Night Set (Chamber Music III) (1972) ROBERT SUDERBURG
for trombone and piano* (b. 1936)

cry, man
its been a long, long time
brother Devil

Stuart Dempster, trombone
Robert Suderburg, piano

*commissioned by and written for Stuart Dempster

To a Traveler for Violin, Clarinet, and Piano (1972) ANDREW IMBIE
in memory of Norman Fromm (b. 1921)

Jonathan Graber, violin
William O. Smith, clarinet
Lisa Bergman, piano

Madrigals Book III (1989) GEORGE CRUMB (b. 1932)

I. La nocha canta desnuda sobre los puente de marzo
(Night sings naked above the bridges of March)

II. Quiero dormir el sueño de las manzanas
(I want to sleep the sleep of apples)

III. Nana, niño, nana del caballo grande que no quiso el agua
(Lullaby, child, lullaby of the proud horse who would not drink water)

Elizabeth Suderburg, singer
Pamela Vokolek, harp
Dan Ole, percussion

*written for Elizabeth Suderburg

Breath and Circuses was commissioned to close the gala program which highlights the 25th anniversary celebration of the first concert of The Contemporary Group, University of Washington. One of the most distinguished groups of professional musicians devoted to the performance of new music, the Contemporary Group has achieved one of the longest running and continuous series of performances of new music since World War II.

The work is written for singer Elizabeth Suderburg, one of the Group's original members, and for trombonist and composer Stuart Dempster, member of the group since 1968 and the Group's current co-director. Designed as an entertainment from and for the specific"world"of new music performance and performers, the work is also a homage to composers and performers of the past, as follows:

1. Ringmaster's Fanfare and Parade bows to Monteverdi and the Prologue to his opera, Orfeo, as well as to R. Strauss and his Till Eulenspiegel.

2. Clown's Scherzo pays homage to Verdi and his Falstaff as well as to the second Viennese School.

3. Daring Performer's Waltz uses the waltz "Alice Blue Gown" as a departure point for "traditional" virtuosity in the manner of Arthur Pryor, Mary Garden, and Edward Steuerman.

4. Clown's Adagio commemorates works of Debussy and Mahler.

5. Breath and Circuses Depart mixes a traditional "folk" song with a well-known jazz standard by Stept and, perhaps unavoidably, the Circus March.

Breath and Circuses is dedicated to the members of the Contemporary Group, University of Washington; past, present, and future, with special thoughts for Bill Bergsma, Bill Smith, Stuart Dempster, and Elizabeth Suderburg.

--- Robert Suderburg

The 7 Haiku were written for David Keberle in the winter of 1987 and completed on December 14, 1987. Like Haiku poetry, each piece is brief, explores one main idea, and in some cases transfers the 5-7-5 syllable pattern into pitch patterns. The clarinetist is asked to play with the end of the clarinet positioned inside a piano with the sustaining pedal blocked so as to make the freely oscillating strings resonate.

The first movement explores chordal sonorities sustained by the piano, the second investigates the beats produced by the piano when echoing glissandos. Movement three uses staccato notes and flutter-tongued notes. Employing a dry reed on just the upper half of the clarinet in movement four produces ultra high notes alternating with sonorities which are a combination of humming and playing. The lower half of the clarinet fitted with a mouthpiece is used in movement five. The left hand is used for muted effects. In movement six a line is played on the upper half of the clarinet over a drone played simultaneously on the lower half. Movement seven uses only the mouthpiece in the bell of the clarinet.

--- William O. Smith
Francisco. It was commissioned and first performed in 1972 by the San Francisco Chamber Music Society. It also appeared in a concert by the Fromm Players at Tanglewood during the summer of 1972.

From a very quiet, transparently scored introduction, two chief melodic ideas soon emerge: the first for clarinet, the second, a little faster, for violin. The general rise in energy and pace is carried further by the passage which follows and moves to a rapid climax through the use of quickly moving figurations. The texture suddenly dissolves, and the initial quiet motion is resumed. The faster tempo and agitated figuration soon re-assert themselves, and they lead to an extended development. This culminates in an impassioned melody for the violin, followed by a kind of brief cadenza for all three instruments at a still faster tempo. The effect of this is to consume most of the remaining energy, allowing for a final return to the peaceful character of the introduction, which is now combined with the reminiscent strains of the clarinet playing an expanded version of its original melody.

The violin's silence following soon after its final solo was intended to symbolize our sense of the absence of our friend. The text of the poem follows.

