

rall has taught at the Hamline University (1934-42), Mount Holyoke College (1942-6), and from 1948 at the University of Washington, from which he retired as professor emeritus in 1973. He has received numerous awards, including a Guggenheim Fellowship (1947) and a D. H. Lawrence Fellowship (1964). Since the late 1940s, he has used as the tonal basis for his music a nine-pitch scale consisting of two tetrachords on either side of a central pitch, itself alterable (C-Db-Eb-E, F or F#, G-Ab-Bb-B). This collection lends itself to symmetrical harmonic formations and melodic contours which, with equivalent rhythmic and metrical formations, generate the global and local pitch and rhythmic relations in his music.

[Richard Swift]

JAMES BEALE: WOODWIND QUINTET

James Beale was born in Wellesley Hills, Massachusetts, January 20, 1924. He received his A.B. degree from Harvard (1945) and a M.Mus. from Yale (1947), where his teachers were Irving Fine, Aaron Copland, Walter Piston and Richard Donovan.

After a year of teaching at the University of Louisville, he joined the faculty of the University of Washington in 1948 as a teacher of theory and composition. He was a Visiting Professor at Carnegie-Mellon University, 1969-70. Beale served as Acting Director of the University of Washington School of Music, 1983-84 and during the summers of 1994-95.

Honors include a *Time* "Newsmaker of Tomorrow" award for the city of Seattle (1953), and a Guggenheim Fellowship (1958-59). In 1990 Beale was honored as "Composer of the Year" for the state of Washington by the Music Teachers' Association. A CD of his *Ballade for Viola and Strings* was recorded by Eric Shumsky, violist and conductor, under the Ambassador label.

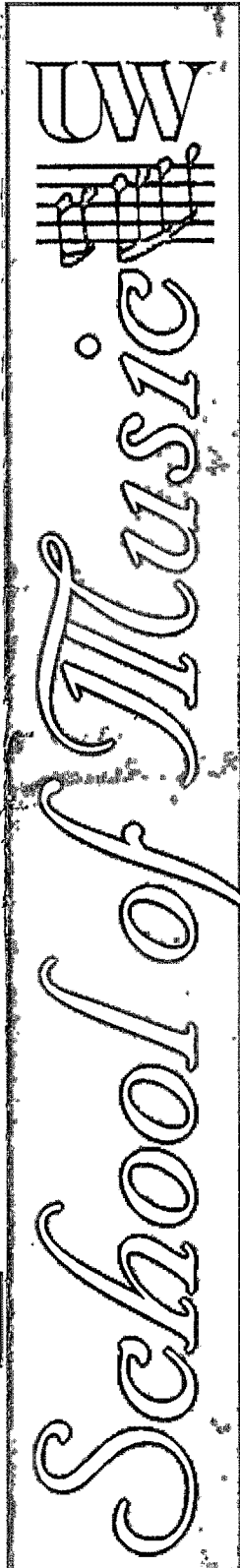
Since his retirement from the University of Washington in 1994, Beale and his wife have alternated between their homes in Seattle and Sun City West, Arizona.

Thanks and appreciation to:

James Beale, Ken Benshoof, John Rahn, William O. Smith, Gloria Swisher and Diane Thome for sharing their memories of the past.

Cynthia St. Clair and Pamela Vokolek for helping to give these two events the attention they deserve.

The second and last part of this celebration of the Composition Faculty of the School of Music will take place May 31st, 2001, in Meany Theater at 7:30 PM. It will include music by Richard Karpen, Gerald Kechley, John Rahn, Paul Tufts and others.



DAF-13,898
CD-13,899
13,900

University of Washington
THE SCHOOL OF MUSIC

C67
200,
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Presents

A Celebration of the School of Music
Composition Faculty

PART I

CONTEMPORARY GROUP

Joël-François Durand, *director*

March 5, 2001

7:30 PM

Meany Theater

CD-13,899

1

J-F Durand,

Introduction by

DIANE THOME

Professor of Composition and Theory
Chair of the Composition Program

(3:55)

PROGRAM

2

FOUR SONGS for voice, ... (8:13) WILLIAM BERGSMA
clarinet, bassoon, piano (1981) (1921-1994)

Debby Penberthy, *voice*
Rudyard Dennis, *clarinet*
Dustin Seay, *bassoon*
Chia-Shan Yang, *piano*

