

No. 50  
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, *conductors*

*in a*

Concert of Recent Winners of the Pulitzer Prize in Music

Wednesday, April 23, 1975

Studio Theater, 8:00 PM

*Tape No. 1-7690*

PROGRAM

MARIO DAVIDOVSKY  
(b.1934) *6:59*

Synchronism 6, for piano and tape (1970)

Jeri Kotani, *piano*

DONALD MARTINO  
(b.1931) *16:56*

Notturmo (1974)

William O. Smith, *conductor*

INTERMISSION

*Tape No. 2-7691*

JACOB DRUCKMAN  
(b.1928) *13:14*

Animus I, for trombone and tape (1972)\*

Stuart Dempster, *trombone*

ROGER SESSIONS  
(b.1896) *15:44*

Concertino for chamber orchestra (1972)\*\*

William Bergsma, *conductor*

\* Pulitzer Prize for *Windows*, for orchestra.

\*\*Special award, 1974.

*Handwritten notes:* 4:50 for 1972

## PROGRAM NOTES

THE WINNERS: A concert presenting works by recent recipients of the Pulitzer Prize in Music

At 3 PM EST on the first Monday in May, alert and ambitious journalists, authors, playwrights and (since 1942) composers stiffen to attention. It is the hour when Columbia University releases the names of the current crop of Pulitzer Prizewinners.

The Prize has significance beyond its monetary worth (\$500-1,000, depending on its field.) In the minds of the press and the public it signals out the Best Work of the Year--and a recurrent problem its Selection Committee faces is a reluctance of its jurors to so designate *any* work *any* particular year. It is also pre-eminently a newspaperman's prize. Its recipient will get wide publicity, and can be sure that his or her obituary will begin: "X Y, winner of the Pulitzer Prize..."

A concert presenting the works which won has a bad precedent, and should be presented with crossed fingers. The last organization to do so was the Ditson Festival, which began as policy to play each work the year after it had won the Prize. It lasted one season; the reviews were such that the Ditson Foundation hastily got out of the business of concert giving altogether. This precedent was discussed with two critics in the planning this concert; assurance was received that West Coast critics are by no means as savage as their colleagues in New York. Unfortunately, the two critics who gave this assurance are no longer employed in Seattle.

Of the works presented this evening, the Druckman is a substitute. *Windows*, for orchestra, (Pulitzer Prize 1972) is beyond our resources, and *Animus I* takes its place. The Prize was given to Roger Sessions in 1974 in recognition of his entire career, the first time such a procedure was adopted. It is a pity the policy was not adopted earlier; some years before, the music jurors resigned in public protest because their recommendation of Edward (Duke) Ellington was based on an entire and distinguished career, but on no specific work. The Sessions chosen is a representative work dating from 1972.

DAVIDOVSKY                      *Synchronisms No. 6* (1970) (Pulitzer Prize, 1971)

Written for Robert Miller, who gave the first performance at Tanglewood in August, 1970. *Synchronisms No. 6* belongs to a series of compositions for electronically synthesized sounds in combination with "live" instruments. The electronic part should not be thought of as an independent polyphonic line, but rather as if it were integrated with the piano part. In the whole series of *Synchronisms* the composer has sought to achieve a coherent musical continuum, while respecting the idiosyncracies of each medium.

MARTINO                          *Notturmo* (1973) (Pulitzer Prize)1974

Commissioned by the Naumburg Foundation for Speculum Musicae, *Notturmo* was completed in February 1973, and first performed on May 8 of the same year.

The piece is made up of three movements and a codetta, played without pause. The three movements, however, are further divided into 9 plus 1 plus 9 parts, in a symmetrical arrangement wherein the 3rd movement presents the material of the first in reverse order. Although this construction is the basis of the work, the listener is not expected to perceive the piece as sectional, or even symmetrical.

## MARTINO (PROGRAM NOTES)

The composer has described *Notturmo*:

'Movement I is characterized by disjunct motions, *i.e.*, dramatic contrast, while Movement III... is characterized by conjunction and attempts in the foreground to parallel the 'long line' that is ever present in the background.

'Movement II exploits both non-pitch percussion and non-pitch finger taps on the body, and *col legno* strokes on the tail-pieces, of the stringed instruments, as well as key-clicks for flute and clarinet....

If I were asked for a non-technical analysis of the work, I would quote music critic Michael Steinberg who, writing in the *Boston Globe*, described the work as 'nocturnal theater of the soul.' I am very pleased with that perception."

DRUCKMAN      *Animus I* for Trombone and Tape (1966)

The composer, who is on the faculty at the Juilliard School of Music, describes this piece as concerning itself with the relation of man and the machine which he created in his own image. The work was written for Davis Shuman.

SESSIONS      *Concertino* for Chamber Orchestra

The composer writes:

"The "Concertino," as the title implies, is a concerto of relatively small dimensions. I decided on the title, as I often have done, after the work was already under way. Since this work, designed as it is for an orchestra of chamber dimensions, and by conception as well as by the demands of the medium itself, emphasizes solo performance, I decided to avail myself of the...available instruments a significant role to play. Hence the title "Concertino" and the composition of the ensemble, in which the flautist plays also the alto flute (in the second movement) and piccolo, the oboist also the English horn, the clarinetist clarinets in E flat and B flat, as well as (briefly in the second movement) the bass clarinet. The bassoon plays also the contra-bassoon, which appears only in the second movement, where it plays an important role throughout.

"The work consists of three movements as follows: 1. allegro, 2. lento molto, 3. molto vivo. Like virtually all of my recent music, it is extremely concise, and in fact the whole is approximately fifteen minutes in length. It contains no literal repetitions, but rather recurrent patterns which form themselves into extended episodes, interspersed with contrasting episodes which throw them into relief. Each of these successive recurrent episodes is essentially a variation or a continuation of the one which precedes it, and the structure of the whole is achieved through the successive and cumulative changes which occur in this process."

First Performance: Contemporary Chamber Players of  
the University of Chicago, Ralph Shapey, conductor,  
April 14, 1972

PERSONNEL FOR SESSIONS

Felix Skowronek, *flute*  
Laila Storch, *oboe*  
William McColl, *clarinet*  
Arthur Grossman, *bassoon*  
Christopher Leuba, *french horn*  
Richard Reed, *french horn*  
Richard Fowler, *trumpet*  
Stuart Dempster, *trombone*  
Dan Dunbar, *percussion*  
Susan Gilbreath, *percussion*  
Vivian Siao, *piano*  
Veda Reynolds, *violin I*  
Linda Melstad, *violin I*  
Irwin Eisenberg, *violin II*  
Linda Scott, *violin II*  
Alan Iglitzin, *viola*  
Judith Nelson, *viola*  
Charles Brennard, *cello*  
Martin Bonham, *cello*  
David Kechley, *bass*  
Robert Fletcher, *trumpet*  
William Bergsma, *conductor*

PERSONNEL FOR MARTINO

Felix Skowronek, *flute, piccolo and alto flute*  
William McColl, *clarinet and bass clarinet*  
Irwin Eisenberg, *violin and viola*  
Charles Brennard, *violoncello*  
Sue Gilbreath, *percussion*  
Jane Beale, *piano*