Our AMERICAN MUSIC SERIES, exploring the rich diversity of our nation's music, finishes in February.

February 10, 7:30 PM, MOSAIC: American Greats! Enjoy the beloved music of George Gershwin, Irving Berlin, Cole Porter, Richard Rogers, Jerome Kern and others, featuring members of the Jazz Studies faculty, the UW Studio Jazz Ensemble, UW Vocal Jazz Ensemble, and other School of Music soloists and ensembles. Meany Theater.

2004-2005 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

December 8, Studio Jazz Ensemble. 7:30 PM, Meany Theater.

December 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

December 11, Guest Artist Master Class: Spencer & Traci Hoveskeland, double bass & cello, 'THE BOTTOM LINE DUO.' 2:00 PM, Brechemin Auditorium.

December 12, Faculty and Guest Artist Performance: Barry Lieberman and Friends. 2:00 PM, Brechemin Auditorium.

December 13, Faculty & Guest Artist Performance: Solos and Duos for Piano, Violin and Viola. 7:30 PM, Brechemin Auditorium.

January 10, Guest Artist Lecture-demonstration: Hans-Ola Ericsson, organ. 10:00 AM, Walker-Ames Room.

January 11, Guest Artist Performance: Hans-Ola Ericsson, organ. 7:30 PM, Walker-Ames Room.

January 12, Guest Artist Lecture-demonstration: Hans-Ola Ericsson, organ. 7:00 PM, St. James Cathedral.

January 14, Guest Artist Performance: Hans-Ola Ericsson, organ, 'THE FRENCH CONNECTION.' 8:00 PM, St. James Cathedral.

University of Washington
THE SCHOOL OF MUSIC

AMERICAN MUSIC SERIES

Presents the

UNIVERSITY SYMPHONY
Peter Erös, conductor

December 7, 2004 7:30 PM Meany Theater

CONCERTO FOR FLUTE
AND ORCHESTRA (2001) ........... GLORIA WILSON SWISHER (b. 1935)

I. Lento, ma rubato e misterioso; Allegro moderato
II. Lento
III. Andante, molto rubato; Allegro con brio

Felix Skowronek, Flute

~INTERMISSION~

SYMPHONY NO. 3,
"THREE MYSTERIES," OP. 48 ............... Paul Creston (1906-1985)

I. The Nativity
II. The Crucifixion
III. The Resurrection

KING FM 98.1
AARON COPLAND has earned a special place in the hearts and minds of American musical audiences for his ability to take musical and popular images from the vernacular and translate them into music that is fresh, inventive, and invigorating. The composer’s lifelong interest in the jazz idiom found a unique outlet in the music for "QUIET CITY." In 1939, Copland composed incidental music for a play by Irwin Shaw, “a realistic fantasy concerning the night thoughts of many different kinds of people in a great city,” in the composer’s own words. The musical work was originally scored for clarinet, saxophone, trumpet, and piano. While the original instrumentation is yet unpublished, the 1940 suite for solo trumpet, English horn, and strings, arranged by Copland himself, has had lasting popular success.

The play itself suggested some musical material to the composer, particularly in the character of a lonely and troubled young man who gives voice to his isolation on his jazz trumpet. This image, perhaps fueled by Copland’s own tendency to work late at night, inspired him to create a deeply nostalgic and reflective work. The trumpet’s entrance, marked “nervous, mysterious,” is at first a meditation on a single pitch, then a second, and finally a full, seemingly improvised riff. Throughout the work, the trumpet appears to maintain the role of a protagonist with the English horn in a more reflective role, responding and expanding upon the statements of both the strings and solo trumpet. A limping string figure, which, again in the composer’s own words, represents “the slogging gait of a dispossessed man” opens the central section of the work. It leads to a powerful climax, after which we are left where we began in the quietness of the night and the loneliness of the trumpeter.