3

CLEOPATRA'S GARDEN ... (10:22) WILLIAM O. SMITH
for clarinet and piano (2000) (b. 1924)
(World Premiere)

W. O. Smith, *clarinet*
Kevin Aanarud, *piano*

[4] *IN SHADOW, LIGHT* (1997) (18:48) KEN BENSHOOF (b. 1933)
 Zart Dombourian-Eby, *piccolo*
 Ella Marie Gray, *violin*
 Roxanna Patterson, *viola*
 Walter Gray, *cello*

INTERMISSION

CD -13,900

[1] *LIKE A SEATED SWAN* (16:06) DIANE THOME
 for viola and electronics (b. 1942)
 1999 *Seattle Symphony Commission*
 Helen Callus, *viola*

[2] *SONATA FOR FLUTE AND PIANO* (9:32) JOHN VERRALL
 I. *Slow, serious* (b. 1908)
 II. *Moderately fast*
 III. *Very slowly, almost motionless*
 IV. *Fast*
 Linda Bailey, *flute*
 Jeremy Somolesky, *piano*

[3] *WOODWIND QUINTET* (1990) (17:04) JAMES BEALE
Allegro (b. 1924)
Adagio
Allegro Scherzando
Epilogue: Molto Adagio
 SONI VENTORUM
 Felix Skowronek, *flute*, Rebecca Henderson, *oboe*,
 William McColl, *clarinet*, Arthur Grossman, *bassoon*
 David Kappy, *horn*

Whether it involves his music or not, a celebration of the Composition Program at the University of Washington School of Music is necessarily a tribute in honor of its founder: George McKay. McKay taught composition for over forty years at the School of Music, from his foundation of the Composition Program in 1927 until his retirement in 1968. Since these early days, many new colleagues have been brought in who left a lasting mark on the program.

Tonight is the first part of our celebration (the second part will be the subject of our May 31 concert) and includes a choice of music by composers who were all, with one exception, hired during McKay's tenure in the School. We will hear music by William Bergsma, William O. Smith, Ken Benshoof, John Verrall, and James Beale who all came on board before McKay's retirement in 1968; Diane Thome arrived nine years later. Altogether, these composers represent a period of over 60 years of composition teaching at the School of Music. James Beale and John Verrall were the first two composers chosen by McKay to assist him, in 1948. They were followed in the 1950s by the arrival of Gerald Kechley (a former student of McKay's), Paul Tufts and Dorothy Cadzow. It is in the 1960s that the expansion of the composition division reached a peak with the hiring of five composers: William Bergsma, Ken Benshoof (both in 1963), Robert Suderberg, William O. Smith (both in 1966), and for just one year, William Bolcom (1964). McKay's teaching found continuity in the persons of Benshoof and Bolcom, both former students of his. William Bergsma was hired to direct the School of Music, and in that capacity from 1963-71 he took some fundamental steps to increase the division's renown. A particularly significant one for our concert tonight was Bergsma's decision to bring composers William O. Smith and Robert Suderberg to the School of Music, to found and co-direct the Contemporary Group. The 1970s saw the arrival of John Rahn (1975) and Diane Thome (1977), and two more composers have been added since: Richard Karpen in 1989 and Joël-François Durand in 1991.

It is our hope that through this celebration of the Composition Division of the School of Music, we will be able to offer an idea of its vitality and diversity through the first 74 years of its existence. It is a great privilege for the Contemporary Group to take this opportunity to honor its faculty, by presenting a large number of them together in these two concerts.

WILLIAM BERGSMA: *FOUR SONGS FOR VOICE, CLARINET, BASSOON, PIANO*

I. *This is the key to the kingdom* (Traditional)

This is the key to the kingdom.	Flower in the basket,
In that kingdom is a city.	basket on the bed;
In that city is a town.	Bed in the chamber,
In that town there is a street.	chamber in the house;
In that street there winds a lane.	House in the weedy lane,
In that lane is a yard.	lane in the broad street;
In that yard there is a house.	street in the high town;
In that house awaits a room	town in the city;
In that room there is a bed.	city in the kingdom.
On that bed there is a basket,	This is the key to the kingdom.
a basket of flowers.	

II. *The Head from the Well of Life* (George Peele "The Old Wives Tale")

Gently dip, but not too deep; for fear you make the golden beard to weep.
Fair maiden, white and red,
Stroke me smooth, and comb my head;
And thou shalt have some cockle bread.
Gently dip, but not too deep; for you make the golden beard to weep.
Fair maiden, white and red, comb me smooth, and stroke my head;
And thou shalt have some cockle bread.
Gently dip, but not too deep; for fear you make the golden beard to weep.
Fair maiden, white and red, comb me smooth, and stroke my head;
And every hair a sheaf shall be,
And every sheaf a golden tree.

