

Currently on sabbatical from the University of Washington School of Music, she has recently returned from Europe where she was composer-in-residence at the University of Sussex. Additional residencies are scheduled in March at Bowdoin College in Maine, Keene College in New Hampshire, and the Philadelphia College of the Performing Arts. Her new orchestral work, *The Golden Messengers*, commissioned for the Seattle Youth Symphony by the Seattle Arts Commission, will be given its world premiere during the 1985-86 season.

UPCOMING CONCERTS:

February 12, Faculty Recital: Soni Ventorum
 February 13, University Chorale
 February 14, University Symphony: Bach and Handel Tricentenary Celebration
 February 19, Studio Jazz Ensemble
 February 26, Wind Ensemble

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University of Washington
 SCHOOL OF MUSIC and PUBLIC PERFORMING ARTS

present

A CONCERT OF MUSIC BY DIANE THOME

February 7, 1985

8:00 PM, Meany Theater

PROGRAM

PROG. ORDER:

① SONGS ON CHINESE VERSES (1964)—soprano and chamber ensemble

*Roger Nelson, conductor
 *Thomasa Eckert, soprano
 *Paul Taub, flute
 William McColl, clarinet
 Susan Koelle, viola
 *Matthew Kocmierski, percussion
 Paul Hansen, percussion

5:25

② SUNFLOWER SPACE (1978)—flute, tape, piano

Felix Skowronek, flute
 Diane Thome, piano
 Tom Stiles, audio technician

11:47

③ SILVER DEER (1981)—violin and piano

Martin Friedmann, violin
 Diane Thome, piano

8:58

⑤ THREE PSALMS (1980)

University Chorale—Joan Catoni Conlon, conductor

Frank Guarrera, baritone soloist
 Susan Hallstead, flute
 Paul Culbertson, violin
 Chris Boyd, viola
 Joe Bichsel, cello
 Juliet Olszewski, harp

8:47

④ PIANISMUS (1982)—solo piano

Deborah Dewey, piano

12:40

*Guest artist from The Cornish Institute

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THREE SONNETS BY SRI AUROBINDO:
SETTINGS FOR SOPRANO AND ORCHESTRA (1984)

Montserrat Alavedra, soloist

✓ Abraham Kaplan, conductor

18:51

Christine Olason, violin

Susan Koelle, viola

David Beck, cello

Dale Wade, bass

Susan Hallstead, flute

Catherine Taylor, oboe

Edwin Rodriguez, clarinet

Paul Rafanelli, bassoon

Juliet Olszewski, harp

Margaret Berry, horn

Paul Firth, horn

Stuart Dempster, trombone

Jeff Domoto, trombone

Randy Lintott, trumpet

Alan Keith, trumpet

Dan Adams, percussion

Cynthia Steeves, piano/celeste

To escape from thoughts of love
I put on my fur coat and
run out from the lamplit
silent house
on a tiny foot path the
bright moon peeps
and the withered twigs on
the snow clad earth
across and across everywhere
scream love.

Autumn's wind is pure
Autumn's wind is bright
leaf on leaf the wutang tree
rustles outside the balcony
Hard, hard it is to build the dream of home
on the steps the crickets chirp
on the trees, the birds flutter
the frontier wild geese line upon line
breast the horizon
set upon wounding the exile's heart.

Program Notes

Songs on Chinese Verses consists of settings for soprano and ensemble—flute, viola, Bb clarinet, celeste, percussion—of three anonymous and untitled poems. It was completed in Philadelphia in December 1964 and received its New York premiere at the Queens College Composers Symposium in April 1965. In the same year it was awarded the David Halstead Prize for vocal composition. The texts follow:

Goose running along the way
shadow too running along the lane
goose running over the lane
shadow too running over the lane
white goose and her shadow running, running,
and into the water she goes.