The text of this is to consume most of the remaining energy, allowing for a final return to the peaceful character of the introduction, which is now combined with the reminiscent strains of the clarinet playing an expanded version of its original melody.

Written for Elizabeth Suderburg, premiered in Seattle by the Contemporary Group on March 6, 1970, the third book of Crumb's Madrigals has become one of his most widely performed and recognized works. Elizabeth Suderburg, Felix Skowronek, David Shrader, Pamela Vokolek, and Ring Warner performed the premiere and recorded all four books of the Crumb Madrigals for Vox-Turnabout in 1972, the subsequent release receiving a Grammy nomination in 1973.

— Robert Suderburg

William Bergsma's Concerto for Wind Quintet dates from 1958 and owes its inception to a commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The work was written for the New York Woodwind Quintet, said ensemble presenting its first performances, including the Library of Congress premiere. The Concerto for Wind Quintet was published two years later, subsequently recorded, and soon counted among the major American contributions to the repertoire. The overall active character of the quintet is immediately established by an agitated syncopated announcement with lively

Special Guests

Singer Elizabeth Suderburg, currently Artist-in-Residence in voice and soloist for the Group for Twentieth Century Music at Williams College, was an original member and soloist for the Contemporary Group, University of Washington from 1966 through 1974. She was soloist for the Philadelphia Composer's Forum, the Group for New Music at Portland State University of Michigan, Illinois State, Stanford, etc. Performance as soloist with chamber groups and orchestras throughout United States and Europe. Premieres of works written for her by Albert, Crumb, McKay, Rochberg, Wm. O. Smith, etc. Judge for Metropolitan and San Francisco Opera Regional Auditions. Recordings of works of Bartok, Britten, Crumb, Carpenter, Falla, Griffes, Kodaly, etc.; on Vox-Turnabout, Delton, and U.W. Press.

Composer, conductor, pianist Robert Suderburg, currently Composer-in-Residence and Chair of Music at Williams College, was co-director of the Contemporary Group from 1968 through 1974. He taught and conducted at Bryn Mawr, Philadelphia Musical Academy. He

— Andrew Imbrie

Last year when I accompanied you
As far as the Yang Chou Gate,
The snow was flying, like white willow cotton.
This year, Spring has come again,
And the willow cotton is like snow.
But you have not come back.
Alone before the open window,
I raise my wine cup to the shining moon.
The wind, moist with evening dew,
Blows the gauze curtains.
Maybe Chang-O, the moon goddess,
Will pity the single swallow
And join us together with the cord of light
That reaches beneath the painted eaves of your home.

— Andrew Imbrie

Breath and Circuses (Chamber Music IX) (1991) ROBERT SUDERBURG

an entertainment for Voice, Trombone, and Piano (1991)

Ringmaster's fanfare and parade
Clown's scherzo
Daring Performers Waltz
Clown's adagio
Breath and Circuses Depart

Elizabeth Suderburg, singer
Stuart Dempster, trombone
Robert Suderburg, piano

*commissioned by the Contemporary Group
for its 25th Anniversary Concert

Special Guests

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The Soni Ventorum

Felix Skowronek, flute Alex Klein, oboe
William McColl, clarinet David Kappy, horn
Arthur Grossman, bassoon
was Chancellor of North Carolina School of the Arts 1974-84 and President of Cornish Institute in Seattle 1984-85. NEA Composers' Panel, Recipient of BMI Award, several ASCAP awards, two Guggenheim Fellowships, two NEA Fellowships, the U.S.I.A. Award, etc. Guest composer: Tanglewood Festival of Contemporary Music, 1976; CalArts, 1985; Yale, 1986; University of Mexico, 1988; University of North Texas, 1988; Florida State University, 1985 and 1990; USC, 1990. Over 20 compositions published by Theodore Presser and six recorded on Turnabout, Columbia and Delton.

