

administrative leader as well, who served as Associate Director and Acting Director of the School of Music.

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 1997
 11-19

presents distinguished alumnus

Joel Salsman, piano

performing works by Emeritus Composers

November 19, 1997 8:00 PM Brechemin Auditorium

PROGRAM

(There will be no intermission)

*World Premiere

-Remarks- Robin McCabe (7:32)

2 *Sonatine for Piano (1962)..... George Frederick McKay (1899-1970)
 Allegro (intense, animated) (8:24)
 Andantino espressivo
 Allegro moderato, brioso e ritmico

3 *Suite for Piano (1995)..... Gerald Kechley (b. 1919)
 Prelude (16:32)
 Sarabande I
 Courante
 Sarabande II
 Gigue

4 -Remarks- Gloria Swisher (4:10)
 A Four Pieces for Piano (1954)..... John Verrall (b. 1908)
 Prelude (7:37)
 Lament
 Dance
 Toccata

5 *Fourth Piano Sonata, Op. 11 (1946-1951)..... James Beale revised by composer 1996, 1997 (22:14) (b. 1924)
 Allegretto grazioso
 Allegro scherzando
 Andante cantabile e con rubato
 Adagio
 Allegro giocoso
 (The last three movements are to be played without pause.)

Our "Friends of Music" listing is from 7/01/95 to 9/30/97 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

This evening the School of Music honors four emeritus faculty composers and alumnus Joel Salsman, whose determined wish to have these works heard inspired this program. The three world premieres on the program speak of the ongoing energy and creativity of these musicians. We celebrate the extended, rich associations between faculty and student, and their musical achievements that speak eloquently of our purpose.

The four composers on tonight's recital are among the most influential sources of the vitality of contemporary music in Seattle. The wealth of knowledge assembled in the School of Music's composition faculty in its formative years was extraordinary in its breadth, depth and vitality. The climate created by the quality of teaching and creative output enabled, among other things, the School's First International Webern Festival in 1961. A spectacular occasion at the time, it attracted national and international attention.

Distinguished Alumnus in Recital, JOEL SALSMAN, received his Bachelor and Master of Musical Arts degrees from the University of Washington in 1963 and 1966 where he was awarded Brechemin and Seattle World's Fair Scholarships. As a School of Music student, Salsman had no classes with these composers, but was indelibly impacted by performances of their music. After graduation, a New York Woolley Foundation grant enabled his seven year study in Paris with Raymond Trouard, French pianist and conductor. Laureate in five international competitions, he held a four-year French Government Scholarship giving concerts throughout Europe.

Since his return, Salsman has been an active performer with a solo recital repertoire of over sixteen different programs and two dozen concerti for piano and orchestra including several works written for him. As a composer he was selected as Artist-in-the-City and composed a ballet, "Ballet for Baba," for the First Chamber Dance Company and the Northwest Chamber Orchestra. He also composed "A-U-M" for Musicians Emeritus, Seattle's senior symphony, performed under the direction of Dr. Stanley Chapple at the Seattle Opera House. His "C.E.T.A. Piano Concerto," a special commission, was premiered by the Northwest Chamber Orchestra.

GEORGE FREDERICK MCKAY, Eastman's first graduate in composition (B.Mus. 1923) arrived in Seattle to become the first University of Washington faculty member in composition. He was considered the doyenne of northwest composers during his tenure here, winning awards from the American Guild of Organists (1939), and the Harvey Gaul Prize in 1961, among others. McKay was a superb colorist who incorporated American folk idioms and direct quotations in his music. Known as a master orchestrator of his generation, he was the author of the textbook Creative Orchestration (1963) which had several printings and a second edition. Upon hearing Salsman's performance of Messian on his Master's recital, Dr. McKay gave him a copy of his "Sonatine for Piano." As Salsman planned this program, he found the work was a perfect fit: an ideal opener.

GERALD KECHLEY, a Seattle native, studied composition with George Frederick McKay and Aaron Copland. He taught at the University of Michigan and was Director of Music at Centralia Junior College before joining the School of Music faculty. His honors include two Guggenheim Fellowships and several ASCAP Serious Music Awards. Our honored emeritus faculty all combined a teaching schedule with continuous creative work. Kechley's compositions include two symphonies, works for chorus and orchestra, chamber works for various combinations, a large number of sacred and secular choral works, and a major opera, "The Golden Lion," premiered by the University of Washington Opera Theater under Stanley Chapple. Kechley's music has been performed throughout the United States and abroad. Seattle musicians are additionally aware of the unique legacy of Gerald Kechley and his wife Betty: Three sons who have distinguished themselves musically as composers and teachers of music.

"The Suite for Piano" was inspired by the baroque French suites for keyboard. Having taught modal and tonal counterpoint for years, Kechley remains intrigued by two-part writing and the devices of imitation and inversion. This contemporary version is freer than the original Baroque suite while still retaining its true spirit.

JOHN VERRALL joined the School of Music faculty in 1948 after teaching at Hamline University and Mount Holyoke College and acting as music editor at G. Schirmer and Willis Music Companies. Study at London's Royal College of Music, the Minneapolis College of Music, and the Liszt Conservatory in Budapest culminated with his bachelor's degree from the University of Minnesota in 1934. He worked under Roy Harris at Colorado College, Aaron Copland at Tanglewood, and Frederick Jacobi at Juilliard. Verrall's compositions have been performed world-wide and in the United States by the Minneapolis and Seattle Symphonies and the New York Philharmonic. A Guggenheim Fellow, he also received a D. J. Lawrence Fellowship from the University of New Mexico, the first for a composer. Previously the award had gone only to creative writers. Verrall retired from teaching in 1969 and continued to actively compose, working in many genres and varied combinations. In "Four Pieces for Piano", the "Dance" is based on one twelve-tone row, never changed, easily undetected.

JAMES BEALE joined the University of Washington music faculty in 1948, following his education at Harvard and Yale, having studied composition with Aaron Copland and Walter Piston. "Symphony No. 2," written while in Europe on a Guggenheim Fellowship, was performed by the Seattle Symphony under Milton Katims. Among his compositions for solo instruments are nine piano sonatas, regarded by Joel Salsman as "one of the finest series of piano sonatas by a contemporary composer." Beale's "Fourth Piano Sonata" is dedicated to School of Music faculty member at the time, Theodore Norman. All the piano sonatas are dedicated to pianists associated with the School, including the "Ninth Piano Sonata" to Joel Salsman. A dedicated teacher of theory and composition who awed many of his students with his pianistic ability, Beale was an

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