

**Kimberly Turney**  
DMA Solo Flute Recital  
Saturday, January 30, 2010  
8:00pm  
Conrad Prebys Recital Hall

Hexachords (1972)

Joan Tower (b. 1938)  
(ed. Harvey Sollberger)

Riding the Wind II (1973)

Harvey Sollberger (b. 1938)

Sunflowers (1976)

Harvey Sollberger

Steve Solook, Vibraphone

Riding the Wind III (1974)

Harvey Sollberger

Orbs With Flute (1965)

Burt Levy (b. 1936)  
(ed. Harvey Sollberger)

Riding the Wind IV (1973-74)

Harvey Sollberger

**Please join me for a reception following the recital!**

University of California, San Diego  
Department of Music

Composer Joan Tower wrote *Hexachords* in 1972 for her friend and colleague, flutist Patricia Spencer of the DaCapo Chamber Players. Prior to 1974, Tower utilized what she called "maps" to outline the complex structures and procedures she employed in writing her music. The title *Hexachords* refers to that work's "map," which is a six-note, unordered chromatic collection of pitches. The use of different vibrato speeds as applied to individual notes (or groups of notes) combined with different rhythmic-dynamic articulations placed in different registers creates a counterpoint of tunes that hopefully keeps the listener's attention moving through all the registers. The piece is divided into five sections which are most easily differentiated by a sense of either going somewhere or staying somewhere.

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*Sunflowers*, composed in a short space of time in July 1976, might be called a summer bagatelle. I could see sunflowers growing outside my window and was giving some thought to Blake's solitary sunflower:

*Ah, Sun-flower, weary of time,  
Who countest the steps of the sun;  
Seeking after that sweet golden clime  
Where the traveller's journey is done:  
Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves, and aspire  
Where my Sun-flower wishes to go.*

Indeed, the sequence of two-note chords in the vibraphone with which the piece begins and ends (and that recurs several times during its course) might be thought to be a musical analogue for the eternity, the "sweet golden clime," for which Blake's sunflower yearns. (This thought was not present during the writing; it only occurs to me now.)

At any rate—retreating to the slightly safer higher ground of technical discourse—the piece is episodic, held together in its general sweep by the vibraphone's aforementioned dyads, by canons between flute and vibraphone in every other section, and by the idea of a wave of mounting intensity (climaxing in the section with piccolo), which then subsides in a section of "endless melody" (alto flute) to the meditative solo musings of the vibraphone (performance indication: "Very slowly; carefully meditating, considering before each attack; no hurry"), all this succeeded by a coda leading back to a concluding statement of the vibraphone's opening chords in reversed order. As gentle and innocent as a summer flower—or shower. No thunderstorm here.

*Sunflowers* is dedicated to Claire Heldrich, who first performed it with me on July 28, 1976, in Cooperstown, New York, the baseball capital of the world.

-Harvey Sollberger

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*Riding the Wind II, III, IV* is a cycle of solo flute pieces composed in 1973 and 1974. The movements can be played by themselves and in varying combinations. More than most of my flute music, *Riding the Wind II, III, IV* sets out to explore in a thorough and systematic way that the whole

new area of sound production and articulation known as extended techniques (key and tongue clicks, buzz tones, multiphonics, various inhaled and exhaled sounds, etc.). The goal, locally, is to fashion a unique and convincing note-to-note melodic continuity from the integration of these new worlds of sound and color with traditional playing techniques. Globally, the application of extended techniques relative to the conventional mode of playing produces an overall form-defining curve arch for the work: extended techniques dominate the beginning of *II* and the end of *IV*; “normal” playing prevails in *III*; mixed usage of these two “types” (conventional and non-conventional) occurs between the extremes and the middle of the piece. Thus, it is as if the music emerges from the “chaos” of a world of sounds and noises (“Nature”), working by the piece’s midpoint to the fixed and defined world of the flute we are traditionally familiar with (“Human Art”), and, to the end, retraces its steps. The title of the piece’s overall inspiration comes from the following passage by the early Chinese philosopher, Lieh Tzu:

*After nine year’s study I can set my mind completely free, let my words come forth completely unbound as I speak. I do not know whether right and wrong, gain and loss, are mine or others’. I am not aware that the old Master Shang Szu is my teacher and that Pai-Kao is my friend. My self, both within and without, has been transformed. Everything about me is identified. My eye becomes my ear, my ear becomes my nose, my nose my mouth. My mind is highly integrated and my body dissolves. My bones and my flesh melt away. I cannot tell by what my body is supported or what my feet walk upon. I am blowing away, east and west, as a dry leaf torn from a tree. I cannot even make out whether the wind is riding on me or I am riding on the wind.*

-Harvey Sollberger

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Burt Levy’s *Orbs With Flute* was one of the first pieces to employ significantly the wide range of new timbral and articulative resources known today as extended techniques. In this, the composer was fortunate in having an illustrious constellation of flutist-composers among his colleagues at the University of Illinois. The final product of this effort, scarcely three minutes long, requires as much space for instructions to the player regarding fingerings and various types of sound production as the score itself. *Orbs* is a rich, at times almost frantic, mixture, integrating conventional playing skills with the extensive use of multiphonics, key clicks (four kinds), harmonics, glissandos, and other recently developed techniques in an ongoing rush that continues to the last note.

