presents the

Voices of Change

HARVEY BOATRIGHT, flute
ROSS POWELL, clarinet
RONALD NEAL, violin
GAYANE MANASJAN, cello
JO BOATRIGHT, piano
ROBERT XAVIER RODRIGUEZ, conductor

Tuesday, February 15, 1983
8:00 p.m. in Hamman Hall

RICE UNIVERSITY
PROGRAM

Concert for Three (1977)                  Paul Cooper
   for Clarinet, Cello and Piano

*Trio (1977)                              Karl Korte
   for Piano, Violin and Cello

Intermission

*Favola I (1978)                          Robert Xavier Rodriguez

*Quintet (1976)                           Donald Erb

*Houston Premiere

Concerts by the Thouvenel String Quarter, January 25, 1983 and the Voices of Change, February 15, 1983 were made possible in part under a Touring Arts Program Grant from the Texas Commission on the Arts.

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.
PAUL COOPER: Concert for Three (1977) for Clarinet, Cello, and Piano

Concert for Three was commissioned by the Montagnana Trio for its American and European tour, 1977-78. The work was premiered on the Monday Evening Concerts in Los Angeles, February 1978.

Concert for Three shares a common architectural plan with two other works – the Concerto for Cello and Orchestra and the String Quartet No. 6: an extensive slow first movement followed by a shorter very fast movement. This work, as well as the Sixth Quartet, also has a slow, quiet summation or coda. The structure of these compositions was decidedly influenced by the “down tempo” and “up tempo” of a Black jazz funeral in New Orleans. I was deeply moved by the rapid juxtaposition of solemnity and mourning and nearly mardi-gras gaiety.

The materials fluctuate between rhythmically free and strictly metered sections, creating their own tensions and repose. The “Concert” distributes the musical ideas equally among the three performers and makes very strong musical and technical demands on each – clearly a work for seasoned virtuosi. Concert for Three has had numerous performances throughout the US and Europe.

Dr. Cooper is presently the Lynette S. Autrey Professor of Music and Composer in Residence at the Shepherd School of Music, Rice University, Houston, Texas.

KARL KORTE: Trio (1977) for Piano, Violin and Cello

The Trio was composed in 1977 while the composer held a fellowship grant from the National Endowment for the Arts. In 1979 Aaron Copland chose the work as the winning composition in the Missouri Contemporary Music Competition. It is in one movement with sections of contrasting tempos. Its melodic and harmonic material are tightly controlled utilizing scales or “cells” of constantly expanding or contracting intervals. Although perhaps not obvious, the gestures and harmonies of the world of jazz are often present.

Karl Korte has been a Professor of Music at the University of Texas at Austin since 1971. A graduate of the Juilliard School, his many awards and honors include a Fulbright Grant for study in Italy, two Guggenheim Fellowships, Fellowship awards from the Ford Foundation, the Alice Ditson Fund, the National Endowment for the Arts, and in 1970, a Gold Medal from the Belgian Government in the Queen Elizabeth International Competition. The author of almost fifty published compositions, his music can also be heard on recording on the Nonesuch, Vox-Turnabout, CRI, and Golden Crest labels.
FAVOLA I (1978) is a set of episodes for solo violoncello drawn from Rodriguez’ larger work, Favola Concertante (1975/Rev. 1977). Favola Concertante is both a ballet depicting the ancient Greek version of Beauty and the Beast (the story of Psyche and Eros), and a concerto for violin, violoncello and string orchestra, in which the violin portrays the role of Psyche and the ‘cello the role of Eros – hence the title, literally, “concerted fable.”

In Favola I the ‘cello, representing Eros alone, presents a condensed version of Eros’ part in the story: Eros encounters Psyche, a girl who is so beautiful that Venus, out of jealousy, has condemned her to be left on a hilltop to be the bride of a monster. Eros saves her and carries her off to his palace where he visits her each night but leaves always before daybreak with the warning that she must never look upon his face. When she becomes pregnant she begins to fear that the father of her child is really the monster she was doomed to marry. For a while Eros is able to calm her fears; but finally, while Eros is sleeping, she takes the forbidden look and discovers that he is the God of Love. He awakens and reproaches, then leaves her.

Robert Xavier Rodriguez (b. 1946) heads the Theory-Composition programs at the University of Texas at Dallas.

His teachers have included Nadia Boulanger, Jacob Druckman, Bruno Maderna and Elliott Carter. Rodriguez has received commissions from conductors such as Neville Marriner, Antal Dorati and Eduardo Mata and awards from organizations such as ASCAP, the NEA, the Ditson Fund and the Rockefeller, Lili Boulanger, Prince Pierre de Monaco, Mobil and Guggenheim Foundations. In addition Rodriguez has recently received the Goddard Lieberson Award from the American Academy and Institute of Arts and Letters.

“A colorful composer with Romantically dramatic inclinations” (The Washington Post) and “a penchant for richly lyrical atonality” (Musical America), Rodriguez has written in all vocal and instrumental genres including chamber and orchestral forms, the cantata, ballet and opera. Several of his works have been recorded.

DONALD ERB: Quintet

The Quintet was a commission from Bowdoin College for the Aeolian Chamber Players who are in residence at the college each summer. It is scored for flute doubling harmonica, clarinet, violin, cello and piano doubling electric piano with a phase shifter attached. The members of the ensemble also perform on crystal water goblets.

The piece is in one movement which is divided into three sections. The shape of the movement is very “classical” and the development of the musical ideas is done in a very traditional manner.

Donald Erb (b. 1927) has received numerous fellowships and awards, including a fellowship from the Ford Foundation for a year as Composer in Residence for the Bakersfield, California school system; a grant from the Rockefeller Foundation, and a Guggenheim Fellowship, both for a year of work in electronic music at the Case Institute; a grant from the National Council on the Arts; and a second Rockefeller grant for a year as Composer in Residence with the Dallas Symphony. He presently holds the title of Meadows Professor of Composition at SMU, the first person to receive this honor.

Erb has not only helped to pioneer the acceptance of electronic sounds in conventional music circles, but has also helped to extend the use of traditional instruments beyond their normal limits, using them in unusual ranges or unconventional ways. His own stated objective is not necessarily to have people like his music, but to make them listen.