THE 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, April 19, 1978
Studio Theater, 8:00 PM

Tape No. 1 - 8963

PROKOFIEV 21:35
(1891-1953)
Quartet for Strings in F Major, Op. 92 (1941)

 Allegro sostenuto
 Adagio
 Allegro; Andante molto; Quasi Allegro I, ma
 un poco più tranquillo

Stanley Ritchie, violin
Irwin Eisenberg, violin
Alan Iglitzin, viola
Carter Enyeart, cello

MORDECHAI SCHEINKMAN 10:18
(b. 1926)
Divertimento for Clarinet, Trumpet, Trombone, and Harp (1953)

 Allegro ma non troppo
 Vivace
 Lento
 Allegretto
 Moderato
 Allegro

William McColl, clarinet
Vern Nicodemus, trumpet
Stuart Dempster, trombone
Pamela Vokolek, harp

WILLIAM BERGSMA 8:45
(b. 1921)
Blatant Hypotheses for Trombone and Percussion
(1977)

Clown Time: Andantino
The Night's Music: Lento
Old Friends: Moderato
-- World premiere

Stuart Dempster, trombone
Daniel Dunbar, percussion

INTERMISSION

Tape No. 2 - 8964

WITOLD LUTOSLAWSKI 9:19
(b. 1913)
Dance Preludes for Clarinet and Piano (1954)

 Allegro molto
 Andantino
 Allegro giocoso
 Andante
 Allegro molto

William McColl, clarinet
Robert Nell, piano

STUART DEMPSTER 8:30
(b. 1936)
Ten Grand Hosery (1971-72)
Dīdjeridervish

Stuart Dempster, musician
Kate Dykema, dancer

9:54 Ten Grand Hosery, Part II

Stuart Dempster,
Cynthia Bradshaw, Kate Dykema, Sue Gillespie,
Alexa Hollywood, Martha Magraw, Tim Miller,
dancers
Sergei Prokofiev spent some time in the Northern Caucasus. He became interested in the little explored musical folklore of Kabarda, and was soon listening to performances by folk musicians and studying recordings of Kabardinan folk songs. The String Quartet No. 2 borrows heavily from this folk music. Begun on November 2, 1941, the piano score of the Quartet was finished a month later.

Hordechai Sheinkman
Divertimento is dedicated to the composer Heimo Erbse. The work is neoclassic in the Stravinskian manner, complete with an occasional subtle quote from one of his works. The pieces are sometimes lively, witty and even circus-like, and then at other times melon and warm. It is a work of contrasting ideas often as full of surprises as the instrumental combination itself which is perhaps unique to these pieces. The first and last movements are in various combinations handled in such a way that each instrument is heard equally.

William Dergsma
Blatant Hypotheses is the third of the "with percussion" series (the first being the Illegible Canons for clarinet, and the second being the Clandestine Dialogues for cello). Blatant Hypotheses is written especially for Stuart Dempster and Daniel Dunbar. The three movements Clown Time, The Night's Music, and Old Friends brings much nostalgia, mostly from the twenties. One thinks easily of silent films (and their 10 cent cost), dressing up in a suit and tie. Clown Time brings about thoughts of Laurel and Hardy. The Night's Music is reminiscent of Bartók. Old Friends simply equal old friends.

Witold Lutoslawski
The Dance Preludes were composed originally in 1954 and a version for clarinet and orchestra was written one year later. That version received its premiere performance in June 1963 with Gervase de Peyer, clarinet and the English Chamber Orchestra, Benjamin Britten conducting. The work is tonal and conservative in idiom, and relies upon folk-dances for much of the material.

Stuart Dempster
Ten Grand Roséy was composed while a fellow in the Center for Advanced Study at the University of Illinois. Conceived as a full evening multimedia ballet, the first performance included several sections involving sculpture instruments in the "Sculptorchestra" and participation of Al Huang (recently in Seattle), his Tai Chi classes, and even the audience. The performance tonight actually combines Ten Grand Roséy, Parts I and II (originally for solo dancer and group of dancers respectively) into one unit.

Didjeridewish, the original opening of the entire Ten Grand Roséy, is seen and heard tonight much as it has always been performed. It rather understandably combines the technique of the Australian Aboriginal didjeridu with dervishing. Ten Grand Roséy has been heard in some twenty-five or thirty performances in America and Europe, many of them when the composer toured with Pierce Cunningham Dance Company in 1976.

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