RICHARD REIGH, Composer

MASTER’S RECITAL

Sunday, October 18, 1992
7:00 p.m.
Wortham Opera Theatre

RICE UNIVERSITY | the Shepherd School of Music
PROGRAM

Five Finger Fantasies for Fortepiano (1992)
Toccata Battuta
Folk Song
Boogie Woogie
Fantasia à la J.S. Bach
The Five-Time Rag
Junko Ueno, piano

String Quartet No. 1 (1991)
Zhang Zhang, violin I
Jeanine Tiemeyer, violin II
Patrick Horn, viola
Jeanne Jaubert, violoncello

Four Odes and Soliloquy (1990)
Debussy
Bartók
Penderecki
Soliloquy
Schoenberg
Jeanine Tiemeyer, violin
Steve Gutheinz, piano

Tetrachtyptédes (1990)
TETPAXTYPETEΣ
Skins
Wood
Metal
Perpetuum Mobile
Erich Loftis, percussion   Frank Ronneburg, percussion
Joanna Nelson, percussion   Steve Steele, percussion
Five Finger Fantasies for Fortepiano

All elements of the piece are derived from the second movement, Folk Song, and everything is based on the number five. There are five movements, the basic pitch set contains five notes, and all the meters are based upon some variation on five. The style mixes elements of classical and jazz. Each movement is also constricted to a specific range. The first movement covers the whole range of the piano. The Folk Song is in a narrow range centered on middle C. The third movement is all in a low range, and the fourth movement is all in a high range. The last movement has a hole in the middle—low and high, but no midrange.

String Quartet No. 1

This piece is in five sections with no pauses. Sections two and three are closely related—one is a variation of the other. The other sections have no related motives, but the pitch material is related throughout by a process I call cellular mutation. This process begins with a three-note set, which gradually mutates into a hexachord, a nine-note scale, and then a twelve-tone row. The fourth section, which is based on special string techniques, returns to the original three-note set. In the final section, this original set is re-mutated and the process begins over again. The piece ends with a retrograde canon of the theme, reversing the process.

Four Odes and Soliloquy

Each of the four odes is written in a style evocative of the composer to which it is dedicated, with elements of my own style thrown in. The Debussy movement is based on the whole-tone scale. Bartók is based on a chromatic hexachord outlining a fourth. Penderecki uses some of the string special effects invented by the dedicatee. The fourth movement, Soliloquy, is for unaccompanied violin and is written in my own style. Finally, Schoenberg is in a twelve-tone idiom.

Tetrachtyptédes

The name of this piece is a Greek word which, loosely translated, means four beat-makers. The number four is significant at various levels
in the piece: four players, four movements, four note cells, etc. Each of the first three movements is orchestrated for one type of percussion instrument, with one instrument that doesn’t belong. The first movement is for drums plus cymbals. The second is for wood instruments plus bass drum. The third is for metal instruments plus timpani. The last movement uses all families of percussion, featuring the odd-men-out from the first three movements.

— Notes by the composer

This recital is given in partial fulfillment of the requirements for the combined Bachelor/Master of Music degrees.

Mr. Reigh is a student of Richard Lavenda.