



*Music of*  
*Steven Mackey,*  
*Theo Loevendie,*  
*Alejandro Iglesias-Rossi,*  
*and Samuel Jones*

*Monday, April 14, 1997*  
*8:00 p.m.*  
*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### ***Indigenous Instruments* (1989)**

Steven Mackey  
(b. 1956)

Wendy Lin, flute/piccolo/alto flute  
Benjamin Freimuth, clarinet  
Gabrielle Stebbins, violin  
Lisa McCormick, cello  
Nicholas Ross, piano  
Scott O'Neil, conductor

### ***Six Turkish Folkpoems* (1977)**

Theo Loevendie  
(b. 1930)

Kimberly Gratland, soprano  
Wendy Lin, flute/piccolo  
Alexander Potiomkin, clarinet  
Zhang Zhang, violin  
Jeffrey Zeigler, cello  
Naoko Nakamura, harp  
Jason Bednarz, piano  
Douglas Smith, percussion  
Alastair Willis, conductor

## INTERMISSION

### ***Angelus* (for solo tape) (1996)**

Alejandro Iglesias-Rossi  
(b. 1960)

### ***Sonata for Cello and Piano* (1996)**

Samuel Jones  
(b. 1935)

*Adagio; Allegro moderato*  
*Adagio; Andante amabile*  
*Allegro molto*

The Fischer Duo  
Norman Fischer, cello  
Jeanne Kierman, piano

## PROGRAM NOTES

### *Indigenous Instruments* . . . . . Steven Mackey

Born in Frankfurt to American parents in 1956, Steven Mackey began music studies at the University of California at Berkeley, heading for a career as a Renaissance and Baroque lutenist. Composition eventually beckoned and he studied with Andrew Imbrie, Donald Martino, and Martin Boykin. He currently teaches composition at Princeton. *Indigenous Instruments* is, in Mackey's words, "a kind of vernacular music from a culture that doesn't exist." The quarter-tone tuning of the flute and cello and tone colors used by all the instruments are strongly suggestive of ones used in the music of Africa, Australia, and South America. The first movement has many dance-like properties, and one feels the 'choirs' of instruments working together and apart as each articulates a unique patterned rhythm. The second movement opens with a piano cadenza of spatial notation suggestive of wind chimes and spacious singing lines in the other instruments. The final movement begins with the cello driving the intensity with African thumb-piano style pizzicati and the violin playing bull-roar sounds on the lowest string tuned down an octave and a quarter tone. The full effect is one of joyous celebration.

— Note by Norman Fischer

### *Six Turkish Folkpoems* . . . . . Theo Loevendie

*If only there were no mountains  
If only flowers would never wither  
If only there were no separation and death*

*Many times I filled the measuring can with lentils  
The sight of your cringing husband  
made me double up with laughter*

*Girl, with white skin and red dress  
sequin-covered  
Why are you so sad?  
Is it that your husband is a soldier, girl?*

*Take the best of the cloaks  
I have turned up the collar  
of the mother's three sons  
I have taken the best*

*I have sliced a watermelon;  
There is no one to share it, no one to ask after me  
I have a new lover  
There is no one to congratulate me*

*Are you busy, are you free?  
My love, are you content with me?  
O, for the ruination of the wine shops!  
Are you drunk again?!*

Theo Loevendie was born in Amsterdam on September 17, 1930. He studied composition and clarinet in Amsterdam, but turned first to jazz composition because he found he had no affinity with the serialist approach dominant in those years. As director of the Theo Loevendie Consort, he was one of The Netherlands' leading jazz musicians. In 1968 he created his first classical work, *Scaramuccia* for clarinet and orchestra. Since that time he has become widely known as one of the leading composers in The Netherlands today.

*Six Turkish Folkpoems* was Loevendie's first vocal composition and was commissioned by the Amsterdam Arts Fund for soprano Dorothy Dorow, who sang the first performance at the 1977 Holland Festival. It illustrates Loevendie's interest in the old Medieval technique of isorhythm, in which a certain rhythmic pattern is repeated over and over as applied to a melodic line, which might also be stated more than once. The six short Turkish texts cover some of the most fundamental themes of song — love, death, and loneliness — but built into a strict musical architecture that, paradoxically, sounds freely invented.