III. *Frolic's Song* (George Peele "The Old Wives Tale")

When as, when as, when as the rye reach to the chin,
And chopcherry, chopcherry ripe within.
Strawberries swimming in the cream, and schoolboys playing in the stream,
Then O, then O, then O, my true love said, till that time come again, she
could not live a maid.

IV. *Hokey Pokey, Whiskey, Thum* (Traditional)

Hokey, pokey, whiskey, thum,
How do you like potatoes done?
Boiled in whiskey, boiled in rum, boiled in whiskey, boiled in rum, says
the King of the Cannibal Islands.
How do you like potatoes done?
Boiled in whiskey, boiled in rum, boiled in whiskey, boiled in rum, says
the King of the Cannibal Islands.

William Bergsma (born in Oakland, California, 1 April 1921, died in Seattle, 18 March 1994) studied at Stanford University (1938-40) and at the Eastman School (1940-44 – BA, MA), where his principal composition teachers were Howard Hanson and Bernard Rogers. He taught at the Juilliard School (1946-63) where he was deeply involved in the curricular reforms of the 1940s, directing the new department of literature and materials of music, and serving as associate dean from 1961 until 1963. In 1963 he joined the school of music at the University of Washington, Seattle, which he directed from 1963 to 1971, and where he taught composition until his retirement in 1986. In 1972-73 he was visiting professor at Brooklyn College, City University of New York. Among the grants he received were two Guggenheim fellowships (1946, 1951), a Phelan Award (1955), the American Academy of Arts and Letters Award (1965), and a fellowship from the NEA (1976).

When other 20th-century composers were abandoning tonality in favor of serialism, Bergsma remained unwaveringly conservative in his compositional style. This conservatism should not be mistaken for conventionality, however, for he

was very successful in blending several styles into a highly individual composition language. Predominately lyrical in nature, his music is resourceful and imaginative, employing long lines and transparent textures. His instrumental music (e.g. the *Concerto for Wind Quintet*, 1958) successfully infuses traditional melody, harmony, rhythm and meter. The early string quartets demonstrate the composer's skill as a contrapuntist. His two operas, *The Wife of Martin Guerre* (1956) and *The Murder of Comrade Sharik* (1973), deal with realistic issues and provide vivid social commentary. In later works, Bergsma explored elements of avant-garde compositional style, including aleatory techniques and a more dissonant harmonic language.

[James P. Cassaro]

WILLIAM O. SMITH: *CLEOPATRA'S GARDEN* for clarinet and piano

Cleopatra's Garden tonight receives its first performance. It was written for Paolo Ravaglia and Monica Lonerio. Paolo is a brilliant jazz clarinetist, and both Monica and Paolo are distinguished performers of classical music. This piece includes more than a bit of jazz influence. The work is in five connected movements. The first, third and fifth emphasize jazz rhythms. The second is a florid piano solo and the fourth is for clarinet alone suggesting a jazz ballad interspersed with multiphonics. The clarinet employs a mute in the third movement for changes of timbre.

The piece was composed in a lovely garden across the street from my Rome apartment which according to legend was once Cleopatra's garden.

William O. Smith was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many awards and honors, including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships, and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 works which have been widely performed and recorded. A pioneer in the development of new clarinet sonorities, he is also a jazz performer frequently appearing with The Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

KEN BENSHOOF: *IN SHADOW, LIGHT*, for piccolo and string quartet

In Shadow, Light, commissioned by Zart Dombourian-Eby, was composed in 1997, and premiered in Chicago at the National Flute Association convention the same year. Like many of Benshoof's other compositions, this piece uses

classical textures and structural concepts, but includes idioms from folk, jazz and popular music. Designed to integrate the distinct sounds of string instruments with that of the piccolo, *in Shadow, light* is a true chamber piece for piccolo and string trio, with responsibilities distributed equally between the instruments through contrapuntal textures and conversational interplay. A wide range of colors and expressive articulation from the piccolo completes the integration.

