

a great drum) directly to the finale.

The last movement is an example of music of the so-called "Third Stream". ("Third Stream" is Gunther Schuller's term for a new music made of the synthesis of classical and jazz techniques.) The role of the orchestra here is to act as a foil and direct stimulant to the rhythmic improvisation. In the Coda, following the final cadenza, improvisation is introduced into the orchestra until at the final climax of the piece all of the instrumentalists improvise. In this Coda, many levels and layers of music unfold at the same time: the sustained strings, the jazz figures of the woodwinds, the boogie-woogie bass and the improvising of the drummers; this multiplicity of ideas is typical both of old jazz and of that of today's modern jazz.

About the Composers...

VINCENT FROHNE, Indiana born composer, is currently living in Berlin, Germany. He holds a music Doctorate from the Eastman School of Music and has studied composition with Darius Milhaud, Bernard Rodgers, Howard Hanson, and Leon Kirchner among others. He has received a number of honors including the Benjamin Prize, the Rome Prize twice and Fullbright and Guggenheim grants. He has just recently been commissioned by the Koussevitsky Foundation to compose a work for the Library of Congress concerts.

DONALD HARRIS, from St. Paul, Minnesota, received his education at the University of Michigan. Among other composers, he has studied with Ross Lee Finney at Michigan, Lukas Foss at the Berkshire Music Center, and Nadia Boulanger in Paris. His works have been performed at the second Paris Biennale and at Tanglewood, and along with a Guggenheim Fellowship he has received the Prince Rainier III de Monaco composition prize and the Louisville Orchestra Award. Harris is currently music consultant to the American Cultural Center in Paris where he produced a Festival of Contemporary American Music as joint venture between the U. S. Government and the French Radio. He is currently preparing a biography of Alban Berg under a commission from a French publishing house.

PAUL COOPER is currently a Professor of Music Theory at the University of Michigan. He began composing at the age of ten and later studied with Ernest Kanitz, Roger Sessions, and Nadia Boulanger. Writing both chamber music and for large orchestra, Cooper has had commissions from the Los Angeles Philharmonic Orchestra and the American Guild of Organists. In 1953 he received a Fullbright Fellowship which permitted him to study at the National Conservatory and Sorbonne in Paris. His "Concerto for Orchestra" was composed in London last year while on a Guggenheim Fellowship.

PETER PHILLIPS, a native of San Francisco, is presently living in New York where he teaches at Hunter College and the New School. He also works as an editor for various publishing companies and is the author of several books on music including a two volume study of rhythm to be released this fall. Although a graduate of the University of California and recipient of a Masters Degree from the University of Texas, he is nevertheless largely self-taught in composition. His music has been performed by Gunther Schuller, whose musical ideas Phillips readily admits strongly influenced him, and a number of chamber groups.

Seattle Symphony Orchestra

MILTON KATIMS, *Conductor*

Contemporary Festival Concert

UNDER A GRANT FROM THE ROCKEFELLER FOUNDATION

IN APPRECIATION

The many forces concerned with the presentation of this concert express sincere gratitude to the Rockefeller Foundation for its assistance. A Grant from the Rockefeller Foundation to the School of Music at the University of Washington has made the realization of this exciting project possible.

SUNDAY, APRIL 23 • 3 P.M.

OPERA HOUSE

"COUNTERPOISE" . . . R#1-4625 Vincent Frohne

"Counterpoise", completed in Rome on May 19th, 1966, is written in the strict serial 12-tone style. The title comes from the two ideas the composer uses in the work which are seemingly opposite at the beginning but later show themselves to be variations on just one idea.

The work presents a further development of principles employed in his Ordine II, a work commissioned by De Pauw University and premiered last year by Maestro Scaglia and the Rome RAI Orchestra.

Two ideas seemingly opposite in character are employed, but as the work unfolds it should become apparent that the one idea is only a variation of the other. By their positions in the structure of the work, they "counter" one another. Thus, one arrives at the title - Counterpoise. Although the work is quite strict serial 12 tone writing, harmonic poles are always established so that rarely does an equality of pitches exist. The last measure of the composition emphasizes this curious imbalance, that belongs neither to the Bach conception of harmony nor to the Webern.

