Texas Composers Forum presents

Texas Duos

Tuesday, March 3, 1992
8:00 p.m.
Lillian H. Duncan Recital Hall

Rice University

Shepherd School of Music
PROGRAM

Five Dialogues (1984)  Richard Willis (b. 1929)
William Chandler, violin
John Hendrickson, piano

Song of a Caged Bird (1991)  Scott McAllister (b. 1969)
Susan Kerbs, flute
Laura Melton, piano

Colloquy (1988)  Fisher Tull (b. 1934)
Richard Nunemaker, alto saxophone
Christopher Rose, percussion

INTERMISSION

Demiola (1988) (for bassoon and tape)  Karl Korte (b. 1928)
James Rodgers, bassoon

Elegies (1991) (Premiere)  Paul Cooper (b. 1926)
Desmond Hoebig, cello
Brian Connelly, piano

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible time pieces. The taking of photographs and the use of recording equipment are prohibited.
Five Dialogues is a non-programmatic work composed for the Auriole-Fauchet Duo and was premiered in Paris in 1984. The Duo is unified by a single motive which appears in some guise in each of the movements. The movements themselves are highly diverse in mood and tempi with the two instruments sharing equally in the presentation of the musical materials.

Richard Willis is Composer-in-Residence at Baylor University, Waco, Texas.

Song of a Caged Bird was commissioned in March 1991 by flutist Erika Leake and was premiered in Tallahassee, Florida, on March 18 of that year by Miss Leake. In this piece I use real mockingbird songs that only the flutist plays. This piece not only deals with the Song of a Caged Bird, but it also has a humanistic message to it. I used the image of the caged bird because that was how I was feeling at the time, and I realized that everyone at some point in their lives feels like a caged bird.

Note by Scott McAllister, graduate student of composition and clarinet at the Shepherd School of Music.

Colloquy for saxophone and percussion was commissioned by Baylor University for David Hastings and Larry Vanlandingham. The duo premiered the work at the World Saxophone Congress in Nuremberg, Germany, on July 10, 1982.

As the title implies, the composition is in the nature of a friendly dialogue between the two instruments. The empathy is enhanced by the saxophonist occasionally producing percussive effects, and the percussionist participating in the melodic content. The composition utilizes a free treatment of the serial technique combined with aleatory and jazz elements.

Fisher Tull is Distinguished Professor of Music at Sam Houston State University.

Demiola is a made-up word derived from the composer’s view of the bassoon as a somewhat demonic instrument and from hemiola, a rhythmic shift from three to two or the reverse. The tape consists of pre-recorded bassoon samples and plays an important role in the composition. An element of humor develops when the bassoon tries to imitate the sample only to discover that the leader has gone out of range.

Karl Korte is Professor of Composition at the University of Texas at Austin.
**Elegies** was commissioned by Charlotte Rothwell, Johannah Hoffman, and Hershel Wilkenfeld for a new series *Sunday at Four*. The spiritual aspects of the work reflect on a decade of loss: parents, sister, wife, and numerous friends. Structurally, *Elegies* is through-composed with a Haydn-inspired overlay of rondo variations. I consider the cello and piano as co-equals; the cello is treated primarily as a lyric and singing instrument ideally suited to express a wide range of emotions.

Note by Paul Cooper, Lynette S. Autrey Professor of Theory and Composition and Composer-in-Residence at Rice University.

Program notes for *Five Dialogues, Colloquy, and Demiola* were compiled by Paul Cooper from comments from the respective composers: Richard Willis, Fisher Tull, and Karl Korte.

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