



presents several outstanding students of

The Shepherd School of Music:

ONE BY ONE

Sunday, March 27, 1994

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

In Freundschaft (1977)

Karlheinz Stockhausen
(b. 1928)

Lisa Waters, flute

Scherzo (1989)

Ellsworth Milburn
(b. 1938)

The Stone Forest (1989)

Dalia Golubich, piano

Elégie (1944)

Igor Stravinsky
(1882-1971)

Rifat Qureshi, viola

Sequenza IXa (1980)

Luciano Berio
(b. 1925)

Patricia Shands, clarinet

INTERMISSION

Marimba Spiritual (1984)

Minoru Miki
(b. 1930)

Nathan Davis, marimba

Cycle for Declamation (1953)
from *Devotions* by John Donne

Priaultx Rainier
(1903-1986)

Wee cannot bid the fruits
In the Wombe of the Earth
Nunc, lento sonitu

Lara Bruckmann, soprano

Sonata for solo violin (1944)

Béla Bartók
(1881-1945)

Tempo di ciaccona
Fuga
Melodia
Presto

Yenn Chwen Er, violin

PROGRAM NOTES

In Freundschaft Karlheinz Stockhausen

In Freundschaft (In Friendship) was conceived from the outset to be played by different solo instruments. The original version was composed on July 24, 1977, in Aix-en-Provence as a birthday gift for clarinetist Suzanne Stephens. At the first performance, the version for flute was played twice by two friends of hers, American flutists Lucille Goeres and Margorie Shansky. The premiere of the version for clarinet was played by Suzanne Stephens in a concert entitled "Hommage à Olivier Messiaen" on November 30, 1979, at the Salle Wagram in Paris. In addition to these scores of *In Freundschaft*, versions have been published for basset-horn or bass clarinet, oboe, basoon, recorder, saxophone, violin, cello, horn, and trombone.

In Freundschaft is composed in three layers — as horizontal polyphony — and demands a special art of listening. At the beginning is the 'formula,' out of which the entire piece is composed. The formula consists of five 'limbs' separated by pauses. By means of a gradual acceleration of the last interval of the fifth limb (the minor second), a trill develops in the middle register, becoming the line of orientation for the whole composition. The formula then enters in three 'layers': the limbs in a high, soft, tranquil layer alternate with those in a low, loud, fast layer around trill segments heard as a middle layer to which all pitches relate. Those who listen closely will discover that the high and low layers are reflections of each other in time and space. They move chromatically towards each other in seven cycles, exchanging limbs and uniting to form a continuous melody in the same register. The process twice breaks out in enthusiastic 'explosions': the first time free after the third cycle, and the second time vehement, happy after the sixth cycle. In some places the tempo is slowed down so much, or a pitch constellation repeated so fast, that it becomes possible to perceive the finest details of the formula, and the beauty of the sound causes one to forget the development for a moment. Clear differentiation to a common and constant center, exchange, approaching one another, movement of lively ascending elements towards the end of the formula: *In Friendship*.

— Note by the composer

Scherzo and The Stone Forest Ellsworth Milburn

Scherzo and The Stone Forest were commissioned by John Hendrickson and composed in 1989 while I was in residence at the MacDowell Colony. Although there are no extra-musical references in the pieces, I'm sure that the granite cliffs of New Hampshire had some effect on the way they turned out.

Each one is a small homage to two of my favorite 19th-century composers, Beethoven and Brahms. *Scherzo* is based on a short motive from Brahms' *Trio for Horn, Violin, and Piano, Op. 40*. The inspiration for *The Stone Forest* comes from the two basic ideas from the first movement of Beethoven's *Sonata, Op. 53*, and is, in a sense an implosion of that movement. The title is a translation in reverse of the sonata's subtitle, "Waldstein."

— Note by the composer

Elégie Igor Stravinsky

Elégie was not composed exclusively for the violin, but also the viola. Written in memory of Alphonse Onnou, founder of the Pro Arte Quartet in Brussels, it was intended for Germain Prévost. It is a kind of lied which unfolds in a serene and peaceful mood. In this short, elegiac work, as the title shows, Stravinsky sought to avoid any attack that was too brutal and to find a balance not only between the polyphonic lines but also the unity of timbre.

— Note by Michel Louvet

Sequenza IXa Luciano Berio

This work for clarinet is perhaps one of the most important solo works written for the instrument in the latter part of the 20th century. The title refers to the sequence of harmonic fields from which other strongly characterized music functions are derived. The temporal, dynamic, pitch, and morphological

dimensions are characterized by maximum, medium, and minimum levels of tensions. There are presently eleven *Sequenzas* — for flute, harp, voice, viola, violin, piano, oboe, trombone, clarinet (saxophone), trumpet, and guitar. The control of the development of harmonic and melodic density is a feature common to all of them, though it takes different forms because in each case, certain aspects of the instrument's technique are examined critically.

— Note by Patricia Shands

Marimba Spiritual Minoru Miki

This piece was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.

The piece was commissioned by NHK, but marimba player Keiko Abe requested the particular arrangement for marimba. The premiere was on March 18, 1984, in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam.

— Note by the composer

Cycle for Declamation Priaulx Rainier

Priaulx Rainer wrote her *Cycle for Declamation* for me in 1954, and I have used it on many occasions as a foil, in a recital programme, to a group of unaccompanied Pérotin. Whereas the medievals for the most part dispensed with any harmonic implications, here the composer has suggested a strong harmonic skeleton behind the solo voice, to fine effect: in the last section the use of different registers of the voice vividly underlines Donne's wonderful text.

— Note by Peter Pears

Devotions by John Donne

Wee cannot bid the fruits come in May, nor the leaves to sticke on in December. There are of them that will give, that will do justice, that will pardon, but they have their owne seasons for al these, and he that knows not them shall starve before that gift come. Reward is the season of one man, and importunitie of another; feare is the season of one man, and favour of another; friendship the season of one man, and naturall affection of another; and hee that knowes not their seasons, nor cannot stay them, must lose the fruits.

In the wombe of the earth, wee diminish and when shee is delivered of us our grave opened for another, wee are not transplanted, but transported, our dust blowne away with profane dust, with every wind.

Nunc, lento sonitu, dicunt, Morieris. The Bell doth toll for him that thinkes it doth; Morieris. Who casts not up his Eye to the Sunne, when it rises? but who takes off his Eye from a Comet when that breakes out? Who bends not his eare to any bell, which upon any occasion rings? Morieris. But who can remove it from that bell which is passing a peece of himselfe out of this world?

Nunc, lento sonitu dicunt, Morieris. No man is an iland, intire of itself; No man is an iland intire of itself; every man is a peece of the Continent a part of the main; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were, Morieris. Any man's death diminishes me because I am involved in Mankinde, Morieris. And therefore never send to know for whom the Bell tolls; It tolls for thee, Nunc, lento sonitu dicunt, Morieris.

Sonata for solo violin Béla Bartók

Bartók is undoubtedly the most nationalistic composer of the 20th century. His musical language derives basically from the folk melodies which he has collected in his early years. The Solo Violin Sonata was commissioned in 1944 by Yehudi Menuhin. It is modelled after the First Solo Sonata of Bach. The work opens with Tempo di ciaconna, a grand and extended movement based on the chaconne rhythm, which Bartók probably took from Bach's great D minor Chaconne from the Second Partita. After this comes the Fuga. An impressionistic Melodia follows and the work concludes with a brilliant Presto.

— Note by Yenn Chwen Er