

Glow was written in response to a request from Walter and Elsa Verdehr for a new double concerto for violin and clarinet. As I began to think through the possibilities for the new work, many things ran through my mind's ear, but the one thing I could not escape was a sense of quietly pulsating—or 'glowing'—chords that would characterize the opening movement. Coupled with these slowly pulsating chords is a yearning accompaniment figuration underpinning them, and together these materials form the substantive basis for the entire work.

The first movement is in a broadly arched form and is dark, rather serious, lyrical, and brooding in nature. The soloists' roles are ones of chief 'spokesmen' for the group rather than taking the oppositional narrative that typifies the traditional soloist-orchestra concerto relationship. Each soloist takes a turn at this role and they often play together throughout the movement.

The violin opens the work with a soaring and sad melody after the opening orchestral statement. This opening melody leads to the first climax of the work after which the clarinet contributes the first clarinet statement of the work, a correspondingly dark, sad melody that complements the violinist's tune. After this first climactic statement from the orchestra, the pace and tonal center shift somewhat and the clarinet takes the spotlight with an agitated ornamented tune. The violin interjects melodic fragments from the opening statement of the violin material, and it is from these two sources that the long working out of materials between the violin, clarinet, and orchestra ensues. This working out leads to the main climatic orchestral moment in the first movement and one that finishes with an emphatic and dramatic restatement of the opening accompaniment figuration. This in turn leads to a solo violin and solo clarinet 'bridge' to a closing coda, again based on the opening accompaniment to this movement, slightly reworked.

The second movement is a quite short passacaglia of eight simple repetitions of the theme with increased layers for counterpoint as the movement unfolds. This leads to a short codetta that prepares for the long cadenza, first for clarinet and then for violin. The violin takes the major spotlight here with a quite long cadenza that bridges the mood and tempo of the second movement into the character of the last movement. Near the end of this cadenza, the clarinet rejoins the violin in a now emphatic and quick bridge to the fast, last movement.

The orchestra pierces this texture with bright, punctuated chords that also move the harmonic base of the work toward E, and the joyous, playful melody that is heard in the violin heralds the start of the third movement. Immediately following this, the orchestra makes a full orchestral statement of this tune followed by a jaunty, happily virtuosic tune in double stops in the violin, then followed by a correspondingly showy solo passage for the clarinet. These two ideas are then combined with the soloists playing as a duo. A restatement of the tune by the orchestra follows and then the violinist's material abruptly moves the tonal center to G minor with an agitated hemiola-driven figuration that turns declamatory when taken up by the clarinet. The full orchestra then states the melody again in G minor.

Following this, the texture and mood lighten in D major and a more joyous dimension returns to the violin's flourishing figuration. A low register figuration in the solo clarinet takes over the argument and this leads to simple trills that accompany the violin's restatement of the D major material. A fractured restatement of the opening melody occurs with the first phrase in D major and the second in E-flat minor, setting the stage of a difficult double-stopped solo passage in the violin. The orchestra takes up the hemiola-driven figuration the violin originally stated in G minor, only here it is stated in E-flat minor. This in turn leads to a nine-bar clarinet flourish, which is dramatically concluded by another restatement of the agitated hemiola-driven material by the orchestra. A final statement of the melody in the full orchestra, again in E, followed by a concluding codetta finishes the movement and the concerto.

Glow was the last work of mine to be performed in Tasmania under the auspices of the Australian International Summer Orchestra Institute that I founded in 2005. The piece is dedicated with deep affection to Elsa and Walter Verdehr who have been so supportive of my work over the past five or six years.”

—Douglas Knehans

The world premiere of *Glow* was on December 6, 2008 at the Australian International Summer Orchestra Institute, Federation Concert Hall, Hobart, Tasmania with Chan Tze Law, conductor.

Douglas Knehans (born 1957, St. Louis, Missouri) grew up in Australia and received his initial music education at the Australian National University's Canberra School of Music. After several years of free-lancing as a professional flutist, he transitioned to living from commissions as a composer in Melbourne. Later, he was invited to the MacDowell Colony and thereafter continued his education in the United States, first at Queens College where he studied with Thea Musgrave and then at Yale University where he studied with Jacob Druckman. He earned a doctorate from Yale in 1996 and received the Woods Chandler Memorial Prize for best composition in a larger form.

Knehans' music has been commissioned and performed internationally in Italy, Poland, the Czech Republic, Ukraine, Austria, and Australia. In 1999, he won the National Symphony Orchestra (Washington, D.C.) Composition Competition Commission Prize for a new work premiered at the Kennedy Center by National Symphony musicians. His works have been broadcast on Australian National Radio and TV; NPR and PBS; Ukraine National Radio and TV; and RAI (Italy).

Knehans has been featured in three books on Australian music (*A Handbook of Australian Music*, *Directory of Australian Composers*, *Sound Ideas: Australian Composers Born Since 1950*) and the *International Who's Who in Music and Musicians Directory* (U.K.). He has been the guest of international festivals in Poland and Ukraine and has been a visiting lecturer in Composition at Krakow Academy of Music, National University of Singapore, Australian National University, and Jagiellonian University among others.

In 1993, Knehans was appointed to the University of Alabama School of Music, where he was Chair of the Composition, Theory and Electronic Music area and the Director of the SCREAM (Southern Center for Research into ElectroAcoustic Music) Studio. From 2000–2008, he was Professor and Head of School of the Conservatorium of Music at the University of Tasmania. He then accepted the position of Dean of the University of Cincinnati's College-Conservatory of Music, later moving into the position as the Norman Dinerstein Professor of Composition Scholar.

Additional information is available at www.douglasknehans.com.