Kansas State College  
DEPARTMENT OF MUSIC  
Pittsburg, Kansas  
presents  
David H. Cope, Composer  
in  
Faculty Recital  
Monday, March 5, 1968  
McCray Auditorium  
8:00 p.m.  

PROGRAM  

Three Pieces for solo trombone (1967). . . . Howard Allison, Trombone  

Piano Sonata No. 3 (1963). . . . . . . . Mary Jane Cope, Piano  
  1. Prelude and Fugue: Fast  
  2. Slow  
  3. Fast  

Three Sets of Three Songs  
  1. Those Years Ago (1961) . . . . . . . William Vance, Tenor  
  2. Three Songs (1962) . . . . . . . Margaret Thuenemann, Soprano  
  3. Breaking of Nations (1962)... Margaret Thuenemann Soprano  

Mary Jane Cope, Accompanist  

String Quartet No. 2 (1964). . . . . . . Paul Carlson, Violin  
  1. Fast  
  2. Slow  
  3. Fast  

Markwood Holmes, Violin  
John Taddiken, Viola  
Walter Osadchuk, Cello  

INTERMISSION
Three Two-Part Inventions (1962) .... Mary Jane Cope, Piano

Tragic Overture for String. .... K. S. C. String Orchestra, Orchestra & Timpani the Composer Conducting

A Boy's Seasons (created directly on magnetic tape by the composer) (1968)
1. Summer
2. Autumn
3. Spring
4. Winter

PROGRAM NOTES

The THREE PIECES FOR SOLO TROMBONE, completed in the summer of 1967, were written specifically for Mr. Allison. Each short and contrasting piece displays a different aspect of the instrument's range and color possibilities. Use of the "wa-wa" mute and many syncopated rhythms show definite jazz influences.

The THIRD PIANO SONATA, a much earlier work than the THREE PIECES, follows certain classical forms. The first movement begins slowly in the free form of a prelude but quickly leads to a faster four-voice fugue. The very slow second movement begins with only one voice in a very simple statement but by repetition and addition grows into a very dissonant and surprisingly different idea. The final movement is a sonata-allegro form with an extended coda in the form of a coda.

THREE SETS OF THREE SONGS:
1. Text by David McCarron (1961):
We sat on the ash pile and felt the sun warm our bare feet, our chapped hands. We blew foggy play smoke at each other and felt good and laughed. Those years ago cold mornings held no fears.

Toward dancing shafts of light which played beneath the trees we ran. And with them we ran too, tossed from clearing to clearing, bouncing from the cold shadows until breathless we came to the edge of a small hill. Sliding barefoot down cold slopes we felt ourselves descending into the cold pools of air trapped here and there. In our hurry we would leave whirlpools of the fresh and oh so cold night air dancing here and there; and sometimes we could see whirlpooly shadows in the sun.
And when the air was warm and our shadows nearly
dead we would walk back and going slow it would not
seem so fine. Climbing back up the small hill we
would sweat a little and itch, and feel too tired to run
even just a little bit. Back under the trees we would
walk and our feet would hurt stepping on fallen branches.

2. Text by Thomas Hardy: In Time of "The Breaking of
Nations" Jer. li, 20

I
Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles and nods
Half asleep as they stalk.

II
Only thin smoke without flame
From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass.

III
Yonder a maid and her wight
Come whispering by;
War's annals will fade into night
Ere their story die.

3. THREE SONGS

1. Text by Alfred, Lord Tennyson: "The Skipping
Rope"
Sure never yet was antelope
Could skip so lightly by.
Stand off, or else my skipping-rope
Will hit you in the eye.
How lightly whirls the skipping rope!
How fairy-like you fly!
Go, get you gone, you muse and mope--
I hate that silly sigh.
Nay, dearest, teach me how to hope,
Or tell me how to die.
There, take it, take my skipping-rope,
And hang yourself thereby.

2. Text by Walter Savage Landor:
Mother, I cannot mind my wheel;
My fingers ache, my lips are dry:
Oh! if you felt the pain I feel!
But oh, who ever felt as I?
No longer could I doubt him true--
All other men may use deceit;
He always said my eyes were blue,
And often swore my lips were sweet.
3. Text by William Shakespeare (from As You Like It)

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird’s throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i’ the sun,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

The SECOND STRING QUARTET was one of the last works completed for the Master’s degree at U. S. C. The work is extremely dissonant and contrapuntal. Repeated-note figures occur constantly and stand as the basic rhythmic generation of each movement. These works were done in the composition classes of Halsey Stevens and Robert Linn.

The THREE TWO-PART INVENTIONS for piano are short, free-form compositions, each exploring a different aspect of two-voice writing for the keyboard. The first combines very quiet lyric lines with heavy pedaling; the second is a short perpetual-motion piece using the extreme ranges of the instrument; and the third employs extreme contrasts in both tempo and dynamics with awkward rhythmic shifts and color changes.

The TRAGIC OVERTURE for string orchestra and timpani is one of only three works composed before 1962 which the composer now considers performable. Very thick contrapuntal writing and extremely dissonant textures characterize this short overture. The orchestra, divided into ten parts plus timpani, requires much free legato bowing.

A BOY’S SEASONS employs sounds from the following items: ruler, four crystal glasses, a rag, an empty pop bottle, a waste-basket, a cuckoo clock, a piano, venetian blinds, various kitchen utensils, coins, paper, hammer and pipe, melodica and various vocal and whistling sounds. These sounds were then varied by electronic means (the only real claim to ‘electronic music’ to which this work might allude—the composer prefers the nomer ‘organized sound’, if nomer need be given), such as slowing and increasing of speed, playing sounds in reverse, etc. to obtain the desired effect. Although the work is composed for a stereo (2-track) setup, each track was recorded independently and, although certain intended stereophonic effects occur at times, for the most part the speakers are antiphonal.