

*FACULTY CHAMBER
MUSIC CONCERT*

Wednesday, March 31, 1993

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Homage to Keith Jarrett and Gary Burton (1976)

Barbara Kolb

Aralee Dorough, flute
Richard Brown, vibraphone
Paul English, guest pianist

Memento Mori (1991)

Joseph Castaldo

William Ver Meulen, horn
Rodney Waters, piano
Richard Brown, percussion

INTERMISSION

L'Histoire du Soldat (1918)

Igor Stravinsky

The Soldier's March
Music to Scene I
Music to Scene II
The Royal March
The Petit Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
The Grand Chorale
Triumphal March of the Devil

Kathleen Winkler, violin
Timothy Pitts, double bass
David Peck, clarinet
Benjamin Kamins, bassoon
James Wilt, trumpet
David Waters, trombone
Richard Brown, percussion

PROGRAM NOTES

Homage to Keith Jarrett and Gary Burton Barbara Kolb

When asked by the Music Teachers' National Association to write a short work for vibraphone and flute in 1978, it occurred to me that this ensemble would lend itself well to jazz. At the time, I had become extremely interested in the music of Keith Jarrett and wanted to express myself in a similar style in spite of never having had any direct experience in jazz improvisation. In addition, my entire musical education had been influenced by the "masters" and I felt a need to be uninhibited and free from this disciplined background. Since it was difficult for me to conceive of a work for this combination in the style which I had learned and in which I had come to express myself, I decided to trespass on new and unfamiliar territory.

Homage . . . is based on a 30-second improvisation of a tune entitled **Grow Your Own** (an early song of Jarrett) which I literally stole from the record. Having this skeletal outline, I then worked my material around that of Jarrett's, creating a potpourri of Jarrett, Kolb, and reminiscences of my past.

— Note by the composer

Memento Mori Joseph Castaldo

As often happens with my composing, **Memento Mori** was written in response to many ideas coming together simultaneously. The first was my hearing the French horn played by a master and his asking me to write for him. Secondly, I had used the medium of baritone, piano, and percussion previously, and I wanted to use that unique grouping again, substituting of course the horn for the baritone.

The title **Memento Mori** provided another strong motive: I wished to tackle the many different thoughts, emotions, and psychologies evoked by that Latin phrase.

While I was writing this work, Jeffrey Eschelman, colleague and friend, suffered an untimely death. At the conclusion of a memorial service held in his honor, students sang the canon **Dona Nobis Pacem**. It became an even more touching moment as members of the audience spontaneously joined in. The canon is inserted into this piece in memory of Jeff and all other victims of the AIDS plague.

— Note by the composer

L'Histoire du Soldat Igor Stravinsky

L'Histoire du Soldat (*The Soldier's Tale*) was written during a difficult time in Stravinsky's life. Europe was engulfed in the horrors of World War I, and, with the Revolution in Russia in 1917, Stravinsky was faced with the possibility of permanent exile from his homeland. He was then living in Switzerland, and new influences were beginning to appear in his music.

Of particular importance at this time was the friendship and collaboration between Stravinsky and C.F. Ramuz. Both men were having financial problems. They decided to devise a work that did not require a large theatre, large cast, or large orchestra, with the idea of taking the production on tour through Switzerland and Europe as a money-making venture. From this collaboration there developed *L'Histoire du Soldat*, based on an old Russian legend about a soldier who sells his fiddle to the devil.

Although this work is still regarded as part of Stravinsky's 'Russian' period, *L'Histoire du Soldat* reveals a much more international character taking root in his music. Clearly evident is the influence of German cabaret and American ragtime music as shown by the inclusion of the Tango, Waltz, and Ragtime dances. Another prominent feature of the music is Stravinsky's mastery of orchestration techniques and his ability to create a remarkable palette of sounds and textures from a small band of instruments.

Originally written as a piece to be "read, played, and danced," *L'Histoire du Soldat* has now become popular as a concert suite for chamber ensemble.

— Note by Richard Hardie

