



A CONCERT OF WORKS BY

Irwin Bazelon

Elliott Carter

Pierre Jalbert

Tan Dun

Tuesday, February 9, 1999

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Enchanted Preludes (1988)

Elliott Carter
(b. 1908)

Leone Buyse, flute
Norman Fischer, cello

Intercourse of Fire and Water (1993)

Tan Dun
(b. 1957)

Norman Fischer, solo cello

Fourscore (1985)

Irwin Bazelon
(1922-1995)

Adam Green, percussion
John Andress, percussion
Patrick Kelly, percussion
Andrew Buchanan, percussion

INTERMISSION

Trio (1998)

Pierre Jalbert
(b. 1967)

I. Life Cycle
II. Agnus Dei

Kenneth Goldsmith, violin
Norman Fischer, cello
Jeanne Kierman, piano

PROGRAM NOTES

Enchanted Preludes Elliott Carter

Enchanted Preludes is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, "All the Preludes to Felicity," stanza No. 7:

Felicity, ah! Time is the hooded enemy,
The inimical music, the enchantered space
In which the enchanted preludes have their place.

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York on May 16, 1988.

— Note by the composer

Intercourse of Fire and Water Tan Dun

Tan Dun was born in Hunan in Central China in 1957. He was swept underfoot by the Cultural Revolution and sent to work in the rice fields. He did manage to get some practical musical experience by playing the violin and making arrangements for the Peking Opera Group in his home town. He entered the Peking Conservatory in 1978, and after graduating in 1986 won a scholarship to Columbia University in New York, where he still resides. The 1998 winner of the prestigious Grawemeyer Award, Tan has been commissioned to write large-scale works for ensembles in Hong Kong, Tokyo, New York, Helsinki, Edinburgh, and other cities.

Basically, Tan's music is unashamedly "Chinese," but he has woven into it various phenomena familiar from Western music. This is not so much the attempt of an Oriental composer to be "European" (as in the case of certain Japanese composers) as of the interaction between cultures and their interpretation. Even when Tan does operate within a Western frame of reference, his dramatic grasp (and not least his concept of time) is unlike anything we are accustomed to hear. Tan understands music as a ritual in which silence and internalized timbres occupy a central role.

Intercourse for Fire and Water for solo cello was a precursor to the concerto for cello and orchestra, *Yi*¹, completed a year later and dedicated to Anssi Karttunen. In this work, a timeless, improvisational role is ascribed to the cellist, and although the instrument is in this case a completely Western one, the techniques required point to other cultures. In its dramatic structure the music is the result of situations rather than of processes, which again serves to conjure up an exotic ambience.

Fourscore Irwin Bazelon

Irwin Bazelon, born in Evanston, Illinois, in 1922, graduated from DePaul University and studied with Darius Milhaud at Mills College. He lived in New York from 1948 until his death. His music is wide-ranging and eclectic, with a strong jazz influence.

Fourscore, for percussion quartet, was commissioned by the University of Wisconsin-River Falls and first performed in 1985. It subsequently became the first movement of a three-movement work for percussion quartet and orchestra, written for the Continuum Percussion Quartet, a group formed in 1987 by students and former students of The Shepherd School of Music.

Bazelon says that "as in all of my music, prominence of musical line is determined by dynamics, impact accents, phrasing, color, contrast, and the general character of the music." This work contains elements related to serialism, but a certain kind of jazz-derived improvisational manner gives it a very different flavor than is usually provided by serial music.

— Note by Eric Salzman

Trio Pierre Jalbert

I began work on my trio in late 1995, but it was not until recently that I was able to return to and complete the piece. The work was commissioned by pianist Rachel Matthews and was premiered this past summer at the Reynolda House Museum of American Art in Winston-Salem, North Carolina.

The piece is in two movements of extremely contrasting character. The first movement, Life Cycle, consists of four sections, each based upon the pulse of a quickly beating heart (I heard my son's heartbeat for the first time a few months into my wife's pregnancy). The second movement, Agnus Dei, represents the sacred and is mysterious and lyrical in character. While I was working on this movement, Mother Teresa passed away, therefore I chose to dedicate this movement to her life and works.

— Note by the composer

Pierre Jalbert is currently Assistant Professor of Composition at The Shepherd School of Music.

