

RICE UNIVERSITY

the
Shepherd
School
of Music



COMPOSERS' CONCERT

*The Shepherd School of Music
presents works by graduate composition students and
visiting faculty-composer Ib Nørholm*

*Pierrot Plus Ensemble
David Colson, conductor*

*Tuesday, January 26, 1988
8:00 p. m. in the
Shepherd School Recital Hall*

PROGRAM

Woodwind Quintet

Allegro con Spirito
Adagio

Carl Schaer
(b. 1953)

Lisa Hardaway, flute
Denise Roy, oboe
Margaret Beard, clarinet
John DeGruchy, bassoon
Hans Clebsch, horn
David Colson, conductor

whispers of a moon-god

Expressivo (second movement)

Reynaldo E. Ochoa
(b. 1949)

Stacy Efthimion, viola

Sonata for Clarinet and Piano

Agitato
Andante
Maestoso

Scott Gehman
(b. 1957)

Margaret Beard, clarinet
Mark Bradshaw, piano

INTERMISSION

Three Spanish Songs

Canción Ultima
La Clepsidra
Como Anacreonte

Efraín Amaya
(b. 1959)

Linda Daniels, mezzo-soprano
Efraín Amaya, piano

Chaser (for electronic tape)

David Colson
(b. 1957)

Prelude to My Wintry Morning, Op. 52
(American premiere)

Ib Norhølm
(b. 1931)

Marilyn Mead, flute
Nancy Dettbarn, piano
William Chandler, violin
Erika Lawson, viola
Laurie Reisig-Riss, cello

PROGRAM NOTES

Woodwind Quintet Carl Schaer

Besides a set of flute duets and a piece for flute and piano, this woodwind quintet is Carl Schaer's first venture in composing for woodwind instruments. The first two movements were written between September 1987 and January 1988; a third movement is planned. The first movement is spirited and playful, and the second movement, which features the flute, horn, and clarinet, is quiet and somewhat melancholy.

whispers of a moon-god Reynaldo E. Ochoa

This three-movement piece was written for viola and piano. The second movement, written exclusively for viola, is the quietest and most pensive, and it is through-composed.

Sonata for Clarinet and Piano Scott Gehman

This piece was completed in December 1987. The first movement uses abrupt leaps contrasted by fast, repeated chromatic phrases. The second movement, in strict meter, elaborates on a sequence of eight pitches. The last movement, which was written first, features expressive melodies accompanied by arpeggiated chords. The composition ends with a coda that incorporates ideas from all three movements. The composer wishes to express his gratitude to Margaret Beard and Mark Bradshaw for their performance and their ideas concerning notation and timing.

Three Spanish Songs Efraín Amaya

The inspiration for these songs, composed in 1981, came from three poems by Miguel Hernández and Antonio Machado. Using text painting without clichés or obvious quotations, this set of songs honors the Spanish origin of the poets. Interestingly, the music has a Latin-South American flavor. The first song, "Canción Última", depicts the nostalgia of a past life, where memories are the key

element. This song is basically in A-B-A form. The second song, "La Clepsidra" (The Waterclock), expresses the fear of dying and the peacefulness of silence. It is also in A-B-A form. The A-section depicts the clepsydra chiming twelve. The B-section is based on procession-like music. The third song, "Como Anacreonte", is through-composed and expresses the joy of living.

Chaser David Colson

"Chaser" was realized at the Shepherd School Electronic Music Studio in the spring of 1986. It is an attempt to fuse four disparate musical ideas into one cohesive unit. The work was created by tape manipulation and multi-track techniques using a combination of analog and digital synthesis.

Prelude to My Wintry Morning, Op. 52 . . Ib Nørholm

Many years ago I was teaching at The Musical Academy in Odense. Living as I was in Copenhagen, I had to travel by car across Seeland once a week, cross the sea by ferry boat and continue by car to reach Odense.

You may know little about Danish winter. It is cold, dark and longlasting. Starting in the morning, driving from east towards west in the darkness, I was little by little overtaken by the sunrise. And then due to the curvings and irregularities of the landscape, I would notice that it did not happen gradually but in sudden starts, which always was a different and fascinating experience to me.

In my music I have tried to picture these sudden starts of light as well as the sombre and impressive feeling of such an icy winter morning. The music moves from the soft, static and dark flute intonation towards a still higher register involving the other instruments but still keeping an expression of cool reticence.