Oct. 26, 2016
7:30 pm
Meany Theater

2016-17
SEASON

UW MUSIC

PROGRAM
CD 17,552

Works are from 2016 and are by Dempster and/or Smith except where noted

1 *Changings* 6:14

Two musician travelers are "visited" by a nimble spirit in the form of dancer Sheri Cohen that concludes in a center-stage celebration!

2 *Faculty/Meetings* 4:34

Two former School of Music faculty members performing parts of "past lives" instruments while in their "offices" on stage.

3 ^{remarks} *Musing* for clarinet and voices 3:47

The audience becomes involved in these ponderings and ruminations from an earlier era with dreams and introspections in the new millennium.

4 *General Speech* for solo trombone (1969).....^{5:21}..... Robert Erickson (1917-1997)

This performance of *General Speech* celebrates the approaching Erickson centenary next March. *General Speech* was commissioned by Stuart Dempster. The composer's wife, Lenore Erik-Alt, designed the staging, lighting and costume.

5 *remarks, Dempster* 3:45

INTERMISSION

6 *Encounter* (1970).....13:14..... William O. Smith (b. 1926)

These 2016 "alter ego" personae "frolic" in a reflection of a trombonist lion and a foxy clarinetist that appear in a 1996 video.

7 *Ballad* for clarinet and delay system 5:14

Echoes and rhythmic delights abound as Smith takes off on a "flight of fancy" night chorus.

8 *Didjeridervish* (1971-72).....4:28.....Stuart Dempster (b. 1936)

This features a "North-American indigenous model" of the Australian aboriginal didjeridu while performer executes a faux Turkish-style dervish.

9 *Aunt Tiffany* 6:45

This work features recently minted Professor Emeritus Tom Collier, along with UW alumni Greg Campbell, Jesse Canterbury, and Greg Powers. Dancer Sheri Cohen joins us in this finale.

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Robert Erickson was a founding teacher and composer at the University of California at San Diego. Before moving to UCSD he was well known in the Bay Area where he taught various composers, such as Pauline Oliveros, Terry Riley, and Loren Rush. He is noted for his innovative examination of sound, as exemplified by his book *Sound Structure in Music* (UC Press 1975). Erickson provides the following notes on *General Speech*:

"The sounds of one language are often difficult to describe in terms of the categories used for describing another; and the more one looks at the languages of the world, the more one seems to have to increase the number of phonetic categories required for making adequate descriptions. Whether this is so or not depends in part on what one means by making an adequate phonetic description...

"We may now consider the general form of the kind of phonetic description that is being proposed here. It must, like other parts of the description of a language, be capable of being expressed completely in a set of explicit statements or rules, so that we can be sure that no intuitive (possible fallacious) concepts are required for its interpretation. Ultimately, it would be convenient if the rules produced a set of signals which could control a speech synthesizer. Then we could be certain that the entire account of a language was contained in the rules and the theory (which would have to include a specification of the speech synthesizer). Such a description could, in a very literal sense, be part of a generative grammar: the grammar would be very powerful in that it would contain rules which were not merely possible (specifying correct but not necessarily all the phonetic correlates) but necessary and sufficient (containing all and only the information required to generate speech)."

(from Working Papers in Phonetics VI, Peter Ladefoged)

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STUART DEMPSTER, sound gatherer, trombonist, composer, didjeriduiist, et al. and professor emeritus at the University of Washington, has recorded for numerous labels including, more recently, Important, Taiga, and New Albion. The latter includes *In the Great Abbey of Clement VI* at Avignon—a "cult classic"—and *Underground Overlays from the Cistern Chapel* consisting of music sources for a 1995 Merce Cunningham Dance Company commission. Grants are several, including being a Fulbright Scholar to Australia and receiving a Guggenheim Fellowship. Dempster's landmark book *The Modern Trombone: A Definition of Its Idioms* was published in 1979. Golden Ear Awards: Deep Listening 2006 and Earshot Jazz 2009; International Trombone Association Lifetime Achievement Award 2010. As a founding

member of Deep Listening Band, he produced the first three recordings as well as three more recent recordings, including *Great Howl at Town Haul* CD and two LP projects from the January 2011 DLB residency at Town Hall Seattle, with major support by UW School of Music and DXARTS. DLB celebrated its 25th year on 5 October 2013 with *Dunrobin Sonic Gems* a spectacular concert near Ottawa in the amazing "Dunrobin Sonic Gym" (think five foot gongs!). DLB celebrated further with the concert CD "Dunrobin Sonic Gems" released on Deep Listening October 2014.

