

Web Site and Internet

New to the current round of Ford Made in America is a suite of internet-based tools designed to extend collaboration and interest in the program. These tools leverage the ubiquity of Google products and are easy to use with virtually no instruction needed.

The following tools may be accessed from links at www.FordMadeinAmerica.org.

YouTube

All the content on the DVD is available on the Ford Made in America YouTube page. These videos can be embedded directly in your own web site; for each video, there is simple HTML code that can be copied and pasted into your site's code.

In addition, you are encouraged to record any of the activities you undertake and send them to the program staff, so that your videos may be posted on the "Music, Made in America" playlist. Instructions for sending your videos are available on the Ford Made in America web site.

Ford Made in America is an official participant in the YouTube program for non-profit organizations.

Joe's blog

Composer Joseph Schwantner will be posting periodic updates about his experience with Ford Made in America and his travels around the country. Guest authors will be invited to post from time to time, and anyone can leave comments. The blog is powered by Blogger and is easy to use.

Interactive map

All of the orchestral performances of *Chasing Light...* are tracked on our interactive map. Anyone can find a concert and get turn-by-turn directions to the performance venue. The map harnesses all the power and features of Google Maps, including zooming, road and satellite views, modifying a route by simply dragging a line, and in some cases, block-by-block street views and real-time traffic information.

Please view the map and ensure that your orchestra's information is correct and up to date. To request a change to the information displayed on the map, please contact the program staff.

Photo albums

Please send your digital photos from Ford Made in America activities and *Chasing Light...* performances to the program staff, so that they may be posted on our photo album page, powered by Picasa.

Music

Both the score and a demo recording of *Chasing Light...* are available from the “Additional media” page, in the “Resources” section of www.FordMadeinAmerica.org. The demo recording is also included on the DVD and Audio CD.

Score

You may download the score to *Chasing Light...* from the web site to aid your study of the commissioned work. The score is in PDF format. For copyright reasons, printing from the document is disabled.

Should you wish to receive a perusal score to *Chasing Light...* in advance of your performance, please contact European American Music (contact information is on page 80).

Demo recording

Composer Joseph Schwantner has supervised the creation of a MIDI realization of *Chasing Light...*, available as an MP3 demo recording. This recording should be used for demonstration and study purposes only. It is not authorized for broadcast or re-distribution.

Once actual performances of the work occur, recordings of these performances may be available. Please contact the program staff if you are interested in submitting your recording of *Chasing Light...* for distribution on the web site.

Guide to the DVD

Chapters 1 – 12 can be played straight through by selecting “Play” on the DVD main menu or individually by selecting “Chapter Selection.”

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|--------------------------|---|
| Chapter 1
4:18 | Getting to Know the Composer
Joseph Schwantner describes his formative years as a music student, his teacher, and his early musical influences. |
| Chapter 2
4:15 | Composing for Orchestras
The composer discusses the endless possibilities that composing for orchestra offers, and the importance of musicians and the audience in the composing process. |
| Chapter 3
2:27 | About Ford Made in America
The story of how the commission came about and what attracted the composer to the project, which involves smaller-budget orchestras from all 50 states in the union. |
| Chapter 4
4:31 | The Importance of New Music
Why contemporary music is essential to renewing and invigorating the classical music repertoire, and an amusing anecdote about an unexpected audience member. |
| Chapter 5
2:18 | Inspiration
The composer speaks about the motivation behind creating a new work. |
| Chapter 6
3:58 | Poetry and <i>Chasing Light...</i>
Joseph Schwantner recites his original poem “Chasing Light...,” upon which the orchestral composition is based. He discusses the relationship between words and music and the reference point for listeners. |
| Chapter 7
1:06 | Closing Thoughts on <i>Chasing Light...</i>
Reflections on the work and on the composer’s current artistic sensibilities. |

Chapters 8 – 11 can be played straight through by selecting “Musical Excerpts” on the DVD main menu, or individually by selecting “Chapter Selection.” For each of the movements, Joseph Schwantner speaks about the movement in advance of the performance of musical excerpts from that movement.

Chapter 8 3:16	Musical Excerpts – Movement I
Chapter 9 3:59	Musical Excerpts – Movement II
Chapter 10 4:55	Musical Excerpts – Movement III
Chapter 11 2:28	Musical Excerpts – Movement IV
Chapter 12 1:08	End Credits

“Build Your Own Instrument” is a stand-alone section. The other sections can be accessed from the “Extras” menu on the DVD and can be played individually.

