THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

NEW MUSIC BY YOUNG COMPOSERS

performed by members of
THE CONTEMPORARY GROUP

Wednesday, February 27, 1980
Studio Theater, 8:00 PM

Program

All Watched Over by Machines of Loving Grace

Janet Hildebrand, soprano

David Jones
Sue Steil, flute
Libby Sandusky, clarinet
Julie Oster, bass clarinet
Wayne Plumer, horn

Monique Buzzarre, trombone
Tam Osbourne, violin
Jim Kovach, percussion
Sue Gilbreath, percussion

Sandy Koenig, conductor

Kevin Doran
Piano Quintet No. 1 (1979)

Jeff Arestad, violin
Sue Baer, violin
Sue Koelle, viola
Jane Hawkins, cello
Terry Spiller, piano

Robert Eugene Priest
Children's Song (1977)

Pamela Roberts, cello
Erin Farrar, dancer

Aaron Keyt
String Quartet

Largo e moderato
Allegro

Christine Olason, violin
Sue Baer, violin
Sue Koelle, viola
Pamela Roberts, cello

Keith Eisenbrey
Three Strathspeys

Keith Eisenbrey, piano
Program Notes--

David Jones: This song cycle on poems of Richard Brautigan was written in three different years (1977, 1979, and 1980) over a total span of approximately six months. The longest song is 3'30", while the shortest (number six) is only 15". Richard Brautigan now lives in a small hard-working cowtown in Livingston, Montana. He remembers pre-World War II in Tacoma, Washington - he was a little boy then and has written stories about that time. His poems were too subtle to capture in music, so I think the soprano voice antagonizes the ensemble at times and never really rests with it.

Robert Priest: This is the first of a projected set of four Children's Songs. These pieces can be played in any one of six possible ways; solo cello, solo bassoon, cello and bassoon in unison or any one of these instrumentations with a solo female dancer. This short piece was written near Copenhagen by the ocean and is an attempt to recall a certain innocent simplicity that I deeply treasure when I notice it in children of all ages.

Aaron Keyt: The two movements included on this program are the outer ones of a four-movement string quartet written between February and August in 1979. The work is predominantly polyphonic, culminating in a section of polyrhythm at the end of the finale. Both the style and string technique drew inspiration from the Bartók quartets.

Greg Youtz: Requiem was written in June, 1979 as an attempt to make a dramatic, unified solo prayer out of the texts of the Mass and Requiem sequence.

Keith Eisenbrey: A strathspey is a traditional Scottish dance. These pieces are studies in piano writing based on the standard strathspey rhythm. In the first two, the rhythm is presented in an arbitrary manner, but in the third and to some extent the second the structure of the rhythm manifests itself more in the overall form than in detail.

William Rehrer: The musical idea for Fanfare of Repercussions is based upon an eight-note collection. The basic collection generates four trichords which are interlocked by common tones, and at times variants are produced by intervallic expansion and diminution. The larger plan consists of the presentation of a "fanfare" in an untraditional sense. Although the work is not programmatic, the following poem was the source for the title.

A repercussive brittle song, silver-thin
Shatters into a billion fragments
Of quiet shadows
Moving toward a blaring sun
(Unknown)

Tonight's performance by the Seattle Brass Ensemble has been made possible through full sponsorship by the Musicians' Performance Trust Fund.