

UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC and THE OFFICE OF LECTURES and CONCERTS present

# *Seattle Symphony Orchestra*

MILTON KATIMS, *Conductor*

## Contemporary Festival Concert

UNDER A GRANT FROM THE ROCKEFELLER FOUNDATION

### IN APPRECIATION

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SUNDAY, MAY 2, 1965 • MEANY HALL

# About the Composers...

WILLIAM BOLCOM, born in Seattle, has studied with G. F. McKay, John Verrall and Berthe Poncy Jacobson at the University of Washington; Darius Milhaud in California (Mills College ) Aspen, and Paris; and Leland Smith in Stanford; among others. He has been fortunate to win several prizes, including the William Noma Copley Award, the Kurt Weill Foundation Award, and the Guggenheim Fellowship, upon which he is residing with his pianist wife, the former Fay Levine, in Paris. His opera for actors, "Dynamite Tonight" was mounted for the first time by Actors' Studio of New York in December 1963.

DONALD KEATS, an associate professor of music at Antioch College, has been the recipient of many prizes and fellowships. He has held a Fulbright grant (1954-56) and a Guggenheim Fellowship ( 1964-65 ), and has been awarded composition prizes by Yale and Columbia Universities. He is spending this year in Paris, holding a Guggenheim Fellowship in composition. Dr. Keats' musical training began at an early age, culminated with his studies at Yale University School of Music, Columbia University (M.A.) and the University of Minnesota (PH.D.) . In all these studies his major field was composition with stress as well on conducting, piano and musicology.

Among his compositions are two symphonies, a concert piece for orchestra, two string quartets ( the second of which has just recently been completed ), a piano sonata, a set of piano variations, three choral pieces, a clarinet sonata and a Divertimento for winds and strings. He has had many performances of his music both in this country and in Europe.

ROGER REYNOLDS was born in Detroit in 1934 and educated at the University of Michigan. He began musical study after completing a degree in Engineering Physics, and, at the age of twenty-five, began compositional training with Ross Lee Finney. Reynolds also studied with English composer Roberto Gerhard, and helped to organize the contemporary ONCE festivals before leaving on a Fulbright Grant to Germany. In Koln, he worked in the electronic studio of the West German Radio, and is now in Rome with his flutist wife, as a Guggenheim Fellow. Reynolds is preparing a large vocal-orchestral work using a text from Melville and unconventional vocal writing and notation.

DONALD ERB, a native of Youngstown, Ohio, is a member of the music faculty at Bowling Green State University. He received his B.A. from Kent State University, M.M. from the Cleveland Institute of Music and D.M. from Indiana University. In 1962-63, Mr. Erb was a Ford Foundation Composer - in residence in Bakersfield, California.

His works have been performed on such series as Music in Our Time, Contemporary Music Society, and Living Music, Inc. and by such performing artists and groups as Max Pollikoff, Josef Gingold, Arthur Loesser, the Illinois Percussion Ensemble, etc.

Mr. Erb's Sonata for Harpsichord and String Quartet has been released by composers Recordings Inc. and his VII Miscellaneous is to be recorded in May by bass virtuoso Bertram Turetzky. A number of works have been accepted for publication, including Cummings Cycle for Chorus and Orchestra and Four for Percussion.

A special feature of this cooperative program between the Seattle Symphony and the University of Washington is the inclusion in the orchestra for this program of a number of qualified students of the School of Music. These young instrumentalists were recommended by the faculty at the

School of Music and auditioned by Mr. Katims. These students, playing in apprentice circumstances, will benefit not only from the experience of playing with a major symphony orchestra under a distinguished conductor, but from the challenge of a program devoted entirely to new and demanding scores.

William Bergsma, Director  
School of Music  
University of Washington

## Program

"ORACLES" . . . . . William Bolcom 4195

This composition is in one movement, with changing tempi. The composer explains "It may help to describe it as a continuous circle which 'closes' on itself at the end of the piece". It was written between 1961 and 1964.

ELEGIAC SYMPHONY . . . . . Donald Keats 4196

The "Elegiac Symphony" was begun in the summer of 1959 and completed in the fall of 1962. The symphony stems from a personal loss -- the death of the composer's infant son. The piece is in three movements, with the final movement, the "Elegy", serving as the culmination of the entire symphony.

The opening movement begins slowly, quietly, in a somber, perhaps brooding fashion. As the climax of this section is approached, the initial slow 5/8 melodic idea is heard ( in the brass) and soon after, by a process of what might be called metrical augmentation, the music leads back, without a noticeable break, and with a prolonged build-up which leads to the main climax of the movement. Following this point, the music subsides and ends quietly, as it began. The overall structure of this movement -- slow, fast, slow -- mirrors, in microcosm, the overall structural concept of the entire symphony, and thus provides a structural validity for ending the symphony with a slow movement.

The second movement is a fast, driving Scherzo, contrasted with a middle section much more relaxed in tempo which leads directly to a return of the Scherzo, in altered form. Following the climax, the music tapers off (not only dynamically but rhythmically as well), and the movement ends gently.

The last movement is the "Elegy", which begins with the rhythmic motif stated by two low flutes. Following a secondary idea with a much slower -- harmonic rhythm, the initial idea returns, rhythmically augmented. The intensity of the climax is maintained for some measures, then recedes; the quiet secondary melody returns, and the movement ends with a pianissimo statement of the basic rhythm, again in flutes as in the beginning over a sustained note in the first violins.

4147

GRAFFITI . . . . . Roger Reynolds

~~4134~~  
Graffiti comprises five pieces, none of which is more than two minutes in length. Though each is self-contained and formally unique, the set explores the relationship between activity and repose. Sections and materials are often repeated in altered form, frequently by means of the irregular expansion and contraction of time proportions.

Each of the three germinal segments of the first piece is repeated: A, B, A'/2, C'/2, B'/2, C. Its materials, on which the other movements are based, contrast sharply.

Periodicity and ostinato are basic to the second, in which five episodes of varying lengths occur over a continuity of low, regular swells.

The massive second movement is followed by the lyrical and soloistic third, and its first three sections are telescoped into the fourth section.

The next piece is contrived from a succession of seven vertical sonorities in varied statement. Two of its sections appear as brief interruptions to the remaining five, and the whole effects a transition from exclamation to placidness.

Only a trace of linear definition remains in the slight solos of the middle section of the final piece. The remainder consists entirely of slowly shifting cluster-glissandi which rise continuously.

4148

SYMPHONY OF OVERTURES . . . . . Donald Erb

Each movement of Symphony of Overtures is based upon a contemporary play. The first movement, THE BLACKS, is by Jean Genet, the second movement, ENDGAME, by Samuel Beckett, the third movement, THE MAIDS, by Jean Genet, and the fourth, RHINOCEROS, is by Eugene Ionesco. The piece is a symphony in the sense that, although each movement is an overture, the four movements combine into a rather conventional symphonic pattern. The first movement opens slowly, then develops into an Allegro. The second movement is a conventionally placed Adagio. The third resembles a Scherzo and Trio; and the last, a brutal, march-like movement, provides a noisy climax.

The form of each movement is in a very general way dictated by the dramatic structure of the play upon which it is based. There has been no conscious attempt to use any of the conventional musical forms, although a resemblance is apparent in the third movement.

The motives and textures which begin each overture are almost immediately treated in developmental fashion. The divisions of each movement into sections are created more by changes in texture than by other more conventional means, such as cadences or changes in tonal areas. Texture, then, is of primary importance and is used as a basic organizing factor rather than as an effect.