The University of Washington
SCHOOL OF MUSIC

presents its 94th program of the 1991-92 season:

CONTEMPORARY GROUP

Stuart Dempster and William O. Smith,
Co-Directors

8:00 PM
APRIL 27, 1992
MEANY THEATER
PROGRAM

PULSE for Brass and Percussion (1981) ............... Seiichi Inagaki

Evan Buehler, Stuart McLeod, Ed Pias, Lilia Pias, Jana Skillingstad, Maren van Nosirand, Dan Weber, Mark Wilbert, percussion
Matt Armstrong, Jack Halsey, Mark Hilliard, trumpets;
Hugh Dodd, Gretchen Hopper, Steve Macko, trombones;
Walt Hampton, conductor

HILDA-NESS for Viola da Gamba Solo ........... Joan Franks Williams (1991) (b. 1931)

Margriet Tindemans, viola da gamba

UN FEU DISTINCT, for Five Instruments ........... Joël-François Durand (1991) (b. 1954)

Andrea Mogil, flute; Joel Barbosa, clarinet; Thane Lewis, violin;
Gretchen Yanover, cello; Kevin Johnson, piano;
Parke Burgess, conductor

INTERMISSION

BRYCE for Flute, Two Harps, Marimba, ........... Toru Takemitsu and Percussion (1976) (b. 1930)

Pamela Butler Ryker, flute; Pamela Vokolek, Margaret Moriita, harps;
Maren van Nostrand, marimba; Gunnar Folsom, percussion

VARIATIONS IN DARK AND LIGHT ..................... Armand Russell for Marimba and Woodwind Quintet (1982) (b. 1932)

Night Theme
Shadow Variation I
Night Variation I
Shadow Variation II
Night Variation II
Shadow Theme
Radiant Variation I
Shadow Variation III
Radiant Variation II
Shadow Variation IV
Radiant Theme

Epilogue

Evan Buehler, marimba; Megan Lyden, flute;
Molly Sandvick, oboe; Jodi Orton, clarinet;
Katie Jackson, bassoon; Jennifer Smith, horn

GENERAL SPEECH for Solo Trombone (1969) ......... Robert Erickson Costume and lighting by Lenore Erik-Alt (b. 1917)

Chad Kirby, trombone

Pulse was featured on the Percussion Ensemble concert last quarter. It is a study in timbre and time. Walt Hampton, conductor, is a DMA student in Percussion and is studying with Tom Collier.

Hilda-ness was composed especially for Margriet Tindemans. She has performed the piece a number of times, including a Collegium Musicum concert last season and several in Europe. This work is in three movements, entitled Prelude, Vocalise, and Fantasy. The text is syllables that have no particular meaning. No more detail will be offered because it will destroy the surprise of various elements which occur throughout the composition. Joan Franks Williams was the founder and Artistic Director of New Dimensions in Music, an organization which presented concerts of new music throughout the Northwest from 1962-1971. Margriet Tindemans is recognized as one of the foremost specialists on early bowed instruments, and she has performed throughout Europe, North and South America, Asia, and Africa.
un feu distinct is a "revenger." Jol- Francois Durand, the newest member of the School of Music composition faculty, provides further information as follows:

There is in "un feu distinct" a kind of creative jubilation after the difficult work on my previous piece "l'exil du feu," for sixteen instruments and live computer-controlled transformations. The basic idea of these two works is the same: it consists in exploring again the formal type which I have been working on for several years, in which the musical material at the origin of a piece is exposed only at the end, instead of at the beginning, as is usually the case. The various elements which organize the work are progressively introduced; in a manner of speaking they are "developed," elaborated, transformed even before they actually appear in their original form. When they are finally brought together, they expose the real "musical center" of the piece. It is a sort of "revelation" of the musical form in the sense that the general evolution is one of a progressive unveiling of what is the real origin of the work.

For technical as well as psychological reasons, it became impossible to "unveil" the musical center at the end of "l'exil du feu." In fact this work ends in a sort of frustration, looking for that missing part, groping in the dark. This unveiling became the object of "un feu distinct." The latter piece is thus based for the most part on the same material as the former. It "un feu distinct" the transformations of this material—a polyphony of five voices—are more systematically carried through than in the previous work. The melodies which form this polyphony are read as if they were geometric curves. The rhythms of these curves are constantly modified, but their spatial and sounding shapes are always very close to the originals. The new curves are arranged throughout the piece to create a constant flow of new melodies, all in more or less close connection to their model.

The original material of the piano is also part of this five-voice polyphony heard at the end. But this instrument has a very free relation to its "center," since it mixes almost literal quotations of it with episodes which have nothing to do, structurally speaking, with the rest of the work. Its position on stage, somewhat separated from the other instruments, illustrates this liberal and ambiguous attitude of participation/isolation which characterizes it. From this point of view, the piece is a kind of mini-concerto, in which the soloist is almost all the time alienated from the other instruments as well as from himself/herself: the music played by the piano constantly "escapes" from its "structural responsibilities," going off on its own track with alien material, paying little attention to even its own origin (yet to come!). This situation is maintained until the last section, where the piano finally plays its part in the global texture at the moment where the other four instruments reach their maximum individuality in the polyphony. There is no place at this point for integration, though, it is more a superimposition of individual differences.

Bryce was commissioned by the Canada Council and is dedicated to Bryce Engelman. This work, full of new technique and timbre, was featured on the Seattle Spring 13 April Harp Ensemble concert with the composer in attendance. He states in the score that "it is desirable that the piece be performed as slowly as possible."
concepts are required for its interpretation. Ultimately, it would be convenient if the rules produced a set of signals which could control a speech synthesizer. Then we could be certain that the entire account of a language was contained in the rules and the theory (which would have to include a specification of the speech synthesizer). Such a description could, in a very literal sense, be part of a generative grammar: the grammar would be very powerful in that it would contain rules which were not merely possible (specifying correct but not necessarily all the phonetic correlates) but necessary and sufficient (containing all and only the information required to generate speech).

(from Working Papers in Phonetics VI—Peter Ladefoged)

NOTES BY STUART DEMPSTER

CONTEMPORARY GROUP ADVISORY COMMITTEE:
John Rahn, Felix Skowronek, Diane Thome
Kris Falk, Lynette Westendorf

UPCOMING CONCERTS
University Wind Ensemble & Symphonic Band; April 28, 8:00 PM, Meany Theater
Littlefield Organ - Distinguished Alumnus Concert; May 2 at 8:00 PM, May 3 at 3:00 PM
Collegium Musicum; May 7, 8:00 PM, Brechemin Auditorium
UW Opera: The Turn of the Screw; May 13 & 15 at 8:00 PM, May 17 at 3:00 PM, Meany Theater
Keyboard Debut Series; May 14, 8:00 PM, Brechemin Auditorium
University Singers; May 18, 8:00 PM, Brechemin Auditorium
An Evening of Duke Ellington; March 19, 8:00 PM, Meany Theater
Baroque Ensemble; May 21, 8:00 PM, Brechemin Auditorium