16:47	Build Your Own Instrument An extensive, educational demonstration on instrument building from household materials. Designed to be used in conjunction with the education section of the tool kit.
0:30	A Word to Musicians A simple thank-you to the musicians from the composer.
0:36	A Word to the Audience A simple thank-you to the audience from the composer.
17:36	MIDI Realization of <i>Chasing Light...</i> The demo recording of the work.
0:20	Ford Made in America Sponsors A stationary slide recognizing the generous supporters of Ford Made in America.

DVD Transcript

Chapter 1 – Getting to Know the Composer

My life in music really began at a very young age. I started to play the guitar at around seven, and actually began to study the guitar, through private lessons, at the age of eight. I knew, early on, that music was going to be a central part of my life, because I was the kind of kid that always looked forward to the very next lesson. I would have my lesson, and then look forward to the next Saturday, when my lesson would happen.

I remember one of the disconcerting things for my teacher was that, despite all of the assignments, I would never play exactly what was written on the page; I would always add something to it. So he was constantly having to tell me to “please play exactly what was there, and by the way, if you want to add these other things, why don’t you think about the possibility of composing pieces, and we can talk about that.”

That’s all he needed to say to me. It began this process of thinking about music not just in terms of re-creation, but of composing. That started very early with me. His name was Robert Stein, and he would come to my home each week. The lessons would often last several hours. I’m sure he had other students that he had to work with, but they became so special to me, and I cherish them to this day. I think of him fondly and often, actually, that he had such a significant impact on my life.

There’s no question that I’m a professional musician today because it all started very early with a very sympathetic and empathetic man who understood, here was a creative young boy who could be nurtured and guided, and allowed to develop actually rather rapidly.

It got to a point where he felt that he couldn’t offer any more instruction on the guitar, and so I started to work on the violin. He was a wonderful violinist and a great teacher. I also worked on the piano with him as well. So we began to broaden the number of instruments in our lessons, constantly with the idea of expanding my horizons musically, in terms of the repertoire. He was really quite extraordinary that way. I’ll always be forever grateful to him for the opportunity to have worked with him those years as a young musician.

There was actually lots of music in my house. My mother played the piano. It turns out that my parents had a very extensive 78 [RPM] record collection of many popular hits from the forties and the fifties, as well as symphonies and operettas. I listened to a great deal of music. In fact, when I had my lessons, one of the pieces that was most important to me was the Dvorak Symphony [‘From the New World’]. I went to my teacher and said, “Look, I’d really like to play that on the guitar!” So, being the wonderfully engaged man that he was, the next week he came with all the main themes of the symphony to allow me to play that on the instrument.

I recall that, besides the record collection I would listen to constantly, my musical education was being expanded in a dramatic way by listening to the radio. My father

helped me make a crystal radio set. This was a radio that didn't have a battery, but would pick up only the strongest stations. I would listen very late at night, and I was able to pick up some of the extraordinary blues singers like Muddy Waters and Howlin' Wolf who were playing in clubs in the South Side of Chicago. I would listen to this music all night long. I would pick up the Grand Ole Opry from Nashville.

So I was getting a kind of music education, an extraordinary education, in terms of a kind of popular music – not only within the city, but in terms of urban blues – a very diverse body of music. I think it really clarified in my own mind, even as a young musician, about the diversity of influences that are going to impact on me as a musician and as a composer.

Chapter 2 – Composing for Orchestras

After I left graduate school, for a period of ten years I focused most of my musical energy on writing music for small ensembles – ensembles that have very specialized, specific skills playing new music.

In 1979, I wrote *Aftertones of Infinity*, which was my first major orchestral piece. After the experience of hearing that work, I knew that I wanted to commit myself to writing for the orchestra. I have the kind of musical imagination, I guess, that seems to inhabit this really wonderfully, endlessly, sonically inviting world of orchestral possibilities. I never cease to be interested in exploring those possibilities in my own work. I've had the great good fortune of working with really world-class orchestras and musicians who can take my music and really make it come alive. So, for about 25 years the orchestra has been largely where I've found my home.