The work is cast in six movements which are joined to form three pairs. The last movement, which was composed first, serves as source material for the other five movements. The entire work is a gentle dialogue which sets up the dance-like second movement. The third and sixth movements owe much to baroque style. The fourth movement, like the second, is more of a dance. The fifth movement is rhapsodic and contains a "cadenza" for the piccolo. If all goes well, the various questions and tensions provoked in the first five movements find resolution in the sixth.

Tonight's players, professionals in the Seattle music scene, gave this piece a stunning performance last spring at the Texas Flute Fair.

Ken Benshoof, composer and pianist, has been a resident of Seattle, Washington since 1960. He received his formal education at the University of Washington, San Francisco State College and the Guildhall School of Music in London. Benshoof has had significant experience with work in the theatrical world, as resident composer for both the Seattle Repertory Theater and the Old Globe Theatre in San Diego, California. Benshoof currently teaches composition at the University of Washington, a position he has held since 1963.

DIANE THOME: *LIKE A SEATED SWAN*, for viola and electronics

While I give to all my compositions titles that possess some degree of evocative resonance, the title of this work is particularly significant. The metaphor of the human soul floating in the waters of existence – *He breathes in the waters like a seated swan* – taken from the ancient Vedic text, permeated my imagination throughout the composition process. It is also reflected in the dual media for which the work is scored and the largely orchestral characterization of the synthesized music.

Through the incorporation of acoustic, electroacoustic and electronic sound, I have sought to create a sonic landscape with which the solo viola would interact, contrast or merge over the course of the piece. The work is structured in seven sections which become increasingly longer and more complex as they subsume recurrent melodic motifs and timbral gestures in both the viola and synthesized music. The musical drama as expressed through the two media grows in intensity and integrality, arriving at a sustained climax which is only dissolved in the very last moments of the composition.

Like a seated swan is also intended as an homage to one of my favorite 20th century composers, Witold Lutoslawski, whom I met as an 18 year-old student at Tanglewood. Utilizing a collage-like integration of both transparent and

electronically-processed material from his String Quartet at particular moments in the work, I have engaged in an intimate dialogue with a composer whose music continues to inspire me. I might also add that such a revisiting of the past—a process with which all composers are consciously or unconsciously engaged—occurs in this piece in ways that can only be achieved through the use of sophisticated computer technology.

The synthesized portion of *Like a seated swan* was constructed using a Capybara 320 sound computation engine running Kyma sound design software with a Power Mac G3. Additional software included Sound Hack and Deck. I thank Robert Austin for his collaboration in the production of the computer-realized sound.

[Diane Thome]

Composer of a wide variety of works which span solo, chamber, choral, orchestral and electronic media, Diane Thome is the first woman to write computer-synthesized music. Her compositions have been presented in Europe, China, Australia, Israel, Canada and throughout the United States. Thome has been composer-in-residence at the University of Sussex (England), the Bennington Chamber Music Conference and Composers Forum of the East, the University of Cincinnati College-Conservatory of Music, and many others. In addition, she has been a guest of the École Nationale Claude Debussy and featured on French radio.

Thome's awards and commissions include the 1994 Washington Composer of the Year; 1995-96 Solomon Katz Distinguished Professor in the Humanities, University of Washington; a 1998 International Computer Music Conference Commission; and commissions from the Bremerton Symphony Association (1999), Seattle Symphony (1999), and New Jersey Symphony (2001).

Her collaborative works include *Night Passage*, an environmental theatre piece presented in the pavilion of the Moore College of Art in Philadelphia, and *Angels*, for virtual reality artwork shown at the Biennale des Arts Electroniques in Paris. Thome's music has been recorded on the CRI, Crystal Records, Capstone and Centaur labels including *Palaces of Memory*, an 18-year retrospective of her electro-acoustic music on the Centaur label.

She holds a Ph.D. and M.F.A. in Composition from Princeton University and an M.A. in Theory and Composition from the University of Pennsylvania. Diane Thome has been teaching at the University of Washington School of Music since 1977, where she is currently Professor of Composition and Theory. She has been Chair of the Composition Program since 1995-96.

JOHN VERRALL: *SONATA FOR FLUTE AND PIANO*

John Verrall was born in Britt, Iowa, 17 June 1908. His early studies in composition with Donald Ferguson were followed by studies with R. O. Morris in London and Zoltán Kodály in Budapest. He attended Minneapolis College of Music and Hamline University (BA 1932), and continued his studies with Aaron Copland (at the Berkshire Music Center), Roy Harris, and Frederick Jacobi. Ver-