CONTEMPORARY GROUP PERFORMERS 1966-1967

Students:

FRED ALBRIGHT, horn
MICHAEL BARHAM, bassoon
DAVID CAMPBELL, viola*
JOHN CHEETHAM, trombone
ELIZABETH CORONATA, flute
MICHAEL DAVENPORT, clarinet, personnel manager*
JOHN DE JARNATT, oboe*
ALAN DORSEY, trombone*
FRED EASTER, oboe
GARY ECHOLS, bassoon*
MARK EUBANKS, bassoon
DONALD FOSTER, piano
RICHARD FREDRICKSON, contrabass
JOHN GABORIT, vibraphone
CHARLES KEAGLE, clarinet, saxophone*

*Mongmil Kim, flute
Terry Kincaid, trumpet
Betsy Ockwell, flute
Frederick Ockwell, contrabass
George Oram, trumpet*
Michael Paul, vibraphone
Gerry Pritchard, flute
Harrison Ryker, violin*
Jennifer Sayre, harp
Dorothy Metzler Shapiro, violin
Egil Smidvig, clarinet
Laurie Tuttle Davenport, 'cello*
Karen Vincent, violin
Cynthia Wagner, horn
Russell Waite, bass clarinet

*Played in subsequent year(s) as a Contemporary Group Research Associate.

*Played in subsequent year(s) in the Contemporary Group with support through scholarships other than as a Contemporary Group Research Associate.

Faculty Members:

RANDOLPH BAUNTON, percussion
JAMES BEALE, piano
KENNETH BENSHOOF, piano
CHARLES BRENAND, 'cello,
Philadelphia String Quartet
IRWIN EISENBERG, violin,
Philadelphia String Quartet
ALASTAIR HOOD, piano
ALAN IGLITZEN, viola,
Philadelphia String Quartet

DONALD MCGINNES, viola
LYNN PALMER, harp
KATHRYN RAMM, percussion
VEDA REYNOLDS, viola,
Philadelphia String Quartet
WILLIAM O. SMITH, clarinet, Director
ELIZABETH SUDERBURG, singer
ROBERT SUDERBURG, piano,
Associate Director

CONTEMPORARY GROUP RESEARCH ASSOCIATES
1967-1972

SHARYN ALLSOPP, violin 1970-71
KEITH BAGGERLY, trumpet 1968-70
THERESA BENSHOOF, 'cello 1970-72
AMY BONHAM, bassoon 1971-72
DAVID CAMPBELL, violin 1967-68*
JEFF COHAN, flute 1968-71
JEFF COLE, trumpet 1970-72
TOM COLLIER, percussion 1967-71
AMY CRANDALL, bassoon 1968-71
JOHN DE JARNATT, oboe 1967-68*
ALAN DORSEY, trombone 1967-70*
BEN EBY, horn 1967-68
GARY ECHOLS, bassoon 1967-68*

MARTIN FRIEDMAN, violin 1968-69
ANN FERGUSON, oboe 1968-69
BERN HERBSOLHEIMER, piano 1970-72
E. HARVEY JEWELL, oboe 1969-1972
KATHY JONES, clarinet 1970-72
CAROL KAPEK, violin 1970-72
PAUL MCNUTT, horn 1970-71
GEORGE ORAM, trumpet 1968-69*
HARRISON RYKER, violin 1967-68*
DEBRA SHORROCK, flute 1971-72
LAURIE TUTTLE, 'cello 1967-69*
JAMES WEAVER, horn 1968-70
SHARON WOOD, violin 1970-72

*Played in the first (1966-67) season of the Contemporary Group before the Research Associateships were instituted.

Contemporary Group Advisory Committee:

Kris Falk, John Rahn, Ciro Scotto, Felix Skowronek, Diane Thome

Program Notes

Night Set, commissioned by Stuart Dempster, and premiered by Dempster and the composer in Minneapolis in March of 1972, is dedicated to the composer's jazz-trombonist father with the following note:

"Being the son of a jazz and club trombonist, one recalls a childhood filled with the coming and going of all types of musicians at all varieties of hour. Most of all, however, it guaranteed that the instrument itself and the way R. A. Suderburg played it would produce sound and sight images never to be forgotten. Thus, when commissioned by Stuart Dempster for a Night Set for trombone, the musical occasion was offered to let out those hot-licks and sliding-styles which were my father who-along with Stuart Dempster—should take a bow, at least for those portions of the work which may please or amuse."*

A unique amalgam of the worlds of jazz and avant-garde trombonist, Suderburg's Night Set (Chamber Music III) has become a repertory work for the trombone. It is published by Theodore Presser Co., recorded on CD by Dempster and Suderburg (Dellon Recording Society), and widely performed (Tanglewood, International Trombone Conference, Grove Festival, etc.). — Robert Suderburg

To a Traveler takes its title from Rexroth's translation of a poem by Su Tung P'o and is dedicated to the memory of Norman Fromm, a personal friend and a patron of music in San