In dealing with this particular project that involves smaller ensembles – the chamber orchestras in many cases – what interests me most specifically about the smaller ensembles is the clarity and the transparency of sound that you can create with a smaller group of musicians. Things come out in a much more direct and luminous way than when you amass 98 or 110 musicians. So I'm very much interested in writing today a very direct, expressive and clear music. It seems to me that the chamber orchestra is that perfect vehicle – and community orchestras fit into that chamber orchestra environment – is the perfect vehicle for my musical expression at this time.

It's the perfect timing for me to engage these kinds of ensembles with the kind of ways that I'm thinking about music now, and so it's the most fortuitous event in my life actually. To have the great opportunity to have as many as sixty ensembles engage this work will be just the most important kind of educational experience for me to hear how many different ways the ensembles will consider this music.

The whole process of bringing a new piece into the world – I think it's very much like having children. You bring the child into the world, and you hope you bring them up well, and they lead healthy lives, productive lives. I feel that way about my music in many ways – that you bring these pieces into the world and you hope they're well-considered by ensembles and treated well by audiences.

For me, it's all about making the music. That's where the exciting private time is. That process of making the music is really for individual artists where the true satisfaction comes. But we do live in an environment where other people have to make that come alive. It's not like creating a painting where you can invite your friends to come and immediately express their own views about it, and say, "here it is, take the whole picture in."

I have to rely on the musicians to understand my musical ideas and how to bring them to life. So I know that I am in a cooperative, collaborative environment, even though that special time is initially between me and the notes. I always understand that there's someone else out there that has to be a part of that process to make it come alive. Then, to close that circle with an audience, who hopefully has some understanding of the kind of vocabulary and musical ideas of the world that I inhabit, to appreciate the result of the skill and experience of these musicians.

So I understand all of that, and what is required of the participants involved. But at the beginning of the day, it's between me and the notes.

Chapter 3 – About Ford Made in America

It's a very exciting process. I was certainly interested, as a composer who has written mainly orchestral music for the last 25 years, in an opportunity to engage my talents with the many different smaller ensembles – orchestral ensembles – that are participating in this particular second round of the Ford Made in America commissioning series.

So, as someone who has had a lot of experience writing for orchestra, this gave me some unique challenges, because there is a wide variety of orchestras that are involved – from professional, to community orchestras, to youth orchestras, to university orchestras. They all bring to the plate very different experiences and skill sets. It was my challenge, and one of the things that led me into deciding to accept this was, could I write a piece that would be accommodated, hopefully in an interesting way, to all these very different kinds of ensembles. The project was really very exciting from the get-go.

I think the Ford Made in America commissioning project is important for a number of reasons. Not only the fact that a new work is created by a living composer, but at the heart of the program is the notion of re-invigorating the repertoire. This begins to take an important step in that direction of allowing orchestras to consider the possibility of doing pieces by living composers and not the same traditional repertoire that the orchestras are known for playing so very well. I think for any organism to really thrive, they need an input of new energy and new perspectives. That's what the potential is, at any rate, for this project to allow.

The idea behind this commissioning series is a significant one to renew and re-invigorate the orchestral repertoire. It's important to make clear that there are funders that have been responsible to allow this program to move forward, including Ford

Motor Company Fund, the National Endowment for the Arts, and all of the other generous supporters of this commissioning project.

Chapter 4 – The Importance of New Music

When thinking about new music, especially in dealing with concert music, it's often the new and unfamiliar that seems to be sometimes dreaded by audiences that are more apt to be curious about the "known" – the earlier repertoire. But when you look in the pop field, for example, it's really the new music that people are interested in.

It seems to me, what we ought to do is to try to inculcate into the concert world this notion that "new" can be interesting, can be exciting, can be re-invigorating the process of a new repertoire. You simply cannot play the same one hundred war-horses endlessly in the orchestra and hope to maintain an audience, it seems to me, as well as those pieces might be engaged. It seems that if it's going to survive, it has to have an infusion of new perspectives, new possibilities, new musical venues that need to be considered. That requires works by living musicians, and that's what this Ford Made in America commissioning project is really all about.

As a musician in the 21st century who, looking back on my life, has experienced just an extraordinarily diverse wealth of music – not only popular music, but world music, music from other countries – you absorb all of that, and you try to figure out where you fit into this larger picture. So the influences are everywhere. There are certainly composers whose music I've favored myself over the years.

