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BER

*presents*

MUSIC OF BERG AND ROSENMAN:

"A SCHOENBERG LEGACY"

LEONARD ROSENMAN, *guest composer*  
*with SHEPHERD SCHOOL FACULTY*  
*and GUEST ARTISTS*

*Tuesday, January 21, 1986*  
*8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music



# PROGRAM

BERG, *Seven Early Songs* (1905-1908)

Nacht  
Schifflied  
Die Nachtigal  
Traumgekrönt  
Im Zimmer  
Liebesode  
Sommertage

Jeanette Lombard, soprano  
Mary Norris, piano

BERG, *Four Pieces for Clarinet and Piano, opus 5* (1913)

Mässig  
Sehr langsam  
Sehr rasch  
Langsam

Melvin Warner, clarinet  
John Hendrickson, piano

ROSENMAN, *Six Songs on Texts of Lorca* (1950-52)

(1) *Of Love*  
(2) *Of the Golden Girl*  
(3) *Song of the Rider*  
(4) *Speech by a Raindrop*  
(5) *Fable*  
(6) *Of Flight*

Lynn Griebing Moores, soprano  
Leonard Rosenman, piano

*Intermission*

ROSENMAN, *Chamber Music V* (1979)

Peter Middleton, flute  
Melvin Warner, clarinet  
Carolyn Plummer, violin  
Eric Longworth, cello  
Brian Connelly, piano  
Richard Brown, percussion  
David Colson, percussion  
Larry Livingston, conductor

*Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.*

## PROGRAM NOTES

*Arnold Schoenberg's (1874-1951) three-fold career as composer, theorist, and teacher made him one of the most influential musicians of the first half of this century. Tonight's program features works by two composers who studied with Schoenberg at opposite ends of his teaching career.*

*ALBAN BERG (1885-1935) began studies with Schoenberg during 1904 in Vienna. For the next six years he was Schoenberg's student; for the remainder of his life he was Schoenberg's friend and close musical associate. Together with Anton Webern, Berg and Schoenberg comprise the so-called Second Viennese School that revolutionized musical thought circa 1920-1950.*

*The Seven Early Songs are among the works that Berg completed under Schoenberg's tutelage. At first hearing, they appear to be part of the over-ripe Romantic idiom of the late nineteenth century. Greater familiarity reveals many of the exotic ingredients that enlivened the turn-of-the-century musical vocabularies of composers as varied as Debussy and Schoenberg, including whole-tone scales and quartal harmonies.*

*The Four Pieces for Clarinet and Piano, opus 5, are the first of several works by Berg dedicated to Schoenberg. There is a decided similarity between the second of Berg's pieces and the second of Schoenberg's Six Little Piano Pieces, opus 19. Berg's opus is his sole contribution to the repertoire of aphoristic or miniature pieces popular with Schoenberg and Webern in the mid-teens. Like the works of his friends, Berg's Clarinet Pieces are extremely compressed and are constructed from a small number of short motivic cells.*

*Berg was one of Schoenberg's first students in Vienna. As Schoenberg's fame as a composer grew, so did his student following. In 1925, in recognition of his stature as a composer and a teacher, he was appointed director of the Composition Masterclass at the Berlin Academy of the Arts. In 1933 the Nazi rise to power forced him to flee to the United States. By 1934 he had made Los Angeles his home. He taught numerous private students in his home and, between 1936 and 1944, at the University of California at Los Angeles.*

*LEONARD ROSENMAN (born 1924) studied with Schoenberg in 1947. He also studied with Julius Herford and composition with Roger Sessions, piano with Bernhard Abramowitzsch, and musicology with Manfred Bukhofzer at the University of California at Berkeley. In 1952 he accepted a Margaret Lee Crofts Fellowship to study composition with Luigi Dallapiccola at Tanglewood, and, in 1953, served as composer-in-residence there with a Koussivitzky Foundation Commission for a one-act opera. Rosenman returned to California in 1954 to compose the landmark score for the film East of Eden. His chromatic, almost Bergian, musical language at that time brought about a breakthrough in film music history. From that time on he has composed for numerous films (winning two Academy Awards) and the concert stage. He has also been active as a conductor and teacher. Leonard Rosenman appears at Rice through a generous grant from the Academy of Motion Picture Arts and Sciences.*

