

the performers' repertory. His teaching and other activities brought these scores to the attention of students.

Using his initials R. M. in the title of this short violin solo and in its main motive - re, mi (D, E) - this piece tries to suggest some of his remarkable human and artistic qualities. It was composed in June 2000, in Southbury, Connecticut.

[Elliott Carter]

ERIC FLESHER was born in 1968 in Princeton, New Jersey. Following his undergraduate studies in Composition with Aurelio de la Vega and Daniel Kessner at California State University, Northridge (B.Mus., 1993), he moved to Great Britain, where he studied with Alexander Goehr and Hugh Wood at Cambridge University (M. Phil., 1995). After returning to the United States in 1995, he completed his doctoral studies, as a student of Joël-François Durand at the University of Washington (D.M.A., 2002). He has additionally studied Paul-Heinz Dittrich at the Hochschule für Musik Hanns Eisler, Berlin (Künstlerisch-weiterbildendes Studium, 2001). In 2002, he was composer-in-residence at the Hochschule für Musik Franz Liszt in Weimar, Germany. He currently teaches composition and music theory at Central Washington University in Ellensburg, Washington. His works have won numerous prizes and have been performed in the United States, Europe, and South Korea.

MUSIC FOR SMALL ORCHESTRA, composed by RUTH CRAWFORD in 1926, received its first known performance in February 1975. The work belongs to the first creative period of the composer, when Ruth Crawford was studying at the American Conservatory of Music in Chicago and part of the musical circle of Djana Lavoie Herz, pianist and ex-follower of Scriabin. It is there that she met Henry Cowell who was later to introduce her to Charles Seeger, with whom she studied in New York in 1929-1930. This event would lead her to write her most avant-garde works, such as the *String Quartet* (1931).

The first movement of the *Music for Small Orchestra* is slow and lyrical. The opening chord is followed by an ostinato over which first the winds, then the strings play slow, somber melodies. The quick and jaunty second movement also begins with an ostinato in the piano, with the bassoon and cellos at half the speed of the piano. The flute and clarinet then enter with the melodic lines, culminating in an accelerando within a longer accelerando and crescendo. The piling up of superimposed rhythms is both "crazily intense and superclear." There follows a lightening of the texture with a melodic contour, sparsely voiced, suggesting an infinity of lyricism. The work is concluded by a short coda.

University of Washington
THE SCHOOL OF MUSIC

COMPACT
DISC
C67
2004
11-8

AMERICAN MUSIC SERIES

DATE 14.7.30

Presents the

CONTEMPORARY GROUP

November 8, 2004

7:30 PM

Meany Theater

PROGRAM

CD 14.7.31

1 *DOUBLE MUSIC* (1941), for percussion 6:45
LOU HARRISON (1917 -2003)/
JOHN CAGE (1912-1992)

Everett Blindheim Dan Brecht-Haddad
Brian Fraser Emily Kimes
Ben Thomas, *conductor*

2 *FIVE FRAGMENTS* (1977), for double clarinet 5:35
WILLIAM O. SMITH
(b. 1926)

Jessie Canterbury, *clarinet*

3 From *TWO CAMEOS* for piano and flute: 1:15
PICNIC WITH SHEILAH WILLIAM GRANT STILL (1895-1975)

4 From *SEVEN TRACERIES* for solo piano: 2:39
CLOUD CRADLES STILL
Ada Rose-Williams, *flute* / Benjamin Wilson, *guitar*

5 *RHAPSODIC MUSINGS* (2000) 2:56
ELLIOTT CARTER (b. 1908)
Pamela Yu, *solo violin*

6 *RICONOSCENZA PER GOFFREDO PETRASSI* (1984) 5:03
CARTER
Eric Rynes, *solo violin*

7 NOVEMBER MUSIC (2004) (premiere) 8:05 ERIC FLESHER (b. 1968)
Harumi Takiyama, piano

8 MUSIC FOR SMALL ORCHESTRA (1926) 10:15 RUTH CRAWFORD SEEGER
(1901-1953)

1. *Slow, pensive*
2. *In roguish humor. Not fast*

Linda Bailey, flute / Matthew Nelson, clarinet
Aaron Chang, bassoon / Steven Shuck, piano
Pamela Yu, Rick Dorfer, Matthew Wu, violins
Nick Brown, David Haney, cellos
Jeremy Briggs-Roberts, conductor

JOHN CAGE and LOU HARRISON composed *DOUBLE MUSIC* in collaboration with, but independently from, each other. Cage composed parts 1 and 3 (soprano and tenor), Harrison parts 2 and 4 (alto and bass). Dynamics are scarcely indicated, but the instrumentation is specific, although substitutions are allowed. They basically agreed on composing 200 measures. Cage's parts have a rhythmic structure of 14 times 14 measures (plus a coda of 4 measures), using the number series 4,3,2,5. The instruments used are bells, brakedrums, sistra, gongs, tam-tams and thundersheet. There is no progress from soft-to-loud in the work, it is just a continuous festive whole.

In 1977 I spent a month driving through Greece where I saw numerous representations in Greek art of the Aulos, an ancient double pipe instrument. I decided to try playing my clarinet as a double pipe instrument by placing a second mouthpiece on the lower half of the clarinet, and playing both halves simultaneously. The lower half produced an interesting series of pitches far removed from our familiar western scales. I decided to write some short pieces using these possibilities and *FIVE FRAGMENTS* is the result. Movements 1, 3, and 5 explore both halves together, while movement 2 explores the lower half alone, and 4, the upper section.