A composer like George Crumb, for example, who's one of our most important composers, is a composer whose music I find endlessly fascinating. I can never fail to go to his work and find new and interesting sonic delights. It's like a really wonderful, rich meal that every time you come to it, you look forward to it, and new things are revealed in the tastes and the colors.

But we live in a culture that has such a multiplicity of different perspectives. It really makes it difficult for audiences to try to assess what they hear when they're hearing a new work of mine, and they may be completely unfamiliar with my work. How do they assess if this makes any sense to them when they only possibly have one opportunity that evening to digest what it is that they hear? They're put at a very great disadvantage.

It seems to me that it behooves the ensembles that are going to present not only the great classics that are such a standard of the repertoire, but if they're going to do new music, they need to prepare it carefully to give the audience the appropriate opportunity to digest this music. It may be playing more than one work of a composer on a concert, for example, as one possible strategy. There are many other strategies that will allow this educative process to begin to familiarize the audience with new music.

When I was in St. Louis in the 80's as the composer-in-residence, I had a multiplicity of responsibilities. In addition to writing music for the orchestra, I was the spokesman for new music as a representative of the orchestra. I would speak to all kinds of groups: university groups; flower clubs; I did radio shows.

One day, after I did one specific radio show that involved a piece of mine, I went to the concert that night. The piece was performed, and during intermission, I came out into the foyer. A very tall gentleman with a cowboy hat and a red shirt and cowboy boots came up to me, and he said, "You know, I heard your radio show on the way through St. Louis, and I thought that I had to stop and hear the concert. By the way, my eighteen-wheeler is parked outside."

Now, the truck driver would have been the last person in the world that I would have thought might have stopped to attend a St. Louis Symphony concert with a brand new work of a composer whose music he had never heard! So, we make these small advances, one person at a time, one audience member at a time.

Chapter 5 – Inspiration

The issue of inspiration is obviously a very individual thing. For me, it can be the turn of a phrase of a wonderful soprano that can lead to new ways of thinking about my own music as a possibility. In fact, I have written pieces on the basis of hearing a phrase of Lucy Shelton, for example, a musician that I greatly admire.

I don't think you can run around looking for inspiration. I think it happens. It happens because I live a creative life. I live a life through my work, and I'm thinking about the work all the time, and it's the way that I live my life. All of us have points in our lives where we don't have things move as smoothly as we would hope, but I found that by re-engaging music, and/or engaging poetry, I find solutions to the compositional problems that I'm trying to solve in my own work. So I never have ever gotten to a point where inspiration is lacking. If not, I find a way to find it, in order to move ahead with my work.

In that sense, I look at writing music very much like the way I look at the work of a fine craftsman who makes a wonderful piece of furniture. It has a very clear utilitarian function: if it's a chair, we understand what the function of that is. But not only does it have the clear usefulness, it also can be very beautiful. It can be beautifully made, and we can look at it as a piece of art. I look at music in very similar kinds of ways. I'm a kind of craftsman who has a job to do, and that job is to provide music to performers – performers would simply sit there if they had nothing to play, obviously.

My role then, is to be that craftsman, to make it as best as I possibly can, and to come up with something, hopefully, that's elegant, that will engage the full resources of the musicians that make my music come off of the page and become alive.

Chapter 6 – Poetry and *Chasing Light...*

Throughout my life, poetry has also been a source of great inspiration in my own work. There's hardly a piece that I've written that has somehow not had some connection with poetry – in some cases, my own, in some cases, other [poets' work].

Let me give you an example. I live in southern New Hampshire, in the hills – I live at about 1,000 feet elevation. In the morning, oftentimes, there's an extraordinary early morning sunrise that comes through the trees. It's simply bedazzling; it's a most extraordinary experience. It was that experience of living in New Hampshire and experiencing the great sunrises that led me to decide to write a poem that somehow encapsulates that experience.

I came up with this poem, it's called "Chasing Light..." and the poem really is a series of poetic images that helped set me afire in terms of my own music. I've had, again, this love association between poetry and music, and the poetry often brings musical ideas to the fore in a way that it wouldn't without the poetry.

And so I wrote this poem:

Beneath the sickle moon,
sunrise ignites daybreak's veil

Calliope's rainbowed song
cradles heaven's arc

piercing shadowy pines,
a kaleidoscope blooms

morning's embrace
confronts the dawn

It's a very short and compact, but very succinct poem, with a great number of images from the early morning, as the sun pierces the pines. It seemed to suggest lots of musical possibilities in the poetry. So it's about my life, it's about where I live, it's about my relationship to these poetic images, and it's about how music can flow from that experience.

