Composer

CHARLES W. SMITH (b. Palmerton, Pennsylvania, 5 September 1936)

Charles W. Smith, composer, theorist, and flutist, is Professor of Music at Western Kentucky University. He has held similar university appointments in Missouri, North Carolina, and Virginia, following ten years in public school music. He earned the Bachelor of Music cum laude at the University of Wyoming, the Master of Arts at New York University, and the Doctor of Musical Arts at George Peabody College. Other studies were taken at the Eastman School of Music and Kean College. His main composition/theory teachers were Wayne Barlow, Walter Kob, Gilbert Trythall, and Allan Willman. He also participated in master classes conducted by Darius Milhaud and Aaron Copland.

Honors include a Prize-Winning Award Certificate from the American Guild of Musical Artists (1958); MMTA-MTNA Composer of the Year (1985); Composition Prize Winner of the Institute for Studies in American Music (1985); Master Teacher Award Certificates in composition, theory, and woodwinds from the Music Teachers National Association (1991); several awards for excellence in teaching and creative activity; and many commissions. He is cited in *Contemporary American Composers: A Biographical Dictionary*, *Index to Biographies of Contemporary American Composers*, *International Who's Who in Music*, *Music for the Concert Band—A Selective Annotated Guide to Band Literature*, and *Who's Who in American Music.*

His compositional output includes original works for band, orchestra, chorus, chamber groups, and soloists. In addition, he has produced important historical editions, including several first editions, of 17- and 18th-century wind music by Lully, Hotteterre, Quantz, and Véjvanovský. Many of his compositions and editions are published by Brodt, Dorn, Musica Rara (France), Pro Art, Southern and others.

Much of his professional activity has been devoted to encouragement and promotion of music by living composers. He chairs the National Association of College Wind and Percussion Instructors composition project, the Kentucky Music Teachers Association commissioning program and student composition competitions, and the MTNA Southern Division CPP/Belwin student composition competitions. He is an active member of American Society of Composers, Authors and Publishers; Society of Composers, Inc.; Southeastern Composers League; Music Teachers National Association; and Music Educators National Conference. He also performs regularly on flute as soloist and in chamber groups.

Music

Metamorphosis II was written in 1987 for Janet Schlief Payne, oboist, and Randall Allan Smith, saxophonist. It is available in two transposed versions, one for soprano saxophone or oboe and piano, and the other for alto saxophone or English horn and piano. The primarily pentatonic melody heard in the beginning and end is an Omaha Indian warrior tune. (See text translation below.) Pitch sets, derived from the melody, form melodic and harmonic structures that undergo continual alteration and progressively increase in tonal and rhythmic conflict. A dramatic final section eventually brings the piece to a quiet and consonant conclusion.

"Munchutunga"

See them! they are coming.
Warriors of the Hae-thus-ska.
Mun-chu-tun-ga! behold them.
See them! they are coming.
Warriors of the Hae-thu-ska.

—Number 19 of Haethuska Waan Songs in *A Study of Omaha Indian Music* (1893) by Alice Fletcher.
Peabody Museum of Archaeology & Ethnology, Harvard University.
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Duration: 4:35

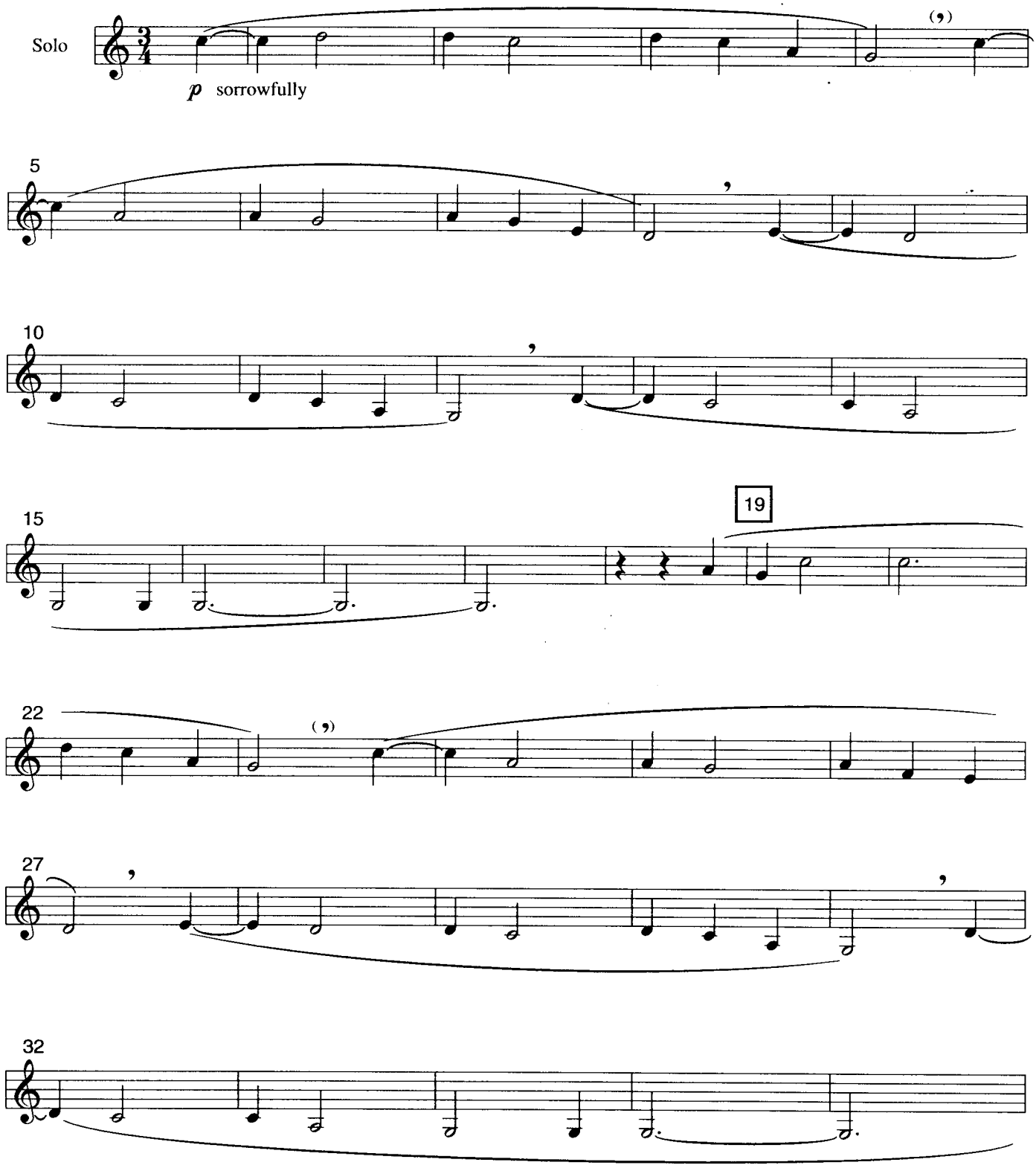
E♭ Alto Saxophone or English Horn
and Piano
(Score in C)

