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, May 6, 1981

Program

TAPE 10, 195
JACOB DRUCKMAN
(b. 1928)

CHOU WEN-CHUNG
(b. 1923)

JOEL GRESSSEL
(b. 1943)

Animus I for Trombone and Tape (1966)
Stuart Dempster, trombone
14'

Cursive for Flute and Piano (1963)
Trudy Sussman, flute
Tom Bell, piano
Leslie Wildman, assistant
12'

Joint Resolution for Piano and Computer Synthesized Sound (1980)
Terry Spiller, piano
14'

INTERMISSION

TAPE 10, 196
JACOB DRUCKMAN

HEINZ HOLLIGER
(b. 1939)

Animus III for Clarinet and Tape (1969)
William O. Smith, clarinet
16'

Sequenzen über Johannes I, 32 for solo Harp (1962)
Deette Puckett, harp
4'
JACOB DRUCKMAN  
B5 for Marimba, Harp, Bass Clarinet, and Three Accompanying Voices (1979)  
Jim Kovach, marimba  
Naomi Kato, harp  
William Johnston, bass clarinet  
Karen P. Thomas, vocal preparation  

Tom Stiles is providing technical assistance for the pieces with tape.

Program notes

Jacob Druckman has received a Fulbright Award as well as two Guggenheim Fellowships and a Pulitzer Prize. Presently he chairs the composition department of the Yale University School of Music. He also taught at Juilliard for fifteen years. His background includes piano study, string quartet performance as a violinist, and a trumpeter in jazz ensembles. He began composing when he was twelve and was totally committed to writing by age fifteen. When he started to compose, Druckman was influenced most by the music of Debussy and Stravinsky, and by the large turn-of-the-century orchestral works of Ravel, Mahler, and Schoenberg. During his Juilliard years he became more interested in newer compositional procedures, but by 1966 he was looking ahead to what he saw as a "new Romanticism" in music.

Animus I is Druckman's first electronic composition. The tape was realized in the studios of the Columbia-Princeton Electronic Music Center, New York. The concrete portions of the tape were prepared from material recorded for the composer by the late trombone virtuoso, Davis Shuman, for whom the work was originally conceived, and to whose memory it is dedicated. The composer provides the following information:

"The larger formal aspects of the work are concerned with the relationship between live player and tape: man and the machine which he created in his own image. In concert performance, the trombone player presents certain dramatic-theatrical elements. After the first splitting off of the tape and the ensuing dialogue, the player sits while the electronic sounds move too quickly for him to compete. The man begins again with angrier, more animal-like material, the tape again enters in imitation but this time overwhelming him and driving him off stage. The tape exhausts itself, the man reenters, the finish in a tenuous balance."