In the case of this particular poem, one line that was particularly central in my thinking was: "Calliope's rainbowed song/cradles heaven's arc." We think about the way that stars arc across the sky; that notion of arc really became central. You look at the huge sweep of stars, and it just takes your breath away if you're so fortunate to live in an area that is indeed dark, and the stars are very intense. That experience stays with you.

I think that particular pair of lines caught my attention as a possible analog into musical structures. Therefore, this notion of the arc – "cradle's heaven's arc" – you just find it in all kinds of manifestations as the piece unfolds. So there's a very clear, direct relationship.

Another case is – the poetic images provide a kind of image backdrop to the music and you'd be hard-put to say there's a one-to-one correspondence. In fact, my concern is that people not take the poem for the piece. The music exists on, and stands alone on its own. The poem can only help provide a point of view that listeners can bring their own experiences about how they interpret those words. I'm willing, to that extent, to share the poem with the audience. But they shouldn't look at the poem as an alternate to the music itself. It only is a device that I use as a composer to help me get the blood moving at the beginning of the day.

Chapter 7 – Closing Thoughts on *Chasing Light...*

I'm very pleased with the way this piece has turned out; I'm very happy with it. It represents my current musical thinking, and that thinking is to write an expressive, direct, and very clear music. My earlier music was much more complicated, texturally. I think this music is direct and to the point – I'm trying to make very clear musical points.

The material is really quite economical. There are a few ideas that are used throughout the entire course of the composition. The notion is that these ideas have such strength and potential, that you can continually use them and find new ways of couching them in a new set of clothing, if you will. They're strong enough to stand on their own, to reveal new possibilities as the piece unfolds.

This is a work that I considered very carefully for those ensembles that are going to be engaged in it. It represents my current musical thinking as a composer who is trying to write very direct, accessible, and expressive music.

Chapter 8 – Musical Excerpts – Movement I

Hello, I'm Joseph Schwantner, composer of the work *Chasing Light...* for orchestra.

The work is framed in four movements. Each movement is quite diverse, and each movement proceeds to the next without pause.

The first movement is a rather bold and assertive movement with a series of ideas articulated by major choirs in the orchestra. We'll hear three excerpts today from the first movement.

There are three main ideas in the opening introduction. The piece begins in the low register of the orchestra with a very dynamic statement in the timpani and bass drum, followed by a three-note motive in the brass. Immediately above that is a cascade of very fast sixteenth notes in the woodwinds.

This idea – this very fast cascade of sounds – has a series of phrases played by flutes, clarinets, and oboes. These lines create a very dense texture. The lines themselves are very important in terms of the materials that are going to be used throughout the course of the work. Even though we hear it as a collection of sounds, the materials

themselves are significant in terms of how they're exploited throughout the course of the composition.

What happens with the individual lines is, they're a series of phrases that begin in the lower register of the instrument, and very quickly move high, and then recede back down again with a series of arc-like phrases.

The notion of the arc is very important in the composition, and we'll hear this sound – this notion of low, to high, to low – throughout the course of many different musical environments in the piece.

Let's listen to the first excerpt of this series of very fast sixteenth notes.

[Mvt. I: Fl. 1, mm. 6-28]

[Mvt. I: Fl. 1, mm. 45-82]

[Mvt. I: Cl. 1, mm. 188-221]

Chapter 9 – Musical Excerpts – Movement II

After the highly rhythmic and assertive first movement, follows the second movement, which begins in a very delicate, ethereal kind of setting. The first thing we hear is the clarinet playing a very fast series of arc-like phrases.

The notion of the arc that I described in the first movement is now taken to a much greater extreme in that the second movement itself is in the shape of a very large arc, from the beginning to the end.

After the very delicate opening introduction, there is a series of harmonies that are articulated by the piano and vibraphone, on top of which a melody is stated. This theme consists of a single theme used throughout the course of the composition of this movement.

As the movement unfolds, it begins to build and build in the orchestra, until it meets a midpoint, at which point then all of the sections up to that point then appear – or reappear – in reverse order in a kind of palindrome fashion, creating this very large arc-like sweep in the music.

