and the Shepherd School of Music present

Avian Airs:
The Bird Music of Messiaen
Demonstration-Performance
Larry Livingston, Music Director

Tuesday, March 8, 1983
8:00 p.m. in Hamman Hall
PROGRAM

Le Merle Noir (1951)
(The Blackbird) for flute and piano
  Gretchen Bebb, flute
  **Donald Doucet, piano

Abimes des oiseaux (1941)
(Abyss of the Birds) for solo clarinet
from Quartet for the End of Time
  Charles Renfro, clarinet

Intermission

*Oiseaux Exotiques (1955)
(Exotic Birds) for piano and small orchestra
  **John Hendrickson, piano

Piccolo
  Kelly Bolam

Flute
  Dan Toner

E-flat Clarinet
  Linda Gall

B-flat Clarinet
  Charles Renfro
  Kim Thibodeaux

Bassoon
  Juliet Chappelar

Horn
  Mark Munson
  Rick Zackery

Trumpet
  Tom Tillotson

Glockenspiel
  Germaine Petry

Percussion
  Diana Herold
  Dennis Friesen-Carper

**Lovie Smith

*Performed by members of the Shepherd School Symphony Orchestra
**Guest Artist

Special guests this evening are members of the Shepherd Society.

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.
The Exotic Birds mixes birds of various countries and different habitats taking into account as much their colors as their singing. Thus, the two choruses of the final tutti will be of an orange color like the White-rumped Shama. And, in the same way, the tutti of the middle section where the Scarlet Tanager sings on the flute, the Hermit Thrush and the Cardinal on the solo piano, the Mocking Bird on the trumpet and horns and so many other birds – blue, red, green, orange, purple and scarlet will always express these colors. And by means of this relation between sound and color the birds will become symbols of life, movement and joy.

The exotic birds who sing in this composition have feathers of marvelous colors. These vivid colors are in the music; all the colors of the rainbow, including red, the color of the hot countries and of the beautiful Cardinal. But there is also the Indian Minah (black with a yellow neck) who emits singular cries. The Lesser Green Oriole, the Prairie Chicken which has airsacks enabling it to emit mysterious clunkings (horn-like) contrasting with the sharp cries followed by long inflexions towards the deep note, the Mocking Bird (grey, pink, brown, tawny with a streak of white) which produces staccato ringing strophes rich in harmonics and of the character of an incantation. The Cat-bird (slate-grey) begins its strophes with a meowing. The White-rumped Shama (black bluish, orange body, long tail with white and black feathers) is a marvelous singer whose repertoire consists of rhythmical percussion strokes of two disjointed sounds and bursting fanfares of ringing quality. Its voice will dominate the entire final tutti. The White-crested Laughing Thrush is a big bird which lives in the Himalayas. Its appearance is terrifying and so are its implacable vociferations. The American Robin, entrusted to two clarinets, makes the entire tutti of the middle section gay. The following also sing in the central tutti: the Olive Backed Thrush, the Hermit Thrush, the Red-whiskered Bubul and the Wood Thrush whose bursting and sunlit fanfare end the first and open the last piano cadenza.

The work also contains Greek and Hindu rhythms entrusted to percussion instruments: Deca-Tālas from the Čārgadeva systems: Nihāṇkalīla, Gajalīla, Lakṣmiṇa, Caccari, Candākalā, Dhenki, Gajahampa and the Carnātic theory: Matsya-Sankirna, Triṣṭṭa-Mishra, Matsya-Tishra and Atatāḷa-Cundh, and the Greek rhythms 1) composed feet or metre: Dactylo-Epitrite, 2) lines of composed metre: Iambic and 3) Logaedic lines: Asclepiad, Sapphic, Glyconic, Aristophanic, Phalcean and Pherecratan.

The following is a brief analysis of the form comprising 13 sections:

1. Introduction
3. Interlude of four birds (Indian Minah, Baltimore Oriole, Red billed Mesiah and Californian Thrush) entrusted to woodwind, glockenspiel and xylophone.
4. Short piano cadenza based on the Cardinal.
5. The rest of the interlude of the four birds (woodwind).
6. Third piano cadenza based on the Cardinal.
7. Storm thunders above the Amazonian Forest, tremendous tam-tam crescendo. The Prairie Chicken inflates its airsack, then emits a terrible shriek from high to low.
8. The grand middle tutti. All the birds sing ensemble in counterpoint supported by four rhythmical strophes entrusted to percussion developing the Hindu and Greek rhythms.
9. After the tutti four shrieks of the Prairie Chicken are heard followed by a crescendo of the tam-tam.
10. The fourth and very long cadenza of the solo piano based on the Bobolink and the Cat-bird. Very brilliant writing in all the registers of the instrument.
11. The second and final grand tutti. The White-rumped Shama is the principal soloist. Great Counterpoint, extremely colored, of all the instruments.
12. Short piano cadenza which calls back the Wood Thrush and the Cardinal.
13. The Coda which brings the work to its conclusion with the implacable vociferations of the White-crested Laughing Thrush.

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### Forthcoming Shepherd School of Music Events

Unless otherwise noted, concerts are free and are held in Hamman Hall at 8:00 p.m.

<table>
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<tr>
<th>Date</th>
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| Wednesday, March 9 | Houston Symphony Orchestra  
Open Rehearsal, 2:00-4:30 p.m.  
C. William Harwood, conductor |
| Thursday, March 10 | Houston Symphony Orchestra  
Open Rehearsal, 10:15-12:00 p.m. and 2:00-4:30 p.m.  
C. William Harwood, conductor  
Albert Tipton, flute  
Mary Norris, piano  
Faculty Recital |
| Friday, March 11  | Houston Symphony Orchestra  
Composer’s Forum  
Sewall Hall, Room 305  
3:00 p.m. |
| Saturday, March 12 | Houston Symphony Orchestra  
Open Rehearsal, 10:00-12:30 p.m.  
C. William Harwood, conductor  
†Houston Symphony Orchestra  
“Current Directions in the Music of American Women Composers: Post-feminism”  
C. William Harwood, conductor |
| Monday, March 14  | *Houston Friends of Music and the Shepherd School of Music  
Tokyo String Quartet |
| Thursday, March 17 | †Shepherd School Series  
Esprit  
Messiaen: Quartet for the End of Time  
Members New World String Quartet  
Rice Memorial Chapel |
| Sunday, March 27  | Frances Bible, mezzo-soprano  
Faculty Recital |
| Monday, March 28  | Shepherd School Symphony Orchestra  
Concerto Concert  
Toshiyuki Shimada, conductor |
| Wednesday, March 30 | *Houston Friends of Music  
Shepherd School of Music  
American String Quartet |

†Admission charged  
*Co-sponsored with the Houston Friends of Music, Inc.; admission charged.