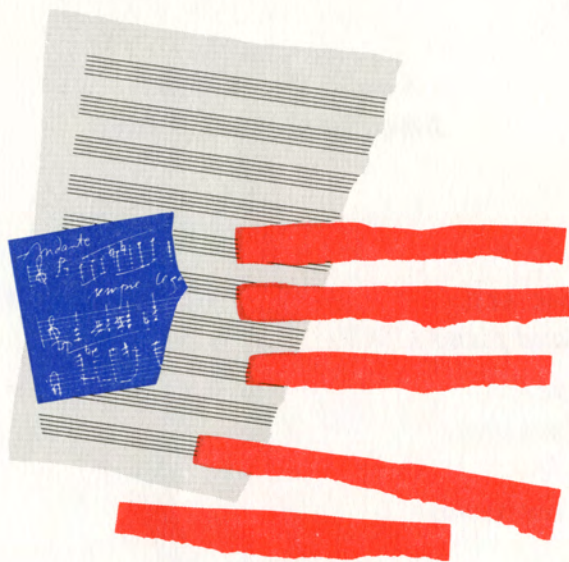


FESTIVAL OF  
AMERICAN CONTEMPORARY MUSIC  
at Rice University

November 2-8, 1992  
celebrating American Music Week



CHAMBER MUSIC OF  
ROSS LEE FINNEY

Tuesday, November 3, 1992  
8:00 p.m.  
Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Sonata No. 2 in C for cello and piano (1950)**

Ross Lee Finney  
(b. 1906)

*Introduction (Adagio espressivo)*  
*Allegro con brio*  
*Adagio arioso*  
*Prestissimo*

*Samuel McGill, cello*  
*John Hendrickson, piano*

**Quartet for oboe, cello,  
percussion and piano (1969)**

Ross Lee Finney

- Prologue -  
I. *Allegro moderato*  
- Interlude -  
II. *Allegro capriccioso*

*Janet Rarick, oboe*  
*Michael Dudley, cello*  
*Richard Brown, percussion*  
*John Hendrickson, piano*

INTERMISSION

*Selections from Chamber Music (1951)*

Ross Lee Finney  
(Text by James Joyce)

- III. *At that hour when all things have repose ...*  
VIII. *Who goes amid the green wood ...*  
XV. *From dewy dreams, my soul, arise ...*  
XVIII. *O Sweetheart, hear you your lover's tale ...*  
XIX. *Be not sad ...*  
XXIII. *This heart that flutters near my heart ...*  
XXV. *Lightly come or lightly go ...*  
XXX. *Love came to us in time gone by ...*  
XXXIII. *Now, O now, in this brown land ...*  
XXXIV. *Sleep now, O sleep now, O you unquiet heart! ...*  
XXXVI. *I hear an army charging upon the land ...*

*Jeanette Lombard, soprano*  
*Jeanne Kierman, piano*

*Quintet for Piano and Strings (1953)*

Ross Lee Finney

*Adagio sostenuto; Allegro marcato*  
*Allegro scherzando*  
*Nocturne: Adagio sostenuto*  
*Allegro appassionato*

*Kenneth Goldsmith, violin I*  
*Julie Savignon, violin II*  
*Csaba Erdélyi, viola*  
*Norman Fischer, cello*  
*Jeanne Kierman, piano*



## BIOGRAPHY

For more than fifty years, ROSS LEE FINNEY has been prominent both as a composer and as a teacher. He studied with Nadia Boulanger in Paris, Roger Sessions at Harvard University, and Alban Berg in Vienna. A composer of much chamber music, his particular focus of concern was with structure. He adopted a musical principle which he described as "complementarity" based on his concept of the tensions of opposing musical forces. This method of complementarity along with his preference for strong rhythmic motivation, his concern with variation, and his fascination with time as a philosophical as well as a musical phenomenon, were factors in forging his style.

In 1949 he was appointed Professor of Music and Composer-in-Residence at the University of Michigan. His prizes are many, among them that of the American Academy in Rome (1960), the Brandeis Medal (1968), two Guggenheim Fellowships (1937/1947), and the Pulitzer Fellowship (1937). He has received commissions from such sources as the Coolidge and Koussevitsky Foundations, and the Brussels World's Fair (1958). Three of his students, Leslie Bassett, George Crumb, and Roger Reynolds, have received the Pulitzer Prize.

### FESTIVAL OF AMERICAN CONTEMPORARY MUSIC

November 2-8, 1992

#### REMAINING EVENTS

- Wednesday, November 4 - William Ver Meulen, horn  
with members of his horn studio.  
Music of Lowell Shaw, David Stanhope,  
Verne Reynolds, and Jonathan Howard.  
8:00 p.m., Stude Concert Hall
- Thursday, November 5 - Shepherd School Symphony Orchestra  
Music of Charles Ives and Jeffrey Nytech.  
8:00 p.m., Stude Concert Hall
- Friday, November 6 - Shepherd School Percussion Ensemble  
Music of John Cage, Christopher Coleman,  
Richard Reigh, Ney Rosauero, and Joel Stein.  
8:00 p.m., Stude Concert Hall
- Saturday, November 7 - Laura Melton, piano  
Music of Ross Lee Finney and George Crumb.  
8:00 p.m., Duncan Recital Hall
- Sunday, November 8 - Houston Concert Band  
A tribute to John Philip Sousa.  
3:00 p.m., Stude Concert Hall

## PROGRAM NOTES

*Sonata No. 2 for cello and piano* was Ross Lee Finney's last composition prior to adopting serialization of pitch and, as Finney comments, necessitated a crucial decision "as the melodic chromaticism came into conflict with the formal design." Despite the use of eleven different pitches in the first two measures and a generally chromatic flavor throughout, the work remains firmly and clearly tonal.

An epigrammatic opening, often scalar, is characteristic, as is the overall architectural design of three inner movements framed by outer slow movements. The "introduction" and "conclusion" are frequently fashioned from common materials and the mood is generally pensive. The "conclusion" seems to refer to the completion of a cycle rather than to a philosophical affirmation. In short, the listener is led in a circular path, confronted with musical events and experiences and returned to the points of origin.

Regarding *Quartet for oboe, cello, percussion and piano*, Finney remarks, "My more recent music is very concerned with memory — both personal memory of the past and the associative memory of ideas generated within a single work."

*Chamber Music* is a complete setting of the thirty-six poems of the same title by James Joyce. The hour-long cycle is in three parts, determined by the poet's perceptions and reflections of personal love and love of country. Although composed in 1951, the publication occurred many years later because of difficulties in securing permission to use the text from the poet's estate. The premiere was given by Jeanette Lombard and Mary Norris on a SYZYGY program in 1989. Selections from the cycle performed this evening are representative of the vocabulary and expressed emotions from each of the large sections of the work.

*Piano Quintet No. 1*, composed in 1953, comes at the mid-point of Ross Lee Finney's particularly productive decade from 1947 to 1957. He states, "Although Alban Berg introduced me to the twelve-tone technic when I studied with him in 1932, I didn't start using the technic until the 1950s, and this piano quintet is an example of that period." The period yielded twenty compositions — with the exception of the *Piano Concerto* (1948), they were exclusively solo and chamber pieces. As composer-in-residence of a large university, Finney wrote many of the works for the resources and performers at hand — the resident string quartet and other instrumental ensembles and the experienced faculty recitalists. They constitute an impressive and varied list, raising the composer's reputation in the area of chamber music to the first rank and with international recognition affirmed.

— Notes by the composer and Paul Cooper