There are four excerpts. The first excerpt, again, stated by the clarinet in the opening introduction; following that, a statement of the flute, which plays a very figured statement of the theme, or the monotheme; then the oboe also plays the theme in a much simpler kind of framework; the last excerpt, then, is a kind of coda stated by the flute, which is a series of long, descending phrases starting quite high and then gradually working down to a lower register.

Let's listen to these excerpts.

[Mvt. II: Cl. 1, mm. 5-16]

[Mvt. II: Fl. 1, mm. 28-51]

[Mvt. II: Ob. 1, mm. 44-67]

[Mvt. II: Fl. 1, mm. 124-149]

Chapter 10 – Musical Excerpts – Movement III

Movement III is a slow movement, and it focuses primarily on the oboe as soloist throughout the course of the movement.

The idea that the oboe first articulates in the solo is actually derived from the very aggressive brass idea in Movement I, but now, it's cast in a very different light: a very lyrical, elegiac solo. The material is again derived from something we've heard earlier.

There's a series of excerpts here that I want you to hear today: first is an extended solo by the oboe; following is a series of excerpts played by the flute, with a series of rather aggressive gestures in these kinds of arc-like phrases that we've heard before that set against this rather delicate and evocative oboe part; and finally, there's an extended oboe solo, that really reaches the climax of this slow movement. Again, the materials are based on elements that we've heard in previous movements.

Let's listen to these excerpts.

[Mvt. III: Ob. 1, mm. 2-10]

[Mvt. III: Fl. 1, mm. 7-11]

[Mvt. III: Cl. 1, mm. 35-45]

[Mvt. III: Fl. 1, mm. 35-46]

[Mvt. III: Ob. 1, mm. 35-56]

Chapter 11 – Musical Excerpts – Movement IV

The fourth movement reverts back to the initial tempo of Movement I. It's a fast movement, and it's a kind of culmination of many of the materials, ideas, and gestures that we've heard in the previous movements. It's a kind of summation of many of the elements that we've heard before.

There are two excerpts that we're going to hear in this movement. The first one – and this is actually something new – it's a very simple chorale that's first performed by the clarinet and bassoon. This chorale is actually treated somewhat similarly to the sec-

ond movement that began to accumulate energy as the theme unfolded. The same thing happens with this chorale; it becomes more and more intense until it reaches a rather climactic point.

Behind this chorale is a series of very fast notes in the piano and vibraphone, so it has a lot of energy, despite this very slow moving, simple, unadorned chorale in the woodwinds.

Let's listen to these two excerpts. The first excerpt is the clarinet chorale, and then finally, a series of very fast articulations in the flute at the final measures of the music.

[Mvt. IV: Cl. 1, mm. 39-63]

[Mvt. IV: Fl. 1, mm. 140-end]

Chapter 12 – End Credits

Educational Component: Build Your Own Instrument

[No transcript provided]

A Word to Musicians

I want to thank the orchestra for engaging my work, *Chasing Light...* I know the work presents some rather daunting challenges, and that always is the case when an orchestra has to consider a new work and all the very many difficulties that a new work can bring. But I wish you all the very best with it, and I am sure it will go very well.

A Word to the Audience

I'd like to thank the audience for attending tonight's concert, where my new work, *Chasing Light...*, is premiered. I hope you come to it with a sense of innocence, really, and an open set of ears, to expect sounds you may have not heard before, but to give the musicians who have done a magnificent job in preparing this work the opportunity to speak to you directly and clearly, through my voice as a composer.

[END]

CD Guide

Tracks 1-11: Joseph Schwantner's *Chasing Light...*

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Tracks 12-20: Joe's Introductions to his "Greatest Hits"

12. <i>...and the mountains rising nowhere</i>	0:31
13. <i>Aftertones of Infinity</i>	0:28
14. <i>Sparrows</i>	0:24
15. <i>Music of Amber</i>	0:26
16. <i>New Morning for the World</i>	0:25
17. <i>From Afar...</i>	0:29
18. Percussion Concerto	0:26
19. <i>Angelfire</i>	0:23
20. <i>September Canticle</i>	0:25

Tracks 21-22: Public Service Announcements

21. 60-sec. PSA (with 20-sec. gate)	1:02
22. 30-sec. PSA (with no gate)	0:32

Track 23: Demo recording of <i>Chasing Light...</i>	17:32
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CD Transcript

Tracks 1 – 11 on the CD are identical to the audio portion of Chapters 1 – 11 on the DVD, the transcript of which is already included. Therefore, only the transcript to Tracks 12 – 22 is included below.