"SYMPHONY IN TWO MOVEMENTS" . . . R#1-4625 . . . Donald Harris

The "Symphony in Two Movements" was composed between 1959 and 1963. Initially completed in 1961, in 1962 it was entered in the Prince Rainier III de Monaco composition contest. Although it was awarded the orchestral prize, Mr. Harris was personally dissatisfied with it, and immediately thereafter began a thorough revision. This revision was completed in 1963. The first public performance took place in October of 1966 at a concert of the Semaines Musicales Internationales de Paris by the Philharmonic Orchestra of the French radio under the direction of Charles Bruck.

During its composition Mr. Harris had in mind two movements, complementary in that each movement used the same material in a different way, different in that each movement sought to depict opposing aspects of the compositional world in which he was interested at the time. The first movement, of rather extended lyricism, is based upon groups of three four-note chords. Rhythmically it contains two basic tempi which are constantly juxtaposed, in the large sense between successive sections as well as in more minute fluctuations between successive phrases. The second movement, more intense and agitated, is based upon groups of four three-note chords. Rhythmically he likes to consider this movement as not only a continuation of the first, but as an evolution from it. Not only are there juxtapositions of several tempi, but equally of different rhythmic cells, both of which can be heard simultaneously as well as successively. Nonetheless the gesture of the entire symphony is meant to be symphonic. Length has been sacrificed in favor of non-repetition, yet with the constant desire on his part to conserve what he considers to be two essential qualities of the symphonic form - clarity of purpose (form) and variety of emotional content.

Written in London in 1966, the "Concerto for Orchestra" is scored for solo winds, brasses, harp, celesta, percussion, string quartet, and a full complement of orchestral strings. The frequently virtuosic demands of diverse soloists is the principal reason for the title.

In terms of compositional procedure, the Concerto may be compared to a set of variations in that almost all musical ideas are derived from a common melodic source. The total time-span (about 14 minutes) is divided asymmetrically into five large sections of proportioned tempi. Melodic chromaticism is frequently long-lined; a lyricism of dissonance is intentional. While the composition is essentially contrapuntal in texture, the middle section contains several instances of massive vertical sonorities - displaced and scored from a specific acoustical basis.

Although the work is not programmatic, philosophical premises obviously undergird the musical structure. As an example, the string quartet presents, in the second section, a nearly subliminal chorale within a musical environment of flux and agitation. Similarly, the over-all arch design emanates from both musical and extra-musical considerations.

"INTERPLAYS" . . . R#2-4626 Peter Phillips

"Interplays" is a concerto for solo jazz drums, an accompanying percussion ensemble (four players) and orchestra. Throughout this work, the playing of the soloist is entirely improvised. While certain playing suggestions and the general shape and rhythmic structure of the work are given to the soloist, his part is freely created and will differ from performance to performance. This part derives from two sources: 1) the drummer's own inspiration and style as an artist and 2) his reactions to the written aspects of the composition as they unfold around him. Thus the aesthetics of the piece is similar to that of jazz in that it is dependent both upon the inspiration of the moment and on a conscious inter-relating of parts. On all levels, the work has to do with the idea of the "interplay" of the forces employed.

The first movement, a toccata, begins with an extended improvisation by the soloist. The toccata itself is signaled by the entrance of the percussion ensemble. At first the orchestral instruments are used sparingly.

Working in coordination with the percussion ensemble, they gradually introduce the full spectrum of pitches in all the different registers. This movement reaches its culmination when the percussion is dropped out, and the orchestral instruments improvise - each on a single pitch - drum-like rhythmic figures. In this movement, the percussionists play four different, basic choirs of instruments including a 22 drum tom-tom choir. (Some 80 different percussion instruments are employed during the course of the entire composition.)

The second movement, a slow blues, employs percussion instruments that produce pitch. Because of the slow tempo, it is the most difficult for the soloist. In the first major section, the orchestra and percussion ensemble provide accompaniment for the soloist. In the second, the blues-song is heard; the treatment here is that of a Chorale Prelude with the soloist providing the interpolations. The movement concludes with a short cadenza