

#01-073; box
PHONOTAPE
C67 1986 4-
reel 1-2

University of Washington
SCHOOL OF MUSIC

C67
1986
4-9

presents

THE U. W. CONTEMPORARY GROUP

Stuart Dempster and William O. Smith
Co-directors

A CONCERT OF CONTEMPORARY PIANO MUSIC

featuring Joel Salsman

April 9, 1986

8:00 PM, Music Auditorium

PROGRAM

Tape # 11,025

BENJAMIN BORETZ
(b. 1934)

Liebeslied (for a pianist alone)
(1984)

Keith Eisenbrey, piano 10:23

J. K. RANDALL
(b. 1929)

"... such words as it were vain
to close..." (1974-77)

Neal Meyer, piano 27:57

INTERMISSION

Tape # 11,026

GLORIA SWISHER
(b. 1938)

Variations on JOEL (1982) 9:41

ALAN HOVHANESS
(b. 1911)

HERMES STELLA Sonata,
Op. 247 (1971)
Andante (Music of Distant Stars)
Senza misura-Allegro
Senza misura-Andante

7:54

EERO RICHMOND
(b. 1938)

Circus Pieces (1982) 4:43
Etudette
Prelude for Else Geismar
Intermezzo for Martha Nishitani
Scherzo for Joel Salsman
Reprise-Etudette

JOEL SALSMAN
(b. 1941)

"From this time on . . ." (1964)
4:39

JAMES BEALE
(b. 1924)

Ninth Piano Sonata (1985)
Allegro assai-Adagio-Tempo
primo
Allegro 9:39

Joel Salsman, piano

PROGRAM NOTES

Liebeslied (for a pianist alone) is an early, unfinished version of the piano solo work (. . . *my chart shines high where the blue milks upset* . . .). Proto-my-chartish features include the lilting opening rhythm and the peculiarly Boretzian flat-footed diatonicism, although this early piece distinguishes itself from the latter in the 'quantity-of-notes-per-square-inch' category: *Liebeslied* sings itself in juicy two-fisted Neo-Romantic excess, while the more contemplative *my chart* unfolds in a latter-day two-finger first-species counterpoint. The composer's pencil manuscript ends after three large pages with a repeat sign, and though several continuations were imagined and four or five alternate versions of one particular passage are scribbled on a separate sheet, the composer stopped at this point, partly because he had "seen another light," and partly because the work as it stands has an odd integrity about it, circling forever, no sense of 'having reached the end of itself' seeming to be needed.

Keith Eisenbrey

J. K. Randall's composition is a memorial to Godfrey Winham (1934-1975). "The pianist is beseeched to think this piece throughout as a quasi-verbal declamation, the relative weight or unweight of whose every syllable is subtly but comfortably unmistakable." Here is a composition to be heard syllable-by-syllable. An unusual approach, and probably a difficult one for most of us, who are used to taking whole phrases, sentences or paragraphs at a bite. . . . such words as it were vain to close . . . requires of us a slowing-down and a bringing-into-sharp-focus of our listening process. The piece itself facilitates this focussed slowing-down: it is a 'counterpoint' of two voices, but of two voices in rhythmic and pitch-class unison throughout, spinning their leisurely melodic arguments at a markedly unhurried tempo. Underlying the seemingly improvisatory surface of "*such words*" is a unified large structure related in a deep way to the three-note ascending whole-tone motive heard at the very outset. Though not an easy piece to play or hear, . . . *such words as it were vain to close* . . . rewards effort with a musical experience at once unique, beautiful and profound.

Neal Meyer

Variations on JOEL was written as a display piece and a tribute to the unique gifts of pianist Joel Salsman, and was premiered by him in 1983. There are two motives, each of them consisting of four pitches, which are the structural keys of the