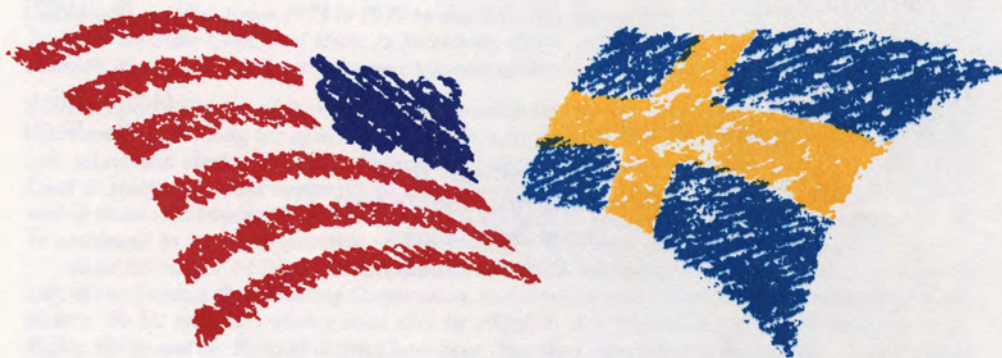




presents a concert of works
by Swedish composers
in celebration of



NEW SWEDEN '88

**the 350th Anniversary
of the New Sweden Colony
in North America**

**PIERROT PLUS ENSEMBLE
David Colson, conductor**

**Tuesday, April 5, 1988
8:00 p.m. in Hamman Hall**

RICE UNIVERSITY

**the
Shepherd
School
of Music**



PROGRAM

Sisu (1976)

for percussion ensemble

Torbjörn iwan Lundquist
(b. 1920)

Gabriel Dionne

J. Riely Francis

David Murray

David Colson, conductor

Guillo Rodriguez

Christopher Rose

Richard Skains

Houdinism (1984)

electronic tape

Pär Lindgren
(b. 1952)

Pezzo Brilliante (1984)

for flute, double bass and piano

Daniel Börtz
(b. 1943)

Marilyn Mead, flute

Frank Murray, double bass

David Nale, piano

David Colson, conductor

INTERMISSION

Monolog I (1975)

for solo flute

Erland von Koch
(b. 1910)

I. Fantasie

II. Caprice

Marilyn Mead, flute

Nocturnes (1980)

for mezzo-soprano and chamber ensemble

Arne Mellnäs
(b. 1933)

I. Sérénité

Baudelaire, Recueilment v. 4

II. Eros

Swedenborg, De cultu et amore Dei

III. Visions

Blake, The Marriage of Heaven and Hell (fragments)

Swedenborg, De amore conjugiali (fragments)

Shelley, To the Night

Linda Daniels, mezzo-soprano

Amy Winn, flute

and alto flute

Richard Nunemaker, clarinet

and bass clarinet

David Colson, conductor

Helen Hong, piano

Monisa Phillips, viola

Laurie Reisig-Riss, cello

BIOGRAPHIES

TORBJÖRN IWAN LUNDQUIST, one of Sweden's leading composers, made his debut in the mid-1950s with an acclaimed chamber symphony. A composition student of Dag Wirén, he has pursued a basically romantic-classical line, primarily in symphonies and concertante works, giving priority to the melodic line. He therefore made much use of pitch instruments in composing works for percussion ensemble, including *Sisu* (Persistence). His works have had numerous performances in Scandinavia and throughout Europe.

PÄR LINDGREN, born in 1952 in Göteborg, is a prominent figure in the youngest generation of contemporary Swedish composers. He is recognized for his involvement with electro-acoustic music because of several successful works as well as his important work in administrative jury-appointments and planings of many Swedish electronic-music festivals.

He studied from 1970 to 1974 at the Framnäs School of Music where he graduated as a guitar pedagogue in 1974. From 1975 to 1979 he studied composition with Gunar Bucht and Lars-Gunnar Bodin at the State College of Music in Stockholm where, since 1980, he has been teaching electro-acoustic music. Pär Lindgren became chairman of the Swedish section of the ICEM in 1983-1984.

DANIEL BÖRTZ is one of the better known Swedish composers of his generation. Many genres are represented in the long list of his works: opera, symphony, cantata, chamber music, choral music, solo music and electronic music. From Osby in northern Scania, where he was born, he went to Lund to study violin and composition. John Fernström and his relation, Hilding Rosenberg, were among those who inspired Daniel Börtz at an early age. At the Royal College of Music in Stockholm, he continued to study composition with Karl-Birger Blomdahl and Ingvar Lidholm.

In addition, Daniel Börtz has shouldered a practical responsibility in musical life, working not only at the Swedish Broadcasting Corporation, but also as secretary of the Society of Swedish Composers. To his musical training must also be added a wide interest in philosophy and literature. Kafka, Hesse and the Russian classics have been important ingredients in his reading, and his choice of literature can be seen in his works. In general, Daniel Börtz has tended towards a way of life that is very pessimistic, and this outlook is apparent in much of his music.

ERLAND VON KOCH is one of the most prominent and versatile of Sweden's contemporary composers. With a few exceptions, his musical style is decorative rather than expressive, featuring accentuation and variability. He began to use authentic folkloric material at the end of the 1940s as a result of his encounter with Swedish folk music, primarily the dance melodies of the fiddlers from the central Swedish province of Dalarna. This material is often used in variations with contrapuntal ornamentation.