for Janet Schlief Payne and Randall Allan Smith

METAMORPHOSIS II

CHARLES W. SMITH
ASCAP

Lyrically, with motion (♩= *144*)



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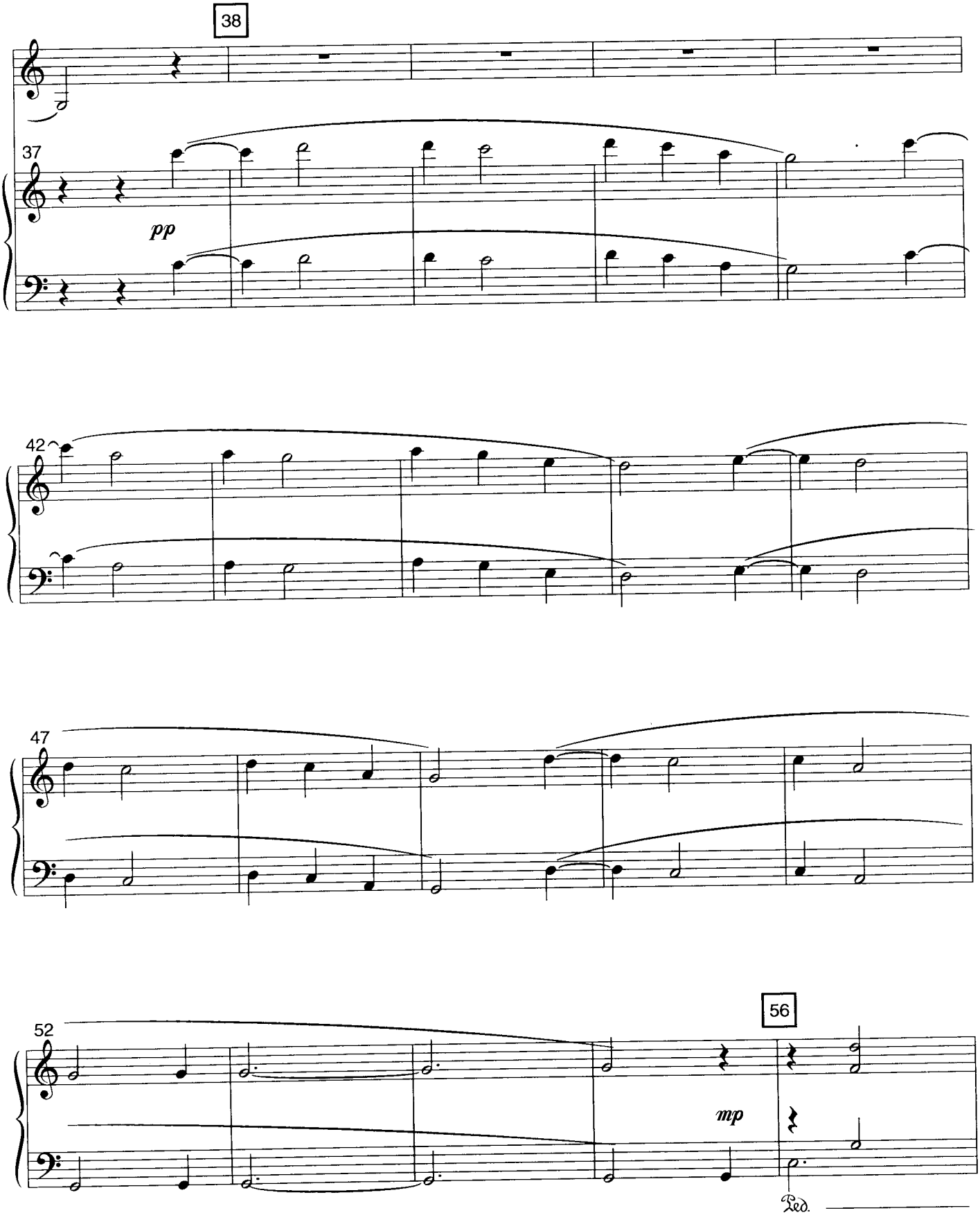
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