Tracks 12 – 20: Joe's Introductions to His "Greatest Hits"

12 – *...and the mountains rising nowhere*

...and the mountains rising nowhere is my first large ensemble piece that I wrote in 1977 for the Eastman Wind Ensemble. One of the unusual aspects of the work is that I incorporated a multiplicity of instruments that the performers had to engage, in addition to the instruments they normally use. This enlarged the sonic tapestry of the music rather significantly, and it's proved to be one of my most widely performed works.

13 – *Aftertones of Infinity*

I composed *Aftertones of Infinity* in 1979 for the American Composers Orchestra, one of the most important ensembles devoted to programming works of living composers in our country. It was a work that came on the result of over ten years of writing music for chamber ensembles, so it was my first attempt at writing for large symphony orchestra, and it's proved to be one of my most performed pieces.

14 – *Sparrows*

Sparrows was written in 1979 for soprano and chamber ensemble. It's one of a series of pieces I wrote for the American soprano Lucy Shelton, who's performed many of my works over the course of many years. This particular piece is based on a series of poems by the 18th-century Japanese haiku master Issa.

15 – *Music of Amber*

Throughout the 1970s, my major focus of concern was writing music for new-music ensembles. A very important ensemble that I wrote *Music of Amber* for was the New York New Music Ensemble. At the time, these musicians were freshly out of Juilliard, and they brought a level of commitment and energy to their performance that was unlike anything that I had experienced previously.

16 – *New Morning for the World*

New Morning for the World was commissioned by the Eastman School of Music, and it was a piece designed to celebrate the life of Dr. Martin Luther King. I drew King's text from over a decade of his life, and my musical setting was designed to support and enhance the eloquent words that King uttered throughout his life.

17 – *From Afar...*

From Afar..., fantasy for guitar and orchestra, was composed in 1986 for the American guitarist Sharon Isbin. As a former guitarist, I empathized with her extraordinary technique as a musician, and I came to the piece with the clear understanding of how the instrument works. When I finished the work, I could actually play the solo part.

18 – *Percussion Concerto*

Concerto for Percussion and Orchestra was commissioned for the 150th anniversary of the New York Philharmonic for their principal percussionist Christopher Lamb. Christopher Lamb was a student at the Eastman School of Music while I was on the faculty, and I knew of his extraordinary skills as an undergraduate. He brought those remarkable talents to my concerto.

19 – *Angelfire*

Angelfire, fantasy for amplified violin and orchestra, was written for the American violinist Anne Akiko Meyers, and it was originally commissioned by the National Symphony. The work is a fantasy that explores the full virtuosic skills of this remarkable young American violinist.

20 – *September Canticale*

September Canticale was written in 2002 for organ, brass, strings, amplified piano and percussion, and was commissioned by the Dallas Symphony. It was my attempt to deal with the extraordinarily horrific events of 2001, and the music is a heartfelt response to those events.

Track 21: 60-second Public Service Announcement

This PSA is 40 seconds long, with a 20-second “gate” for a local tag to be inserted.

Announcer: Ladies and Gentlemen, composer Joseph Schwantner.

Schwantner: Sixty orchestras from all across America got together to ask me to create a new work that will be performed in every state of the Union, including at a concert hall near you. It’s called *Chasing Light...*, I hope you will have an opportunity to hear it and be part of this exciting premiere.

Announcer: Joseph Schwantner’s *Chasing Light...* is part of Ford Made in America, made possible by Ford Motor Company Fund. To learn more about *Chasing Light...* and to find a concert near you, visit **FordMadeinAmerica.org**.

Local Tag: Joseph Schwantner’s *Chasing Light...* will be performed by [your orchestra] on [day/dates] at [hall]. For information and tickets visit [web URL] or call [box office phone].

Track 22: 30-second Public Service Announcement

Schwantner: This is Joe Schwantner. Sixty orchestras from all across America got together to ask me to create a new work that will be performed in every state of the Union, including at a concert hall near you. It’s called *Chasing Light...*, I hope you will have an opportunity to hear it and be part of this exciting premiere.

Announcer: Joseph Schwantner’s *Chasing Light...* is part of Ford Made in America, made possible by Ford Motor Company Fund. To learn more and to find a concert near you, visit **FordMadeinAmerica.org**.