Sunflower Space for flute, piano and electronic sounds was composed during the summers of 1977 and 1978 with the support of a National Endowment of the Arts Composer's Grant. The electronic portion of the piece was realized in the analog studio at The State University of New York at Binghamton utilizing a Moog synthesizer, three tape recorders and a large mixer. It is the most recent of those works composed by Dr. Thome—including *Polyvalence* for computer and instruments, *Los Nombres* for computer, percussion, and piano, *Alexander Boscovich Remembered* for viola, piano, and tape, *Anais* for cello, tape and piano—which combine the resources of live instrumental and synthesized sound. "The title," writes the composer, "was suggested by a dream I had several years prior to the actual composition of the work in which a luminous, pulsating, radiantly-colored giant sunflower gradually permeates and transforms a vast darkness. While the piece is not intended to be programmatic in any narrative sense, I wished to recapture for myself—particularly in certain of the electronic sections—and perhaps to evoke in the listener some sense of the mythic qualities characterizing that dream." The work is dedicated to painter Lillian Kiesler.

Silver Deer, a duo for violin and piano, was commissioned by Irwin Eisenberg and completed in December, 1981, in San Diego, California. The title of the work is taken from a small section of the epic poem *Savitri* by Indian writer Sri Aurobindo. I chose the title because of the qualities of lightness, grace, speed, scintillation, evanescence, and arrest suggested by the poetry. While the compositional exploration of these qualities is non-literal, subtle, and not fully susceptible to verbal description, I feel that the musical dimension most affected by my internalizing the poetry was the temporal one. The rhythmic aspects of the work, both in the large and the small, are characterized by sudden shifts of activity, density, and silence. The excerpt from the poem is given below:

*Moon-bright though livest in thy inner bliss.
Thou comest like a silver deer through groves
Of coral flowers and buds of glowing dreams,
Or fleest like a wind-goddess through leaves,
Or roamest, O ruby-eyed and snow-winged dove,
Flitting through thickets of thy pure desires
In the unwounded beauty of thy soul.*

Three Psalms was commissioned by Temple De Hirsch Sinai in Seattle, Washington, and dedicated to my parents on their 40th wedding anniversary. It received its premiere on April 18, 1980. It is scored for SATB choir, baritone soloist, flute, violin, viola, cello and harp. The texts are taken from psalms 29:2, 100:3, and 134. They are: *Worship the Lord in the Beauty of Holiness; Know Ye that the Lord he is God; Behold, Bless Ye the Lord.*

Pianismus was written out of my own experience as a pianist, with an almost nostalgic look backward at the great repertoire in the tonal tradition including such variation forms as those of Haydn, Schumann and Brahms, and with an admiring sidelong glance at some outstanding 20th-century contributions of Debussy, Carter, and Copland. The title was suggested by a friend who, upon hearing an informal performance shortly after the work was completed, remarked upon its evocation of pianistic qualities. The piece identifies itself with classical traditions in its adherence to conventional performance techniques and formally comprises a theme, ten variations, and a finale. Composed in July-August, 1982, it received its world premiere in France at the École Nationale Claude Debussy in March, 1983.

For several years prior to composing **Three Sonnets**, I was deeply immersed in the study of **Sri Aurobindo's** epic poem *Savitri*, a study which continues. *Silver Deer*, my 1980 violin and piano composition, was inspired by a brief excerpt from that vast text. Having musically opened the door with this small chamber piece I then wished to embark upon a larger and truly explicit integration of poetry and music. From a collection of Sri Aurobindo's Sonnets written over a period of many years I extracted three which embraced the subjects of nature, death, love, divine descent and transformation. The order in which I arranged these sonnets provided an over-all formal design and suggested certain contrasts of instrumentation, texture, linearity and temporal characterization between the movements. I chose to use an expanded tonal language which at certain times becomes distinctly modal, as when a quotation from the *Sederunt* of the great medieval composer Perotin, is disclosed near the end of the third movement. This repeated rhyme quotation begins with the words:

*"Nearer and nearer now the music draws,
Life shudders with a strange felicity;"*

My primary aim throughout was to capture and evoke in the music some of the meaning and beauty which these sonnets possess for me. The music in fact, became a way of resonating these meanings.

The work was begun in July, 1983 and completed, after several interruptions, in January, 1984. It is dedicated to Madhav Pandit.

