

***UNDERGRADUATE
COMPOSERS'
FORUM***

*Thursday, April 5, 1990
8:00 p.m. in the
Shepherd School Recital Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Little Brass Pieces (1990)

Anthony Potoczniak

Fast

Slow

Faster

Jana Borchardt, trumpet

James Lake, trumpet

Thomas Jöstlein, horn

Bradley White, trombone

In composing the movements that make the Little Brass Pieces, I have presented to the listener brief encounters of sound and form. Because I emphasize brevity in all the movements, the listener will discern a growth process taking place within each movement.

Two Movements for Clarinet and Cello (1990)

Katharine O'Connell

Benjamin Brady, clarinet

Brady Lanier, cello

This piece has two movements. The first deals with the instruments as characters, the second, as colors. Both exhibit intertwining ideas and changing moods which are conveyed in different ways in each movement.

Five Short Piano Pieces (1990)

Paul Schleuse

Yvonne Ho, piano

These pieces, while not strictly forming a linked cycle, share several traits, including simple melodic fragments, sustained chords, and harmonies built on perfect intervals. The pieces vary in tone from the insistent drive of the second piece to the sarcastic parody of the fourth.

Meditations for Harp and Cello (1990)

Jonathan Howard

Constance Slaughter, harp

Ho Ahn, cello

Meditations was written with certain musical "questions" in mind. The piece is meant to engage in the contemplation of these thoughts that never seem to be resolved. The two performers represent different approaches to wrestling with questions through both collaboration and disjunction.

INTERMISSION

Miniatures for Clarinet and Percussion (1990)

Paul Schleuse

Benjamin Brady, clarinet

Lisa McCaffety, percussion

Andrea Moore, percussion

This cycle is intended to explore the possible relationship between opposing instruments. The outer movements establish certain motives which appear throughout the piece; the second and fourth movements are primarily rhythmic, and the central movement is atmospheric. A variety of compositional techniques was used in an attempt to give each section a specific character.

*Three Moods for Timpani
and Horn (1989)*

Katharine O'Connell

Lisa McCaffety, timpani

Thomas Jöstlein, horn

This piece was originally commissioned for solo timpani by Hugh Brock. I decided to write for timpani and horn because I thought that solo timpani would be too confusing to write for, and because I thought that the instruments would complement each other. The challenge was to write for an instrument of limited pitch and not have it be overshadowed by an instrument with a greater range. I tried to use as few special effects on the timpani as possible, and instead focused on its rhythmic and timbral possibilities. The result is a piece in three movements, the first and second separated by an interlude. Each movement is meant to convey a different mood or emotion.

In the Woods for Woodwind Quintet (1989) Jonathan Howard

*Nancy White, flute
Kelly Dodson, oboe
Benjamin Brady, clarinet
Thomas Jöstlein, horn
Christina Marent, bassoon*

*Aside from being a play on the nomenclature of the instruments, *In the Woods* captures thoughts evoked by nature. The main emphasis of the piece is on the contrast between the individual instruments and the group as a whole. I strove to bring out the ranges, dynamics, and coloristic effects of the instruments in the midst of changing moods.*

*Anthony Potoczniak is a student of Richard Lavenda.
Katharine O'Connell is a student of Richard Lavenda.
Paul Schleuse is a student of Ellsworth Milburn.
Jonathan Howard is a student of Ellsworth Milburn.*