*The Six Songs on Texts of Lorca were composed while Rosenman was studying with Roger Sessions. They were premiered at the San Francisco Composers Forum. Since then they have been performed on numerous occasions here and abroad. The sensuous quality of Lorca's poetry has been beautifully captured in the music.*

*Rosenman describes the final piece on tonight's program as follows: "Chamber Music V is a mini piano concerto, akin to the small-scale concertos of the eighteenth century, such as the Brandenburg No. 5. Slow harmonic rhythm is surrounded by much detail that serves to clarify the harmonic thrust. There is considerable microtonality that is intended to heighten the expression. The work is in one movement, divided into [six] sections."*

Walter B. Bailey

## BIOGRAPHIES

*JOHN HENDRICKSON* received his Master of Music from Rice University, graduating magna cum laude. He was a scholarship recipient to the Academy of the West at Santa Barbara and the Aspen Music Festival. Mr. Hendrickson has appeared with the symphonies of Houston, Beaumont, Music Academy of the West, and Los Angeles. He is also in much demand as an accompanist and has recorded for Grenadilla Records.

*LARRY LIVINGSTON* became Dean of The Shepherd School of Music in 1982 and in 1985, he became Elma Schneider Professor of Music at Rice. He has guest conducted professional and collegiate orchestras throughout the United States. In November of 1981, he participated as performer and clinician in an International Jazz Festival in Rome. He conducted a performance of contemporary American and French music in the 1982 Festival de Musique in Evian, France, which received rave reviews from the French critics. More recently he appeared as Guest Conductor with the Stockholm Wind Symphony Orchestra in a performance of new works by American and Swedish composers. In 1984, he made his debut appearance with the Houston Symphony Orchestra. In addition he has commissioned over forty pieces for wind ensemble and has given numerous premieres of works by many distinguished composers.

A recipient of two Fullbright scholarships for study in Italy, soprano *JEANETTE LOMBARD* made her Italian debut with the Teatro dell'Opera di Roma at Spoleto. There followed numerous concerts in Italy, Austria and Germany, including engagements with RAI (Italian Radio) and the Westdeutscher Rundfunk. Her recording of the complete Schumann soprano and tenor duets with her husband, Eugene Talley-Schmidt, received high critical acclaim from the American Record Guide. Ms. Lombard has appeared as soloist with the New York Philomusica at Lincoln Center, and is currently Artist Teacher of Voice and Diction at the Shepherd School.

Soprano *LYNN GRIEBLING MOORES* began her professional career in England where her concerts for the BBC, the London Bach Festival, and Les Musiciens du Roi were widely acclaimed by both press and public. Since moving to Houston in 1979, Ms. Moores has appeared with the Opera, the Ballet, and the Symphony, in addition to other recital appearances.

*MARY NORRIS*, winner of a national competition at age fifteen, embarked on an active career in solo and chamber music, appearing as soloist with the Philadelphia Orchestra in her debut. She has performed with many major orchestras and is known nationwide through her extensive tours as soloist, chamber music player and recitalist with her husband, flutist Albert Tipton. She is a Professor of piano at the Shepherd School, and during the summer season joins the distinguished faculty at the Aspen Music Festival. Miss Norris has recorded for Westminster and Pandora Records and can be heard as well on Columbia and Mercury Records as Orchestra pianist of the St. Louis Symphony.

*MELVIN WARNER*, clarinetist, made his solo debut with the Oakland Symphony when he was 15. His other solo appearances include performances with the St. Louis Symphony, the Illinois Chamber Orchestra and the San Diego Symphony. While a fellow in the Center for Music Experiment at the University of California at San Diego he developed an interest in new music and has performed with various ensembles devoted to this repertoire such as Ralph Shapey's Contemporary Chamber Players. Mr. Warner has recorded a solo album on the Crystal label entitled "Melvin Warner, Clarinet." He is currently a member of the music faculty at Northern Illinois University.

*PETER MIDDLETON* is associate professor at Northern Illinois University. *CAROLYN PLUMMER* is assistant principal violin in the Houston Symphony Orchestra. *RICHARD BROWN* and *BRIAN CONNELLY* are on the faculty of the Shepherd School of Music. *ERIC LONGWORTH* plays in the Houston Ballet and Grand Opera orchestras. *DAVID COLSON* is a doctoral student at the Shepherd School.