ROSE, I HAVED LOVED

*Rose, I have loved thy beauty, as I love
The dress that thou hast worn, the transient grass,
O'er which thy happy careless footsteps move,
The yet-thrilled waysides that have watched thee pass.
Soul, I have loved thy sweetness as men love
The necessary air they crave to breathe,
the sunlight lavished from the skies above,
and firmness of the earth their steps beneath.
But were that beauty all, my love might cease
Like love of weaker spirits; were't thy charm
And grace of soul, mine might with age decrease
Or find in Death a silence and a term,
But rooted to the unnameable in thee
Shall triumph and transcend eternity.*

TRANSIIT, NON PERIIT

(My grandfather, Rajnarayan Bose, died September, 1899)

Not in annihilation lost, nor given
To darkness art thou fled from us and light,
O strong and sentient spirit; no mere heaven
Of ancient joys, no silence eremite
Received thee; but the omnipresent Thought
Of which thou wast a part and earthly hour,
Took back its gift. Into that splendor caught
Thou hast not lost thy special brightness. Power
Remains with thee and the old genial force
Unseen for blinding light, not darkly lurks:
As when a sacred river in its course
Dives into ocean, there its strength abides
Not less because with vastness wed and works
Unnoticed in the grandeur of the tides.

KRISHNA

At last I find a meaning of soul's birth
Into this universe terrible and sweet,
I who have felt the hungry heart of earth
Aspiring beyond heaven to Krishna's feet.

I have seen the beauty of immortal eyes,
And heard the passion of the Lover's flute
And known a deathless ecstasy's surprise
And sorrow in my heart forever mute.

Nearer and nearer now the music draws,
Life shudders with a strange felicity;
All Nature is a wide enamoured pause
Hoping her lord to touch, to clasp, to be.

For this one moment lived the ages past;
The world now throbs fulfilled in me at last.

DIANE THOME

Biography

Diane Thome received her musical education at the Eastman School of Music, the University of Rochester, the University of Pennsylvania, and Princeton University. The first woman to receive a Ph.D. in music from Princeton, she also holds an M.F.A. in Composition, an M.A. in Theory and Composition, and two undergraduate degrees with distinction in piano and composition. She has received fellowships from the Woodrow Wilson Foundation, Columbia University (honorary), the University of Pennsylvania, Princeton, Tanglewood, and Inter-American University in Puerto Rico. Among her teachers are Dorothy Taubman in piano, and Robert Strassburg, Roy Harris, Darius Milhaud, A. U. Boscovich, and Milton Babbitt in composition. She has taught at Rutgers University and the State University of New York at Binghamton. Presently an Associate Professor, she has been a member of the Theory/Composition Division of the School of Music of the University of Washington since 1977.

Her compositions have been presented in Europe, Australia, and throughout the United States, including performances by the International Viola Congress, the Pittsburg New Music Ensemble, the International Women's Arts Festival in New York City, the National Computation Conference at the University of Illinois, the Philadelphia Composers Forum, the International Computer Arts Festival, the Philadelphia Electronic Music Symposium, the Dartmouth Music Festival, and many others. Her collaborative works include *Night Passage*, an environmental theatre piece presented in the pavilion of the Moore College of Art in Philadelphia, as well as compositions for dance and film. In March 1983 she was guest composer at the École Nationale Claude Debussy in St. Germain-En-Laye, France, and in August 1983 she was invited to be composer-in-residence at Bard College in New York. Recent performances include that of *Pianismus* for solo piano in Paris and Lisbon, and *Silver Deer* for violin and piano in Belgium and Spain. She has received consecutive grants from the State University of New York Research Foundation and the University of Washington Graduate Research Fund, awards from the National Foundation of Music Clubs, two National Endowment of the Arts Composer Grants, and grants from the Martha Baird Rockefeller Fund for Music, and the Jerome Foundation. Diane Thome is a member of the National Council of the American Society of University Composers and former Co-chairperson of the Northwest Region. Her recorded works include *Los Nombres* for piano, percussion and computer on Tulstar Records, *Anais* for cello, tape and piano on CRI, and *The Yew Tree* for soprano and large chamber ensemble on Crystal Records.