Erland von Koch was born in Stockholm in 1910 and studied at The Royal Conservatory of Music from 1931 to 1935. From 1936 to 1937, he studied in France and Germany -- composition under Paul Hoffer, piano under Claudio Arrau and conducting under Clemens Krauss. Erland von Koch taught harmony at The Royal Conservatory of Music in Stockholm from 1935 to 1975, became a member of The Royal Swedish Academy of Music in 1957, and earned the Professor's rank in 1968. His numerous awards and distinctions include The Christ Johnson Prize (USA) in 1958, The Royal Order of Vasa in 1967, Litteris et Artibus in 1979, The Atterberg Prize in 1979, and The Alfven Prize in 1981. Erland von Koch's compositions include five symphonies, twelve concertos, six string quartets, the trilogy *Impulsi-Echi-Ritmi* for orchestra, twelve Scandinavian dances, eighteen monologues for various solo instruments, a chamber opera, an opera for children, a television film, five ballets, songs, choruses, hymns and incidental music for films (Ingmar Bergman) and television. His music has been performed throughout the world.

ARNE MELLNÄS, born in Stockholm in 1933, studied musical theory and composition at Musikhögskolan, Stockholm with Erland von Koch, Lars-Erik Larsson, Karl-Birger Blomdahl and Bo Wallner, and with Boris Blacher at Hochschule für Musik, Berlin, as well as with Max Deutsch, G.M. Koenig (electronic music) and Gyorgy Ligeti. He teaches composition, arrangement and instrumentation at Musikhögskolan in Stockholm and has been a member of the Board of The Swedish Composers' Society since 1979.

The music of Arne Mellnäs has a pronounced decorative function, and its essentially lyrical tone is often combined with inventive constructions and mild provocation, as in the orchestral piece *Aura* (1964) in which inflated balloons are punctured. Among his foremost works are the airy, tonal orchestral piece *Transparence* (1972-73) and the programmatic symphony *Ikaros* (1986). Children and amateurs are important target groups for Arne Mellnäs, as in the chorale piece *Aglepta* (1969), which is based on Swedish magic spells. He has also composed music dramas: *Spoket på Canterville* (The Canterville Ghost, 1979) and *Dans på rosor* (Dance on Roses, 1984), to a libretto by the Icelandic dramatist Oddur Björnsson.

DAVID COLSON received the Bachelor of Music degree at the University of Michigan where he studied percussion with Charles Owen and composition with George Balch Wilson; he received the Halik Composition Award and the Earle V. Moore Scholarship. He was also the founder and conductor of the Current and Modern Consort, a new music ensemble based in Ann Arbor, Michigan. He received a Master of Arts degree from the University of Iowa where he was a member of the Center for New Music; he studied composition with William Hibbard and received the University's Philip Greeley Clapp Composition Award. At Rice University, where he is studying for a Doctorate of Musical Arts, Mr. Colson formed Pierrot Plus, the University's contemporary music ensemble. In 1986, he was awarded the Sallie Shepherd Perkins prize for "highest achievement in music" at Rice University.

Mezzo-soprano LINDA DANIELS has performed at the Aspen Music Festival, the St. Louis Renaissance Festival, Six Flags over Mid-America, and has participated in the opera workshops of Indiana University and the University of Missouri at St. Louis. She has appeared in such operas as Mozart's The Impresario and The Magic Flute, and Menotti's The Old Maid and the Thief. She is currently working on Rossini's Cinderella for the San Antonio Festival in June 1988. As winner of the Young Artist Competition at Washington University, she appeared as soloist with members of the St. Louis Symphony Orchestra, William Schatzkamer conducting. Her vocal teachers have included Janice Parker and Irene Gubrud. Linda Daniels is currently pursuing a Masters degree in voice as a student of Frances Bible, artist-in-residence at The Shepherd School of Music.

MARILYN MEAD, a native Texan and a graduate of the Manhattan School of Music, has performed extensively throughout North America, North Africa, France, and England as a soloist and chamber musician. As a "Harriet Hale Woolley Scholar", Ms. Mead studied with Michel Debost, world-renowned flutist of the Orchestre de Paris. Ms. Mead was named a "Young Concert Artist of the Year" by "Hi-Fidelity" magazine. She is also the winner of the Judith Randal Chamber Music Award, the National Arts Club Young Artists Competition, and the I. Olshan Grand Award. As a first-prize winner in the Artist International Competition, Ms. Mead was presented in her Carnegie Recital Hall debut. She has received fellowships from the Aspen, Waterloo, and Banff Centre music festivals. Ms. Mead is presently on the faculty of Houston Community College and the Texas Institute for the Arts.

ACKNOWLEDGEMENT

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1638-1988

NEW SWEDEN

"Whereas, in 1638, the Kingdom of Sweden sent two ships...to establish a colony in what is now the United States...be it Resolved by the Senate and House of Representatives of the United States of America...That 1988 is designated the "Year of New Sweden."

*Joint Resolution of the United States Congress
signed by President Reagan on May 15, 1986*

From the founding of the New Sweden Colony on the banks of the Delaware River in 1638, to present time, the history of U.S.-Swedish relations has been one of mutual friendship and respect.

New Sweden '88 is a year-long bilateral celebration that marks the 350th anniversary of the first Swedish colony in North America and commemorates the historic ties between the two nations. Over one million Swedes immigrated to the United States between 1845 and 1930. Today more than four million Americans of Swedish ancestry are citizens of the U.S.

Across America during 1988, the celebration is providing millions of people with a unique look at Swedish culture, industry, technology and contemporary life. Over a thousand events will take place throughout the U.S., with special emphasis in regions to which Swedes have immigrated through the years.