[WILLIAM O. SMITH]

WILLIAM GRANT STILL was born in 1895 in Woodville, Mississippi and grew up in Little Rock, Arkansas. He first began his musical studies as a child on the oboe and the violin. Still further pursued his interests in music as a student at Oberlin Conservatory (1917 and 1919), then with the composer George Chadwick at the New England Conservatory of Music, beginning in 1921. A scholar-

This concert is part of a series offered by the University of Washington School of Music on American music. This evening we focus on a particular stream of American music in which composers deliberately sought to find a musical voice that distinguished itself from European music, whose influence was still predominant in the early part of the twentieth century in North American music schools.

These are some of the composers who most consciously and most successfully managed to create a new music in the United States, each in their own specific ways. Some like William Grant Still, achieved this goal by integrating elements of vernacular idioms, such as blues, which corresponded deeply to his particular background as an Afro-American composer raised in Mississippi and Arkansas. Others, such as Lou Harrison and John Cage, explored non-western cultures, reflecting a particular interest in Asian traditions that has been somewhat more prevalent on the west coast throughout the past century. William O. Smith and Elliott Carter demonstrate closer connections to the European post-World War II avant-garde, while developing languages that are nevertheless typically American. Finally, Ruth Crawford Seeger came to embody a remarkably successful and extreme exploration of dissonant music in the 1930s while Eric Flesher presents an example of the integration of American and European traditions in the younger generation. We hope that you will enjoy this brief panorama, however incomplete it may be.

November 10, 7:30 PM, *Jazz: Past, Present, and Future*. Members of the School of Music jazz faculty and guests join in music that reflects on jazz's past, the current scene, and future prospects (Marc Seales and Vern Sielert, music directors.) American music scholar Larry Starr, professor of music history, gives a pre-concert lecture at 7:00 PM. Meany Theater.

December 7, 7:30 PM, The University Symphony. Peter Erös conducts a program of works by American composers, including Aaron Copland's "Quiet City," Paul Creston's "Symphony No. 3," and "Concerto for Flute and Orchestra" by alumna Gloria Wilson Swisher, with faculty soloist Felix Skowronek, flute. Meany Theater.

February 10, 7:30 PM, *MOSAIC: American Greats!* Enjoy the beloved music of George Gershwin, Irving Berlin, Cole Porter, Richard Rogers, Jerome Kerns and others, featuring members of the Jazz Studies faculty, the UW Studio Jazz Ensemble, UW Vocal Jazz Ensemble, and other School of Music soloists and ensembles. Meany Theater.

ship enabled him to study composition with Edgar Varèse in New York City for two years. The "Harlem Renaissance," also called the "New Negro Movement" began about the time of Still's arrival in New York City, and continued into the early 1930s. It proved that African Americans had a rich and vibrant culture that was fast becoming a prominent cultural feature of the United States and the world. Two leading authors who influenced the movement were W. E. B. DuBois, who wrote *The Souls of Black Folk*, and Alain Locke, author of *The New Negro*. Still was a firm believer and an active participant in the "Harlem Renaissance," and his music showed its influence for the rest of his life.

The first performance of a classical work by Still took place on February 8, 1925. The ensemble was the International Composer's Guild and the work was *From the Land of Dreams*. The composer also performed classical music as an oboist with the Harlem Orchestra. In 1931, the Rochester Philharmonic premiered his Symphony No. 1, the *Afro-American Symphony*, making William Grant Still the first African-American composer to have a major symphony orchestra in the United States perform a work. William Grant Still proved to be a very prolific composer and in addition to his orchestra works, wrote for the opera, ballet, and film as well as songs, chamber music, and instrumental solos. Still received a Guggenheim fellowship (1934) and a Rosenwald fellowship. In addition to his compositions, he did many arrangements for big bands including Paul Whiteman and W. C. Handy. William Grant Still died in Los Angeles on Dec. 3, 1978. He was so much more successful than other African American classical composers of his time that he was often referred to as the *Dean of African American Composers*.

PICNIC WITH SHEILA belongs to the posthumous set, *TWO CAMEOS*, for flute and piano or violin and piano. The composer's daughter, Judith Ann Still gave this piece its title.

CLOUD CRADLES comes from the suite *Seven Traceries* written for solo piano. Judith Ann Still describes *Seven Traceries* as "the seven faces of God." William Grant Still's wife, Verna Avery, offers this description of *CLOUD CRADLES*: "From the mists emerges a tender melody, assuming various forms against a never-ceasing background of gentle, rhythmic swaying."

[Benjamin Wilson]

ELLIOTT CARTER composed *RICONOSCENZA PER GOFFREDO PETRASSI*, for solo violin, for the 1984 Festival Pontino celebrating the 80th birthday of Petrassi, Italy's foremost living composer. It was first performed at a festival in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Mönch on June 15, 1984.

RHAPSODIC MUSINGS is a present to Robert Mann on his 80th birthday. It is a small tribute to his extraordinary, devoted advocacy of contemporary music. As is well-known, with the other members of the Juilliard Quartet he gave such pioneering and commanding performances of quartets by Bartók, Schoenberg, and many others, including my own, that many of these works became part of