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THE SCHOOL OF MUSIC
at the
University of Washington

presents its 42nd program of the 1987-88 season:

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THE CONTEMPORARY GROUP

Stuart Dempster
and
William O. Smith,
Co-directors

March 7, 1988

8:00 PM, Meany Theater

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SIDE A CD14359
DARIUS MILHAUD
(1892-1974)

PROGRAM

La Création du Monde

Brian Fairbanks, *flute*; Tad Margelli, *oboe*; Karlin Love and Bev Setzer, *clarinets*; Krista Lake, *bassoon*; Pat Loomis, *saxophone*; Margaret Berry, *horn*; Sam Mann and Ronald Cole, *trumpets*; Andrew Hillaker, *trombone*; Anne Marie Scotto, *piano*; Dan Oie and Mark Postlewaite, *percussion*; Robin Prinzing and Cathan Baker, *violins*; Bret Smith, *'cello*; David Hirsch, *bass*

Joe White, *conductor*

FLORENT SCHMITT
(1870-1958)

Quatuor de Flûtes, Op. 106
(1944-49)

Pompeux

Vif

Lent

Avec entrain mais sans
précipitation

THE BROKEN OBELISK FLUTE QUARTET

Kathleen Woodard, Titan Rodick, Kathy Frank, Maya Johnson

JEAN FRANCAIZ
(b. 1912)

Quatuor pour flûte, haut-
bois, clarinette, et basson
(1933)

Allegro

Andante

Allegro molto

Allegro vivo

THE SONI VENTORUM

Felix Skowronek, Laila Storch, William McColl, Arthur Grossman
with guest artist

Andrea Skowronek, *dancer and choreographer*

INTERMISSION

SIDE B CD14360

PIERRE BOULEZ
(b. 1925)

La Marteau sans maître
for alto voice and six
instruments (1955)

1. Avant "L'Artisanat furieux"
2. Commentair I de "Bourreaux de solitude"
3. "L'Artisanat furieux" (text by René Char)
4. Commentaire II de "Bourreaux de solitude"
5. "Bel édifice et les pressentiments," version première (text by René Char)
6. "Bourreaux de solitude" (text by René Char)
7. Après "L'Artisanat furieux"
8. Commentaire III de "Bourreaux de solitude"
9. "Bel édifice et les pressentiments," double (text by René Char)

Ann Wopat, *alto voice*; Pamela Ryker, *alto flute*; Scott Lakin Jones, *guitar*; Dan Oie, *vibraphone*; John Damberg, *xylophone*; Mark Postlewaite, *percussion*; Richard Stout, *viola*

Ciro Scotto, *conductor*

The most interesting and still-played pieces that come from Paris in the 'teens and '20s seem to be ballets. *La Création du Monde* is a product of Milhaud's first experiences in hearing jazz in London and New York. Although the initial performances were greeted with a scandal, Milhaud himself regarded this work as a jazz ballet "de sentiment classique".

Stuart Dempster

Florent Schmitt's career provides an almost paradigmatic case study of what one might expect from a respectable French composer: proper schooling (he entered the Paris Conservatory as a pianist at age 19); worthy instruction (his composition teachers were Massenet and Fauré); the usual awards and honors (among them a *Prix de Rome* in 1900 and membership in the *Légion d'honneur* in later life); and a substantial *oeuvre* of works for large orchestra, ballet, chorus, film, and a sizeable output of chamber and piano pieces. His early writing style was influenced to some extent by German Romanticism with tinges of Franck, and although his experimentation led to a more personal expression, his basic conservatism kept his overall efforts primarily in a neo-classic framework. His *Flute Quartet* could be considered a good example: 4 clearly-structured movements in a familiar format, marked by a clever sense of instrumental writing and invention.

The Flute quartet, an ensemble composed of four C-flutes, was formed in the late classical period and received the attention of a number of flutist-composers who wrote for it. The combination has enjoyed a renewed interest in recent years, with composers occasionally bringing other members of the flute family (piccolo, alto and bass flutes) into the ensemble.

Tonight's performers, the Broken Obelisk Flute Quartet, formed three years ago when they were all entering Freshmen in the Flute Performance Program of the UW School of Music. The ensemble has performed frequently on campus, and in May 1987 was a finalist in the Sixteenth Annual Carmel Chamber Music Competition in California.