— Note by Steven Ledbetter

*Angelus* . . . . . Alejandro Iglesias-Rossi

“... the ‘mundus imaginalis’ where the spirit becomes matter and the matter becomes spirit.” (Henri Corbin)

The Hebrew word *malaj*, as well as the Greek word *angelus*, generally translated as “messenger,” describe entities that have been one of the key concepts of biblical thinking. The mystic Hebrew and Christian vision has seen on these entities the laws, the numbers, the “ideas” (in the Platonic sense), “masses of knowledge” that are the constitutive principles of the Universe. Even being prototypes, or protoanalogies, they are living and conscious beings that communicate with men. Taking as subject of contemplation the Vision of the Prophet Ezekiel, the Jewish and Christian mystics concluded that the two key ways by which “messengers” communicate with men are the analytic science, represented by the wheels of the “*Merkabá*” (the carriage of God), and the artistic vision, symbolized by the Four Livings with faces of eagle, bull, lion, and man. The biblical images are based on Ezekiel 1:1 “Now it came to pass in the thirtieth year, in the fourth month, in the fifth day of the month, as I was among the captives by the river of Chebar, that the heavens were opened, and I saw visions of God,” Luke 1:26 “In the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth,” and Revelation 12:1 “There appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.”

Technically, there are two sources of materials in the work: concrete sounds, which were taken through an Ensoniq ASR-10 sampler, and synthetic sounds constructed on a Yamaha TG77. Those sounds have, then, been put through a number of processes, using either computer programs (such as Sound Forge) or different effects (through an Ensoniq DP-4) and assembled into a Digidesign Session 8 program.

— Note by the composer

*Sonata for Cello and Piano* . . . . . Samuel Jones

*I was greatly honored when the Fischer Duo asked me to write something for them in celebration of their twenty-fifth anniversary as a performing group and as a wedded couple. It has been a particular joy for me to compose this music for Jeanne and Norman, whom I admire enormously, both for their transcendent artistry as well as for their exceptional warmth and humanity.*

*This sonata is the result. As the listener will readily detect, the work harkens back in some ways to its ancestor, the classical sonata. The number and tempi of the movements (three; fast-slow-fast), the precise formal structure, including a clear sonata-allegro form for the first movement, and the use of poetic repetition and paired phrases, so studiously avoided for a while by many composers in the last few decades, all bear witness to this work's evolution from the models of the classical era. This has been deliberate. I have wanted the work to evoke the listener's sense that this work is a continuation of lines of thought from the past. But the respectful nod to history notwithstanding, there are many considerations of style and idea which mark the work as very much a child of its time.*

*This work, as does many of my compositions, utilizes what I have come to call "structural programmaticism," that is, it uses extra-musical allusions, not in a story-telling sense, but at the level of the basic tonal material of the work itself. In this work, it is present in the very opening sonority, a bitonal structure composed of two triads (F Major and A-flat Major, both in first inversion) sounded simultaneously. The musical idea came first, but soon I came to view this sonority as the musical embodiment of a good marriage, the coming together of two strong individuals. As the sonata progresses, and particularly in the apotheosis which closes the third movement and the work as a whole, the two triads discover how to resolve into a completely new entity, the sonority of D Major, symbolizing what happens when the two people have created a new, unified life together.*

*Though the sonata is cast in three movements, they have a cogent musical connection, thematically and structurally, and, indeed, the introductory material is used later to bind the movements to each other, as well. The introduction also provides thematic material, most notably for the two outer movements.*

*The slow movement had special poignance for me as I composed it. I had asked Jeanne to share with me if there were some work which had particular significance for them throughout their marriage, and she replied that the slow movement of the Beethoven Seventh Symphony seemed to keep reappearing at important moments in the life of the family. I have used it as commentary upon the extended song which forms the corpus of the movement. The song (a setting of Elizabeth Barrett Browning's "How Do I Love Thee?") has deep meaning for me in that I wrote it for Kristin as a wedding-day gift twenty-one years ago. She graciously allowed me to quote it here.*

— Note by the composer