Currently on sabbatical from the University of Washington School of Music, she has recently returned from Europe where she was composer-in-residence at the University of Sussex. Additional residencies are scheduled in March at Bowdoin College in Maine, Keene College in New Hampshire, and the Philadelphia College of the Performing Arts. Her new orchestral work, The Golden Messengers, commissioned for the Seattle Youth Symphony by the Seattle Arts Commission, will be given its world premiere during the 1985-86 season.

A CONCERT OF MUSIC
BY DIANE THOME

February 7, 1985
8:00 PM, Meany Theater

PROGRAM

1. SONGS ON CHINESE VERSES (1964)—soprano and chamber ensemble
   *Roger Nelson, conductor
   *Thomasa Eckert, soprano
   *Paul Taub, flute
   William McColl, clarinet
   Susan Koelle, viola
   *Matthew Kocmieroski, percussion
   Paul Hansen, percussion
   5:25

2. SUNFLOWER SPACE (1978)—flute, tape, piano
   Felix Skowronek, flute
   Diane Thome, piano
   Tom Stiles, audio technician
   11:47

3. SILVER DEER (1981)—violin and piano
   Martin Friedmann, violin
   Diane Thome, piano
   8:58

4. THREE PSALMS (1980)
   University Chorale—Joan Catoni Conlon, conductor
   Frank Guarerra, baritone soloist
   Susan Hallstead, flute
   Paul Culbertson violin
   Chris Boyd, viola
   Joe Bichsel, cello
   Juliet Olszewski, harp
   8:47

5. PIANISMUS (1982)—solo piano
   Deborah Dewey, piano
   12:40

*Guest artist from The Cornish Institute

UPCOMING CONCERTS:
February 12, Faculty Recital: Soni Venterum
February 13, University Chorale
February 14, University Symphony: Bach and Handel Tricentenary Celebration
February 19, Studio Jazz Ensemble
February 26, Wind Ensemble

The University of Washington gratefully acknowledges Digital Equipment Corporation for donating computer resources to assist in automating ticket sales.
THREE SONNETS BY SRI AUROBINDO:
SETTINGS FOR SOPRANO AND ORCHESTRA (1984)

Montserrat Alavedra, soloist
Abraham Kaplan, conductor

Christine Olason, violin
Susan Koelle, viola
David Beck, cello
Dale Wade, bass
Susan Hallstead, flute
Catherine Taylor, oboe
Edwin Rodriguez, clarinet
Paul Rafaelli, bassoon
Juliet Olszewski, harp

Margaret Berry, horn
Paul Firth, horn
Stuart Dempster, trombone
Jeff Domoto, trombone
Randy Lintott, trumpet
Alan Keith, trumpet
Dan Adams, percussion
Cynthia Steeves, piano/celeste

Program Notes

Songs on Chinese Verses consists of settings for soprano and ensemble—
flute, viola, Bb clarinet, celeste, percussion—of three anonymous and untitled
poems. It was completed in Philadelphia in December 1964 and received its
New York premiere at the Queens College Composers Symposium in April
1965. In the same year it was awarded the David Halstead Prize for vocal
composition. The texts follow:

Goose running along the way
shadow too running along the lane
goose running over the lane
shadow too running over the lane
white goose and her shadow running, running, running,
and into the water she goes.

To escape from thoughts of love
I put on my fur coat and
run out from the lamplit
silent house
on a tiny foot path the
bright moon peers
and the withered twigs on
the snow clad earth
across and across everywhere
scream love.

Autumn's wind is pure
Autumn's wind is bright
leaf on leaf the wutang tree
rustles outside the balcony
Hard, hard it is to build the dream of home
on the steps the crickets chirp
on the trees, the birds flutter
the frontier wild geese line upon line
breast the horizon
set upon wounding the exile's heart.

Sunflower Space for flute, piano and electronic sounds was composed during
the summers of 1977 and 1978 with the support of a National Endowment
of the Arts Composer's Grant. The electronic portion of the piece was
realized in the analog studio at The State University of New York at Bingham-
ton utilizing a Moog synthesizer, three tape recorders and a large mixer. It is
the most recent of those works composed by Dr. Thome—including Polyval-
ence for computer and instruments, Los Nombres for computer, percussion,
and piano, Alexander Boscovich Remembered for viola, piano, and tape,
Anais for cello, tape and piano—which combine the resources of live instru-
mental and synthesized sound. "The title," writes the composer, "was sug-
gested by a dream I had several years prior to the actual composition of the
work in which a luminous, pulsating, radiantly-colored giant sunflower gradu-
ally permeates and transforms a vast darkness. While the piece is not in-
tended to be programmatic in any narrative sense, I wished to recapture for
myself—particularly in certain of the electronic sections—and perhaps to
evoke in the listener some sense of the mythic qualities characterizing that
dream." The work is dedicated to painter Lillian Kiesler.
Silver Deer, a duo for violin and piano, was commissioned by Irwin Eisenberg and completed in December, 1981, in San Diego, California. The title of the work is taken from a small section of the epic poem Savitri by Indian writer Sri Aurobindo. I chose the title because of the qualities of lightness, grace, speed, scintillation, evanescence, and arrest suggested by the poetry. While the compositional exploration of these qualities is non-literal, subtle, and not fully susceptible to verbal description, I feel that the musical dimension most affected by my internalizing the poetry was the temporal one. The rhythmic aspects of the work, both in the large and the small, are characterized by sudden shifts of activity, density, and silence. The excerpt from the poem is given below:

Moon-bright though lived in thy inner bliss.  
Thou comest like a silver deer through groves  
Of coral flowers and buds of glowing dreams,  
Or fleest like a wind-goddess through leaves,  
Or roamiest, O ruby-eyed and snow-winged dove,  
Flitting through thicketts of thy pure desires  
In the unwounded beauty of thy soul.