-Harvey Sollberger

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**Harvey Sollberger** was born in Cedar Rapids, Iowa in 1938 and holds degrees from the University of Iowa and Columbia University. He has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships and by commissions from the Koussevitzky Foundation, the Fromm Music Foundation/Tanglewood, the San Francisco Symphony, the National Endowment for the Arts, the Walter W. Naumburg Foundation, Music from Japan, and the New York State Council on the Arts. Mr. Sollberger’s music has been performed here and abroad by such ensembles as the New York Philharmonic, the Los Angeles Philharmonic’s Green Umbrella Series, and Pierre Boulez’s Domaine Musical concerts.

As a flutist and conductor, he has toured and recorded extensively and has premiered works by Babbitt, Carter, Davidovsky, Felder, Martino, Reynolds, and Wuorinen. His orchestral credits include appearances and recordings with the San Francisco Symphony, the San Diego Symphony, the La Jolla Symphony and Chorus, the Buffalo Philharmonic, and the American Composers Orchestra. Sollberger studied conducting with James Dixon, and with Charles Wuorinen he organized and has led the country's first university-based contemporary-music ensemble, the Group for Contemporary Music. Before joining the UCSD faculty, Sollberger taught at Columbia University, the Manhattan School of Music, and Indiana University.

Sollberger's music grows principally out of his background as a performer. While flute music constitutes far from the bulk of his output, he has put his knowledge of that instrument to work in a number of pieces. Some earlier works (since 1962) were twelve-tone, but in recent years he has extended his conception of that resource to encompass aspects of non-Western music (*Riding the Wind I-IV*) and principles of cyclic recurrence with elements nested within each other (*Flutes and Drums*). Between his twelve-tone and extended twelve-tone works are pieces that evolve out of quite informal systematic formulations (*Impromptu for Piano*; *Sunflowers*). He has composed only for solo instruments or chamber-music combinations, reflecting the current (1978) vitality and availability of such resources and the degree of his involvement with them.

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**Joan Tower** was born in New Rochelle, NY, but grew up in South America where her father was an engineer. Wherever they were living in South America, he always made sure that his daughter had a piano and a teacher. She returned to the United States and attended Bennington College where she received her BA, and later she studied at Columbia University where she received her MA and DMA degrees. Her compositional teachers included Riegger, Shapey, Milhaud, Brant, and Calabro at Bennington and Luening, Ussachevsky, and Chou Wen-Chung at Columbia. Since 1972, Tower has taught at Bard College, where she organized the DaCapo Chamber Players and is Asher Edelman Professor of Music. She recently concluded her ten-year tenure as composer-in-residence with the Orchestra of St. Luke's, a title she has held at the Deer Valley Music Festival in Utah since 1998 as well as at the Yale/Norfolk Chamber Music Festival for eight years. Other accolades include the 1998 Delaware Symphony's Alfred I. DuPont Award for Distinguished American Composer, the 2002 Annual Composer's Award from the Lancaster (PA) Symphony, and an Honorary Degree from the New England Conservatory (2006). "Tower has truly earned a place among the most original and forceful voices in modern American music" (*The Detroit News*). Hailed as "one of the most successful woman composers of all time" in *The New Yorker* magazine, Joan Tower was the first woman to receive the Grawemeyer Award in Composition in 1990. She was inducted into the prestigious American Academy of Arts and Letters in 1998, and into the Academy of Arts and Sciences at Harvard University in the fall of 2004.

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**Burt Levy** was born August 5, 1936 in Brooklyn, New York. Early attempts at composition led to harmony and counterpoint lessons when he was twelve. He attended Temple University in Philadelphia, PA, the University of Oregon, and the University of Illinois at Urbana-Champaign where he earned the doctor of musical arts (composition) degree in 1972. At the later institution he was a theory teaching assistant, ran an ear training institute, and also functioned as an assistant recording engineer for the School of Music. His teachers have included Kenneth Gaburo, Herbert Brün, Salvatore Martirano, Lejaren Hiller (electronic music) and Ben Johnston. He has taught

music theory, composition and electronic music at several universities since 1967. His positions have included stints at Western Illinois Univ., Univ. of Wisconsin-Madison, SUNY-Albany, the Wisconsin Conservatory of Music and the University of Wisconsin-Milwaukee.

Levy's music has been performed throughout this country, in Europe and Latin America. His style is often intensely linear. *Orbs With Flute* (1965, 1966) is well known as an early example of extended techniques for the flute. As a performer (keyboards) Levy has been involved in many different improvisational ensembles in addition to frequent appearances as a conductor in the various locales where he has resided.

Awards include a research grant from the State University of New York Research Foundation for work on a computer program, with an experienced programmer, that assists the composer in developing musical ideas and two grants for commissioned works from the Wisconsin Arts Board during the 1980s, one of which was a joint award with visual artist Jill Sebastian for *After Rhyme*, a multi-media performance piece. This work received additional funding from the Milwaukee Federation of Artists. A video tape documenting this collaboration by Milwaukee video artist Dennis Darmak was also supported by these grants.

Levy has lectured on various aspects of contemporary music in diverse public forums and conferences, and has had several reports published in *Perspectives of New Music* and the *Percussionist*. His 1968 dissertation was published in a revised format by Lejaren Hiller in the book *Musical Grammars and Computer Analysis*. With his wife, Laurdella Foulkes-Levy, he is co-author of *Journeys Through the Life and Music of Nancy Van de Vate*, published by Scarecrow Press in March 2005.