Felix Skowronek

Jean Françaiz appears to be a spiritual heir of the French "Les Six" group of composers who felt among other things that light-heartedness, mock seriousness, and perhaps outright frivolity had their place as a basis for compositional expression.

Andrea Skowronek, a native of Seattle, studied dancing locally and following graduation from Roosevelt High School, attended Stephens College in Columbia, Missouri, graduating in 1981 with a B.F.A. in Dance. She subsequently studied and performed in Paris with Christiane de Rougement (formerly with the Katherine Dunham Dancers) in the 15th International Choreography Competition, "Ville de Bagno-

let", and toured in northern Italy with a can-can troupe, "Les Riale Jazz/Ballet".

Relocating in the U.S. in Kansas City in 1984, she worked with the Susan Warden Dancers and currently dances, teaches and choreographs with City in Motion Dance Theater in Kansas City, where the company created and maintains a regional center for modern dance. Ms. Skowronek enjoys exploring theatrical elements of movement and creating works in collaboration with other artists.

Felix Skowronek

Le Marteau sans maître is a largely instrumental nine-movement work taking its inspiration from three excerpts from René Char's 1934 surrealist cycle of that title. *Le Marteau sans maître* was originally necessary for the shattering of the common mold, the vigorous production of individual fragments. The title conveys a heart beating without exterior forces in their captivating influence, and also, by a phonetic play, a "marteau sans mètre/hammer without meter", since the will is never in complete control. And by another phonetic extension, this hammer already ambivalent in its use, touches the limits of human suffering, or again of human love: the "marteau/martyrisé."

With the title image of the hammer are also associated the hammer and anvil of the ear, and what is implied thereby: what hears without rhythm, what is understood beyond rhythm.

Boulez associates a distinctive (if flexible) sound world with each text. The three settings are provided with alter egos in the form of rhythmically and coloristically stylized collateral instrumental movements. These movements Boulez then "layers" throughout the work in what might justly be called a surrealist juxtaposition of the variously evolving worlds of the poems.

- I. *L'Artisanat furieux*
Furious Artisans
The red caravan at the edge of the prison
And a corpse in the basket
And workhorses in the horseshoe
I dream with my head on the point of my Peruvian knife
- II. *Bel édifice et les pressentiments*
Beautiful Building and Premonitions
I hear walking in my legs
The dead sea waves over my head
Child—the wild promenade-pier
Man—the imitated illusion
Pure eyes in the woods
Seek, weeping, a head to live in

III. *Bourreaux de solitude*
Hangmen of Solitude
The step has receded the walker is silent
On the dial of Imitation
The Pendulum thrusts its load of reflex granite
Ciro Scotto and Stuart Dempster

CONTEMPORARY GROUP CONCERT COMMITTEE

Paul Elliott, Howard Elmer, Kris Falk, Michael Golden,
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Shoemaker, Craig Weston, William Zander

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

UPCOMING CONCERTS:

March 7, THE CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

March 9, THE WIND ENSEMBLE and UNIVERSITY BAND, 8:00 PM,
Meany Theater.

March 9, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium,
Music Building.

March 10-13, UW OPERA: Monteverdi's *L'Incoronazione di Poppea*,
8:00 PM Thursday/Friday/Saturday, 3:00 PM Sunday, Glenn
Hughes Playhouse.

March 11, UNIVERSITY SYMPHONY & COMBINED CHORUSES,
8:00 PM, Meany Theater.

March 14, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany
Studio Theater.

March 15, OPERA WORKSHOP, 8:00 PM, Meany Studio Theater.

March 30, BRECHEMIN SCHOLARSHIP WINNERS RECITAL, 8:00
PM, Meany Theater.

April 5, UNIVERSITY HARP ENSEMBLE, 8:00 PM, Meany Theater.

~~April 6, VISITING FACULTY ARTISTS IN ETHNOMUSICOLOGY~~
Music of Vietnam and Australia, 8:00 PM, Meany Theater.

April 12, UNIVERSITY MASTERS SERIES: Augusto Paglialunga,
tenor, and Larry Starr, *piano*, 8:00 PM, Meany Theater.

April 20, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.

April 26, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

May 12, 14, 15: UW OPERA: Bohuslav Martinu's *Julietta*, 8:00 PM
Thursday and Saturday, 3:00 PM Sunday, Meany Theater.

May 17, UNIVERSITY MASTERS SERIES: William O. Smith, *clarinet*
and Stuart Dempster, *trombone/didjeridu*, joined by the U.W.
CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

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