Three Psalms was commissioned by Temple De Hirsch Sinai in Seattle, Washington, and dedicated to my parents on their 40th wedding anniversary. It received its premiere on April 18, 1980. It is scored for SATB choir, baritone soloist, flute, violin, viola, cello and harp. The texts are taken from psalms 29:2, 100:3, and 134. They are: Worship the Lord in the Beauty of Holiness; Know Ye that the Lord he is God; Behold, Bless Ye the Lord.

Pianismus was written out of my own experience as a pianist, with an almost nostalgic look backward at the great repertoire in the tonal tradition including such variation forms as those of Haydn, Schumann and Brahms, and with an admiring sidelong glance at some outstanding 20th-century contributions of Debussy, Carter, and Copland. The title was suggested by a friend who, upon hearing an informal performance shortly after the work was completed, remarked upon its evocation of pianistic qualities. The piece identifies itself with classical traditions in its adherence to conventional performance techniques and formally comprises a theme, ten variations, and a finale. Composed in July-August, 1982, it received its world premiere in France at the École Nationale Claude Debussy in March, 1983.

For several years prior to composing Three Sonnets, I was deeply immersed in the study of Sri Aurobindo's epic poem Savitri, a study which continues. Silver Deer, my 1980 violin and piano composition, was inspired by a brief excerpt from that vast text. Having musically opened the door with this small chamber piece I then wished to embark upon a larger and truly explicit integration of poetry and music. From a collection of Sri Aurobindo's Sonnets written over a period of many years I extracted three which embraced the subjects of nature, death, love, divine descent and transformation. The order in which I arranged these sonnets provided an over-all formal design and suggested certain contrasts of instrumentation, texture, linearity and temporal characterization between the movements. I chose to use an expanded tonal language which at certain times becomes distinctly modal, as when a quotation from the Sederunt of the great medieval composer Perotin, is disclosed near the end of the third movement. This repeated rhyme quotation begins with the words:

"Nearer and nearer now the music draws,  
Life shudders with a strange felicity;"

My primary aim throughout was to capture and evoke in the music some of the meaning and beauty which these sonnets possess for me. The music in fact, became a way of resonating these meanings. The work was begun in July, 1983 and completed, after several interruptions, in January, 1984. It is dedicated to Madhav Pandit.

ROSE, I HAVE LOVED

Rose, I have loved thy beauty, as I love  
The dress that thou dost wear, the transient grass,  
O'er which thy happy careless footsteps move,  
The yet-thrilled waysides that have watched thee pass.  
Soul, I have loved thy sweetness as men love  
The necessary air they crave to breathe,  
The sunlight lavished from the skies above,  
And firmness of the earth their steps beneath.  
But were that beauty all, my love might cease  
Like love of weaker spirits; were't thy charm  
And grace of soul, mine might with age decrease  
Or find in Death a silence and a term,  
But rooted to the unnameable in thee  
Shall triumph and transcend eternity.
DIANE THOME

Biography

Diane Thome received her musical education at the Eastman School of Music, the University of Rochester, the University of Pennsylvania, and Princeton University. The first woman to receive a Ph.D. in music from Princeton, she also holds an M.F.A. in Composition, an M.A. in Theory and Composition, and two undergraduate degrees with distinction in piano and composition. She has received fellowships from the Woodrow Wilson Foundation, Columbia University (honorary), the University of Pennsylvania, Princeton, Tanglewood, and Inter-American University in Puerto Rico. Among her teachers are Dorothy Taubman in piano, and Robert Strassburg, Roy Harris, Darius Milhaud, A. U. Boscovich, and Milton Babbitt in composition. She has taught at Rutgers University and the State University of New York at Binghamton. Presently an Associate Professor, she has been a member of the Theory/Composition Division of the School of Music of the University of Washington since 1977.

Her compositions have been presented in Europe, Australia, and throughout the United States, including performances by the International Viola Congress, the Pittsburg New Music Ensemble, the International Women's Arts Festival in New York City, the National Computation Conference at the University of Illinois, the Philadelphia Composers Forum, the International Computer Arts Festival, the Philadelphia Electronic Music Symposium, the Dartmouth Music Festival, and many others. Her collaborative works include Night Passage, an environmental theatre piece presented in the pavilion of the Moore College of Art in Philadelphia, as well as compositions for dance and film. In March 1983 she was guest composer at the École Nationale Claude Debussy in St. Germain-En-Laye, France, and in August 1983 she was invited to be composer-in-residence at Bard College in New York. Recent performances include that of Pianismus for solo piano in Paris and Lisbon, and Silver Deer for violin and piano in Belgium and Spain. She has received consecutive grants from the State University of New York Research Foundation and the University of Washington Graduate Research Fund, awards from the National Foundation of Music Clubs, two National Endowment of the Arts Composer Grants, and grants from the Martha Baird Rockefeller Fund for Music, and the Jerome Foundation. Diane Thome is a member of the National Council of the American Society of University Composers and former Co-chairperson of the Northwest Region. Her recorded works include Los Nombres for piano, percussion and computer on Tulstar Records, Anais for cello, tape and piano on CRI, and The Yew Tree for soprano and large chamber ensemble on Crystal Records.