WILLIAM O. "BILL" SMITH was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California, Berkley (M.A., B.S. degrees). 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 for the American Academy in Rome, two Guggenheim fellowships and grants from the National Endowment for 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. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has recorded with Dave Brubeck, Errico Pieranunzi, Bob Brookmeyer, Shelley Manne, Barney Kessel, Jim Hall and Eric Dolphy, among others. A pioneer in the development of new clarinet sonorities he is also a jazz performer. He helped form the Dave Brubeck Octet, and frequently performed with Brubeck throughout Dave's life. From 1966 to 1997, as a professor at the University of Washington, he taught composition and co-founded the Contemporary Group. Later, Bill and Stuart Dempster co-directed the C.G. for many years. He is Professor Emeritus.

This 80-90 concert refers both to Stuart Dempster becoming 80 this past July and William O. Smith turning 90 in September. Dempster first met William O. Smith by accident in Oliver Daniel's office at BMI in New York in 1967. By autumn of 1968 Dempster had joined the UW School of Music faculty where Smith was already on the UW faculty starting in 1966. Dempster soon met Bill Smith (the jazz side of William O.) after he arrived. This evening's 80-90 concert not only celebrates their birthdays, it also celebrates nearly 50 years of performing and improvising together!

Both were a large part of the UW Contemporary Group, founded 50 years ago last month by composer William Bergsma, then Director of the School of Music with major assistance from the Rockefeller Foundation. The Contemporary Group, since about 2013, continues to live on as "Music of Today." Dempster and Smith taught improvisation classes under the auspices of the Contemporary Group usually co-teaching these classes, classes that were surprisingly popular with a certain segment of School of Music students and many concerts included performances by the Contemporary Group Improvisation Ensemble.

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GREG CAMPBELL plays drums, percussion, and French horn in styles ranging from mainstream jazz to free improvisation, classical music, and traditional West African drumming. He has worked with Bill Smith, Stuart Dempster, Matana Roberts, Tom Baker Quartet, Wayne Horvitz, Stewart Copeland, Michael Bisio, Seattle Repertory Jazz Orchestra, Seattle Experimental Opera, Seattle Percussion Collective, and co-leads the traditional Ghanaian drumming group Anokye Agofomma. He has studied with Dave Holland, Cecil McBee, Joseph Jarman, Bob Moses, Tom Collier, and Michael Crusoe.

After performing an *Incantation* in the early 00's, aspiring musician JESSE CANTERBURY was greeted in the Ravenna neighborhood by the *Near-Mythical* figures of Bill Smith and Stuart Dempster. Gradually the *Five Fragments* of the dark-wood clarinet grew into an inviting *Forest*, drawing Canterbury's life into a period of sound, study, and sonic wonder. From the many *Variants* of sonic experience inspired by Bill and Stuart, ranging from *Dorian Dances* to *Schizophrenic Scherzos* and far beyond, Canterbury's musical and personal life was forever altered, and so much for the better. He now lives just beyond the *Frisko Fog*, doing science, raising a family, and playing music.

TOM COLLIER retired as Director of Percussion Studies at University of Washington, a position he served for 36 years between 1980-2016, recently appointed Professor Emeritus by the School of Music. During his long professional career, Tom has performed and recorded with many important jazz and popular artists including William O. "Bill" Smith, Bill Frisell, Larry Coryell, Ry Cooder, Earl "Fatha" Hines, Frank Zappa, Victor Feldman, and Dave Holland to name a few. He also made eleven critically acclaimed recordings under his own name including eight albums for the Origin jazz label.

SHERI COHEN is an award-winning choreographer whose choreographies and improvisations have been performed in the U.S. and Europe since 1988. With Stuart Dempster, Sheri embarked on **ROOM**, a series of 13 site-specific, long-duration improvisations 1998-2002, and has stuck to him like moss on rock ever since. Sheri is a Guild Certified Feldenkrais® Practitioner, yoga instructor, and dance teacher, helping her students reach their highest potential through movement every day:
www.SheriCohenMovement.com.

Seattle-born musician, GREG POWERS, performs on trombone, tuba, ukulele, didjeridu, garden hoses, and much else. Since his graduation from UW, Greg has been on a musical journey traversing the globe. With a career spanning the diversity of the American Milleux, he is at home playing Salsa, Rock, Banda, Dixie, Swing, Avant Garde and Jazz. A Fulbright Fellow to India, Powers is a pioneer in adapting Hindustani Music to the trombone and is the only trombonist on earth performing in the style of Dhrupad. He performs regularly with Pacific Brass Quintet, Moisture Festival, La Banda Gozona, Banda Vagos, and Bavarian Village Band.