PAUL CRESTON’s THIRD SYMPHONY was completed in 1950, and readily displays the composer’s beliefs that all music, at its core, is either song or dance. The subtitle “Three Mysteries” is a reference to three events in the life of Jesus, each of which receives its own movement. Rather than try to paint these events programmatically, the composer instead sought to translate to the audience the emotional impressions and reactions related to each event—joy, tragedy, and triumph. Seeking inspiration in extra-musical sources was typical of Creston, and his desire to turn to Christian imagery can also be seen in the work Corinthians XIII, completed in 1963.

The composer’s given name at birth was Giuseppe Guttoveggio. The name by which he is familiar to audiences, Paul Creston, was of his own choosing. As a young man, his musical training consisted only of piano lessons with Gaston Dethier and organ lessons with Pietro Yon. He never did receive any formalized instruction in harmony or composition. At age 26, he decided on a career in composition, receiving a Guggenheim Fellowship in 1938. In 1941, he won the New York Music Critics’ Circle Award for his first Symphony, an event which launched his professional career and significant popular success. From 1968 to 1975 he was professor of music and composer-in-residence at Central Washington University (then known as “Central Washington State College.”)

GLORIA WILSON SWISHER grew up in a house filled with song. Listening to her mother sing throughout her childhood years developed within the composer a passion for melody that has served her throughout her over 60-year-long creative career. The composer credits this upbringing as the reason she has become drawn to wind instruments as well. In her own words, she enjoys the flute in particular for both its brilliance as well as its ability to be expressive, lyrical, and "deeply emotional."

THE CONCERTO FOR FLUTE AND ORCHESTRA is one of several concerti by Mrs. Swisher. The work was begun in 2000 and completed one year later. It is dedicated to her son, Stephen Swisher, and Joel Salsman, both of whom she credits with providing her the necessary support and encouragement to complete the concerto in its present form.

Written for a smaller orchestra, the score calls for traditional body of strings plus three single woodwind instruments (oboe, clarinet, bassoon,) three brass instruments (horn, trumpet, trombone,) harp and percussion. This ensemble was chosen to provide a wide palette of instrumental colors, while still preserving the careful balance that must be maintained with the flute soloist. The composer has stated her desire to create a truly collaborative piece in which the soloist and orchestra share and develop musical ideas together.

At the opening of the first movement, high, gentle chords played by muted strings provide a beautiful texture over which the flute plays its song. Following a loud outburst from the entire orchestra, the flute solo leads us into the remainder of the movement, which the composer describes as “propulsive” and “almost relentless” in its energy. The second movement shows the composer at work creating a truly collaborative piece in which the orchestra is as important as the soloist. It begins with an extended dialogue between the string instruments and sharply-contrasting solos in the oboe and clarinet. This dialogue is briefly interrupted by a declamatory entrance of the solo flute, after which the soloist takes up the role earlier held by the oboe and clarinet. After an extended solo for harp in the introduction to the third movement, the work concludes with a brief and invigorating perpetual motion finale.
Each of the movements in the work utilizes a theme of Gregorian chant. The first movement opens in an atmosphere of tension and expectation in the serene, yet slightly dissonant chords for upper strings and flute. After a powerful early climax, the principal theme is introduced in tender settings featuring the horn and English horn, as a prelude to three sets of variations, each featuring a distinctive dance style. Dramatic low chords in the trombones set the tone for the second movement, The Crucifixion. Played underneath the solo cello statement of the principal theme, a triplet-based “heartbeat” figure in the timpani serves as the rhythmic inspiration for the dirge-like passacaglia which follows. The finale, The Resurrection, is another vigorous dance movement in which the constant shifting of accents gives a listener the impression of changing meters.

[Program notes by David Upham]

GLORIA WILSON SWISHER earned a BA in Piano Performance at the University of Washington School of Music, followed by an MA in Music (composition) from Mills College, where she studied with Darius Milhaud, Leon Kirchner, and Egon Petri, and a PhD in Music Composition from the Eastman School of Music, where her teachers included Howard Hanson, Bernard Rogers, and Armand Basile.

Swisher was on the faculty at Shoreline Community College from 1969-98 and now is Professor Emerita. She has also taught at the University of Washington, Pacific Lutheran University, the British School in Caracas, Venezuela, and at Washington State University.

