

No. 106
Betty

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 20, 1976

Studio Theater, 8:00 PM

PROGRAM

Tape No. 1-8219

ISTVÁN LÁNG 11:10
(b. 1933)

Wind Quintet No. 1 (1965) CH 10-30-76

Allegro: La forma obbligato della sonata classica
Andante: Il notturno dolciastro
Vivace: Scherzo satanico
Tranquillo: Intermezzo
Allegro giocoso: Il finale obbligato ottimista

Soni Ventorum Wind Quintet

Felix Skowronek, *flute* Laila Storch, *oboe*

William McColl, *clarinet* Christopher Leuba, *horn*
Arthur Grossman, *bassoon*

KARL KORTE 19:06
(b. 1928)

Remembrances for Flute (Alto, Soprano and Piccolo)
and Synthesized and Processed Sound

Felix Skowronek, *flutes*

INTERMISSION

Tape No. 2-8220

ARMIN SCHIBLER 12:20
(b. 1920)

Monologue (1971) CH 10-30-76

Lento
Allegro molto vivace
Perduto, dolente
Vivacissimo
Lento molto
Molto moderato

Arthur Grossman, *bassoon*

Lisa Bergman, *piano*

Tape No. 3-8221

DAVID BEHRMAN 35:08
(b. 1937)

Trombone with Melody-Driven Electronics (1976)*

Stuart Dempster, *trombone*

David Behrman, *Homemade synthesizers*

*First performance.

PROGRAM NOTES

ISTVÁN LÁNG

The cause of avant-garde music in the post-1945 years in Central and Eastern Europe was not particularly well served, as conditions there were not generally conducive (with the notable exception of Poland) to its official acceptance and support. Hungary, long a case in point, has in the past decade made up for lost time through the efforts of a highly talented and imaginative younger generation of composers as well as an aggressive promotional campaign by the state publishing entity, Editio Musica Budapest.

Istvan Lang has successfully combined an assimilation of traditionally-derived Hungarian elements with a sense of textural clarity and invention (Contemporary Group habitués will recall last season's performance of his Rhymes) that have proven highly effective in the developing and establishment of his contemporary expression. The Wind Quintet No. 1 (he has since written two others) is an earlier work, displaying a particularly deft handling of the instruments, not to mention the risibility factor involved in his deference to classical form.

KARL KORTE

"No single instrument has enjoyed such a fruitful, mutually advantageous relationship with the new music of the past three decades as the flute. The flute's wide range of timbre, dynamics, and articulation, combined with its extraordinary precision and agility, have suited it ideally to the purposes of composers exploring the frontiers of musical language and thought...

"Composers have demonstrated a special interest in the combination of flute and tape. The timbre of the flute associates particularly well with electronic sounds, and the tensions inherent in the live/tape performing situation add a new dimension to the traditional virtuoso role of the soloist. As Samuel Baron has stated, alluding to an earlier heyday of flute music, tape has become a 'new continuo' --a common and almost indispensable adjunct to the modern flute.

"Karl Korte, born in Ossining, New York, studied composition with Peter Mennin, Vincent Persichetti, and William Bergsma at the Juilliard School, from which he holds degrees. Since 1971, he taught composition at the University of Texas at Austin. Remembrances, composed for (and subsequently recorded by) Samuel Baron received its first performance in New York in 1971. The piece falls into three sections, differentiated by changes of solo instrument (alto flute, flute, and piccolo) and tempo (slow, moderate to fast, very fast)."

G.P. Melante; from the Nonesuch album, "Music for flute and tape," 1974.

(The wooden alto flute headjoint, commissioned for this evening's performance was made by Alexander Illitch Eppler, Flutemaker, Seattle).

ARMIN SCHIBLER

Armin Schibler is a Swiss composer living in Zurich. Monologue was written for his son Thomas, who was co-principal bassoon in the Suisse Romande Orchestra in Geneva.

It can be left to the audience to puzzle why a piece for bassoon and piano is called Monologue.

DAVID BEHRMAN

Trombone with Melody - Driven Electronics

David Behrman, born in 1937, studied music and composition at Harvard and Columbia, and in Europe and New York. In 1966, with Bob Ashley, Alvin Lucier and Gordon Mumma, he formed the Sonic Arts Union, a music performance group which has since made a number of tours in Europe and the States.

In 1968, Mr. Behrman was commissioned to compose music for Merce Cunningham's dance Walkaround Time: since then he has participated in several Cunningham Company tours and has provided music for several of the more recent Cunningham dances.

In 1973, he received a composition grant from CAPS. He has taught at the Ohio State University and at New Music in New Hampshire and is currently Acting Director at the Center for Contemporary Music at Mills College.

Trombone with Melody-Driven Electronics uses two homemade electronic instruments, one three years old, the other new. Both are pitch-producing instruments and both are equipped with pitch-sensing circuitry which can react to the presence, order and timing of specific pitches sung by a voice or played by an acoustic instrument such as the trombone. The older instrument is analog. It is built around thirty-two voltage-controlled function generators. Its pitches must be individually tuned. Pitch stability is its main problem. Its main advantage is that any combination of pitches, within its generators' effective range, may be selected. Retuning during performance can be done with the aid of frequency counters.

The new instrument is digital. It has thirty-two reference frequencies derived through division and multiplication from a single master generator. The frequencies are locked together and cannot drift out of tune. The pitch relationships are of mean tuning: All fourths and fifths are perfect. Sound is made by nine phase-locked loops which can glide from one reference frequency to the next in response to digital control logic. The control logic is run either by switch selection or by pitches played on the trombone.

The tuning combinations, the relationship of trombone to electronics, and the way that the music unfolds were arrived at jointly by Mr. Dempster and Mr. Behrman, who improvised together this summer while on tour with the Cunningham Dance Company.