



presents

Music plus One

*Thursday, March 12, 1987
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

Sam Mbira
for four marimbas

D. Martin Jenni
(b. 1935)

David Colson
J. Riely Francis
Guillo Rodriguez
Richard Skains

Two Acts for Three Players

Ross Lee Finney
(b. 1906)

Act I

Scene 1. Sweet and Low

Scene 2. The Plot Thickens

Act II

Scene 1. Romance

Scene 2. The Chase

Richard Nunemaker, clarinet
Scott Holshouser, piano
Richard Brown, percussion

Narrative in Retrospect

Ross Lee Finney

Brian Connelly, piano

Fourteen Ways to Describe Rain
(in snychronization with the film "Rain"
by Joris Ivens)

Hanns Eisler
(1898-1962)

Pierrot Plus ensemble
David Colson, conductor

INTERMISSION

When Soft Voices Die

Tobias Picker
(b. 1953)

Ursula Oppens, piano

Hin und zurück

Paul Hindemith
(1895-1963)

Shepherd School of Music Opera Theatre
Anthony Addison, director

Pierrot Plus ensemble
David Colson, 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.

BIOGRAPHIES

D. MARTIN JENNI's three BMI Student Composers Awards led to his being nominated by Henry Cowell to membership in the American Composers Alliance at the age of seventeen. In 1960, he was a Ford Foundation composer-in-residence in Ann Arbor, and he has served on the Board of the International Society for Contemporary Music, as a delegate to the Congress at Ghent for New Musical Notation, as the sole U.S. representative to the International Composers Workshop at Burgas, Bulgaria, and music director of the Compagnie de Danse Jo Lechay of Montreal. Some fifteen works are published by Associated Music Publishers and about twice that number by ACA. Since 1968, he has been on the faculty at the University of Iowa, where he both composes for the Center for New Music and directs the School's Cantores (chant choir). Two works are recorded on CRI, and he received a Composer's Award from the National Endowment for the Arts in 1981.

ROSS LEE FINNEY was born in Wells, Minnesota and educated at Carleton College, the University of Minnesota and Harvard. He studied with Nadia Boulanger, Roger Sessions and Alban Berg. Finney held positions at Carleton, Smith, Mt. Holyoke and Hartt Colleges before he became Composer-in-Residence and Chairman of the composition department at the University of Michigan in 1947. He retired in 1973 and is composing in Ann Arbor and New York.

Dr. Finney's numerous awards and honors include the Pulitzer Prize, two Guggenheim Fellowships and the Brandeis Gold Medal. He is a member of the National Institute of Arts and Letters and American Academy of Arts and Sciences.

In his music, Finney combines a foundation of tonality with twelve-tone technique and various implications of serialism. No matter the technique, Finney's music has a direct appeal which has won a large audience. Finney writes: "I have always wanted my music to 'sing', whatever devices or systems I might use in composing it. Beneath this surface, however, is a complexity of memories and abstractions that gives depth to the musical experience but only if the music flows and 'sings' without interruption from beginning to end."

HANNS EISLER was born in Vienna in 1898 where he later became a student of Karl Weigl and Arnold Schoenberg. Eisler fled the rise of Nazism and settled in the U.S. He joined the faculty of USC and during his stay in Los Angeles wrote scores to many Hollywood films. Eisler was a relatively obscure figure until he was summoned before the House Un-American Activities Committee and was nearly deported. He finally settled in East Berlin where he continued to teach and compose until his death in 1962.

TOBIAS PICKER has been Composer-in-Residence for the Houston Symphony Orchestra since 1985. He recently, together with other Houston composers, founded the Houston Composers Alliance to promote the works of area composers. Picker, through his position with the symphony, has begun the Fanfare Project which will commission approximately 25 brief, new orchestral works to be performed by the Houston Symphony.

In his music Picker attempts to maintain spontaneity through the use of variation forms based on earlier short, spontaneous works. These improvisatory materials are then processed using serial techniques.

Picker's current projects include commissions from the Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, and the St. Paul Chamber Orchestra.

PAUL HINDEMITH is one of the greatest German neo-classicist from between the first and second world wars. Born and educated in Germany, he later emigrated to the U.S. He was an accomplished violinist, violist, conductor, teacher, theorist and highly prolific composer. His mature musical style is characterized by a strong rhythmic drive and complex contrapuntal textures coupled with a reticent lyricism. Invariably Hindemith is associated with the term Gebrauchsmusik (utility music) which reflects his attitude that musical audiences should take active participation in musical events.

URSULA OPPENS has won wide acclaim as a brilliant performer and interpreter of power and sensitivity. Recently she has performed with the St. Louis Symphony, Boston Pops, New York Philharmonic, Los Angeles Philharmonic and many other top orchestras and ensembles in the U.S. Last season, her performances included works as dissimilar as Frederic Rzewski's The People United Will Never Be Defeated and both Brahms Piano Concertos. Miss Oppens was educated at Radcliffe and Juilliard and has studied with Rosina Lhevine, Leonard Shure, Guido Augusti and Felix Galimir. Her honors include first prize at the 1969 Busoni International Piano Competition, the 1976 Avery Fisher Prize, the 1970 Diploma d'Honore of the Accademia Chigiana and the 1979 Record World Award. Oppens has been widely recorded on such labels as Nonesuch, Angel, New World, CRI, Arista and CBS.

BRIAN CONNELLY is a modern virtuoso who has received outstanding acclaim for his commanding and communicative performances. He is currently on the faculty of the Shepherd School of Music as Artist Teacher of Piano, Accompanying, and Vocal Coaching. Widely recognized as a chamber musician of rare accomplishment, Mr. Connelly performs with internationally-renowned violinist Sergiu Luca and with award-winning saxophonist Laura Hunter.

DAVID COLSON is studying for a Doctor of Musical Arts degree at the Shepherd School of Music. He received his Bachelor of Music degree at the University of Michigan and his Master of Music degree from the University of Iowa. He and his teacher, Paul Cooper, formed "Pierrot Plus", Rice University's contemporary music ensemble. In 1986, he was awarded the Sallie Shepherd Perkins Prize for highest achievement in music at Rice University. This season, David Colson appeared as percussionist and composer in Colorado Springs, Denver, Lewisburg (PA), Cleveland, Houston and Carbondale (CO).

RICHARD NUNEMAKER has been a member of the Houston Symphony Orchestra since 1967, serving as solo bass clarinetist, solo saxophonist and as a clarinetist. Nunemaker has an impressive background in both classical and popular music. He has appeared as soloist with such conductors as Lawrence Foster, C. William Harwood, Jorge Mester, Toshiyuki Shimada and Sergiu Comissiona. Nunemaker has worked with such entertainers as Steve Lawrence and Eydie Gorme, Johnny Mathis and Nat "King" Cole.

SCOTT HOLSHOUSER is pianist for the Houston Symphony Orchestra, Houston Symphony Chorale and Houston Ballet. Mr. Holshouser has appeared as soloist with the Atlanta Symphony, the Dallas Symphony and the Houston Symphony Orchestra.

RICHARD BROWN is Instructor of Percussion at the Shepherd School of Music and a well known free-lance musician in the Houston area. During the summer, Mr. Brown is a percussionist for the Grand Tetons Festival Orchestra.

J. RIELY FRANCIS, RICHARD SKAINS and GUILLO RODRIGUEZ are students at the Shepherd School of Music.