A Seattle native, FELIX SKOWRONEK received a BM degree in Flute Performance from the Curtis Institute of Music in Philadelphia, where he studied flute with William Kincaid and chamber music with Marcel Tabuteau. He returned to Seattle, where he was principal flute with the Seattle Symphony for two seasons, interspersed with military service with the U.S. Seventh Army Symphony Orchestra in Germany.

In 1960, Skowronek was invited to be instructor of flute at the Conservatory of Music of Puerto Rico, newly founded by Pablo Casals, and with fellow faculty members he formed the Soni Ventorum Wind Quintet in 1962. During his six years in Puerto Rico, he also served as principal flute with the Orquesta Sinfonica de Puerto Rico and performed as a member of the Casals Festival Orchestra.

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From 1966-68, he was principal flute with the St. Louis Symphony before rejoining Soni Ventorum at the University of Washington, Washington, where the ensemble was engaged as the woodwind instrument faculty of the School of Music. Skowronek toured extensively with Soni Ventorum in South America and Europe under the auspices of the U.S. State Department and throughout the United States, before the ensemble disbanded in 2001.

He has been an instructor and ensemble coach with the National Youth Orchestra of Canada, the Banff Centre for the Arts, and Marrowstone Music Festival, as well as serving as a regular sectional coach for the Seattle Youth Symphony. In 2001, he was invited to be an adjudicator for the Ville d’Avray International Flute Competition held in Paris, France. In 2002, Skowronek performed and presented master classes at the XVII SeminariosInternacionales de Música in Salvador, Brazil.

In 1979, he was named Founding President of the Seattle Flute Society, and retained this position for three years. He also served as a board member and as Vice-President. In addition, he was National Flute Association president, chairman of the board, board member, and program chairman of the 10th anniversary convention. From 1982-91, and again from 1999 to the present, he was Music Director of Belle Arte Concerts, a professional chamber music series in Bellevue with performers drawn from the ranks of local, regional, national, and international artists.

At the UW School of Music, Skowronek served for many years as chairman of the Concerts Committee and was head of the Orchestral Instruments Division. He was Associate Director for Performance and Public Affairs form 1994-96. He currently serves as a member of the School of Music Visiting Committee, as well as teaching undergraduate and graduate flute performance majors and music majors, and coaching flute and chamber ensembles.

Skowronek has been the leading promoter of the revival of the wooden Boehm-system concert flute in the United States. Through his research, particularly in Australia, he has become an authority on the use of new foreign and domestic hardwood species for flute and woodwind instrument manufacture. His experimental flute head joints, made from a variety of these species, have been heard in Seattle and elsewhere in the United States. Most recently, he has been a consultant with the noted Boston flute makers Verne Q. Powell, Inc., in their project to reintroduce the wooden flute on a substantial basis by an American manufacturer.

Skowronek has given a series of lecture-recitals in the United States, Germany, and Puerto Rico, illustrating the specialized applications of several of his head joints made from researched Australian species.

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Peter Erös is professor of instrumental conducting at the University of Washington School of Music. He was born in Budapest, Hungary, and is a graduate of the Franz Liszt Music Academy, where his teachers included Zoltan Kodaly and Leo Weiner. In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, he was named associate conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. In the summers of 1960 and 1961 he was a coach for the Bayreuth Wagner Festival, and in 1961 Erös was assistant conductor of the Salzburg Mozart Festival’s production of Mozart’s Idomeneo, among others, though 1964.


As a guest conductor, Erös has appeared with numerous major symphony orchestras and opera companies on five continents, such as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Seattle Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic Orchestra, the London Royal Philharmonic Orchestra, the Hamburg Philharmonic Orchestra, the Stockholm Philharmonic Orchestra, the Scottish National Orchestra, and others, including nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for playing music by American composers.

Erös came to the UW School of Music in 1989 as conductor of the University Symphony Orchestra. He has also taught at the Amsterdam Conservatory and at the Peabody Conservatory of Music.

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