University of Washington
Public Performing Arts
and
School of Music
present

THE CONTEMPORARY GROUP
William O. Smith and Stuart Dempster, co-directors
David Kappy, coordinator

Wednesday, February 10, 1982
Meany Theatre, 8:00 P.M.

PROGRAM

STRAVINSKY
Concertino for String Quartet (1920)
Double Canon for String Quartet (1959)
The Contemporary Group String Quartet
Christine Olason, violin
Stephen Daniels, violin
Norman Wallace, viola
Meg Brennand, cello

WEBERN
Quartet for Violin, Clarinet, Tenor Saxophone, and Piano, Op. 22 (1930)
Sehr mässig
Sehr schwarzwell
Christine Olason, violin
William O. Smith, clarinet
John R. Muehleisen, tenor saxophone
Bern Herbolsheimer, piano
Karen P. Thomas, conductor

SANDOR BALASSA
Allegro scherzando, giusto ironico
Allegro molto
Kristen Means, soprano
William O. Smith, clarinet
Meg Brennand, cello

WERNER HEIDER
Edition for Wind Ensemble (1973)

Linda Kraft, flute
Kris Lambert, flute
Ailene Munger, oboe
Della Pierce, oboe
Nancy Bonnington, clarinet
Bill Johnston, clarinet
Doug Gailey, horn
Gayle Ozeroff, horn
Abbey Reiss, bassoon
Sally Teutsch, bassoon

David Kappy, conductor

INTERMISSION
Program notes

Stravinsky's "Double Canon: Raoul Dufy, in Memoriam" began as an album-leaf duet for flute and clarinet. Composed in Venice in September, 1959, in response to a private request for an autograph, but was intended as a personal tribute to Dufy, for the composer and the painter never met. The string quartet expansion was produced by the simple reversibility of the canon subject. The rhythmic, melodic, and harmonic character of the music is reminiscent of the string quartet canons from the "In Memoriam of Dylan Thomas."

The events of the canon take longer to describe than play: The twelve-note subject is stated by the first violin, followed by the second violin in canon a major second below within four beats. The violins repeat their canon, but with the second violin at the unison; during this repetition, the viola enters in retrograde at the octave below. The cello follows in canon with the viola a minor seventh below and within six beats. The viola and cello repeat their canon, but at the octave while, the violins play the retrograde-inversion form in canon over six beats at the interval of a major second above. The violins alone repeat the final statement in retrograde-inversion at the unison.

Stravinsky's "Concertino" was composed during the Summer of 1920. A one-movement free sonata-allegro form is used, with a definite concerto part for the first violin. The work features extensive bitonality, with simultaneous keys a second apart (C Major-B Major and B Major-A Major).