UNIVERSITY OF WASHINGTON
The School of Music and the Office of Lectures and Concerts
present

THE CONTEMPORARY GROUP
William O. Smith and Stuart Dempster, co-directors
Wednesday, January 28, 1981 Studio Theatre, 8:00 P.M.

PROGRAM

TAPE 10.044
JEAN FRANÇAIX
(b. 1912)
Concerto for Bassoon and Piano (1979)*

Allegro moderato
Scherzando
Grave
Risoluto

Arthur Grossman, bassoon
Katherine Collier, piano

MARIO DAVIDOVSKY
(b. 1934)
Synchronisms No. 1 for Flute (1963)

Felix Skowronek, flute
Tom Stiles, technical assistance

AARON COPLAND
(b. 1900)
Variations for Piano (1930)

Laurel Brettel, piano

TAPE 10.045
DANIEL HARRIS
(b. 1943)
Masks I for Horn and Tape

David Kappy, horn
Tom Stiles, technical assistance

*Premiere

INTERMISSION
EDGAR VARESE
(1883-1965)

Octandre (1924)

\[ \text{Asses lent} \]
\[ \text{Très vif et nerveux} \]
\[ \text{Grave} \]

Melinda Johnson, flute/piccolo
Cathy Ledbetter, oboe
William Johnston, clarinet/e♭ clarinet
Francine Floyd, bassoon

Charles Karashney, horn
David Scott, trumpet
Monique Buzzardé, trombone
Ron Fordice, contrabass

Joseph Cranko, conductor

Program notes—
Jean Françaix is the son of a composer and pianist, and a noted singing teacher. He composed his first work at the age of six, the mark of precocious facility, and this facility has remained with him all his life. An early work, the Piano Concertino was hailed as being "like fresh water, rushing from a spring with the gracious spontaneity of all that is natural." This description could well apply to all of his music, which has remained fresh and clear, being unafflicted by the many stylistic revolutions of the past fifty years.

Françaix has a particular affinity for wind instruments, having written numerous works for various combinations of winds, and including an earlier Divertissement for bassoon and strings. The Concerto (1979) which is written for bassoon and eleven solo strings or piano (the piano version having been made by the composer) first saw life as a single movement, composed as the required work for a bassoon competition in West Germany. Françaix felt sure enough of this first movement that he wrote three further movements, thus creating a major addition to the bassoon repertoire.

Mario Davidowsky, born in Argentina, came to the United States in 1958 and studied with Otto Luening and Aaron Copland. He received numerous awards and commissions, including a commission from the Fromm Foundation to write Synchronisms No. 2.

Concerning the Synchronisms, Mr. Davidowsky notes that: "They belong to a series of short pieces wherein conventional instruments are used in conjunction with electronic sounds. The attempt here has been made to preserve the typical characteristics of the conventional instruments and of the electronic medium respectively—yet to achieve integration of both into a coherent musical texture."

Variations for Piano is a prime example of Copland's "absolute" aesthetic ideal, which dominated his work from 1929-35. It is a highly structural