



*presents works by*

*Richard Lavenda*

*David Soley*

*Hilary Tann*

*and*

*Kevin Volans*

*Wednesday, March 1, 2000*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

*Walking Song* (1994)

Kevin Volans  
(b. 1949)

Leone Buyse, flute  
Jeanne Kierman, harpsichord  
Norman Fischer, hand-clapper  
Michael Webster, hand-clapper

*Llef* (1990)

Hilary Tann  
(b. 1947)

Leone Buyse, flute  
Norman Fischer, cello

*Cadeaux* (1999) (Premiere)

David Soley  
(b. 1962)

Leone Buyse, flute

*Muse of Fire* (1999) (Premiere)

Richard Lavenda  
(b. 1955)

Leone Buyse, flute  
Michael Webster, clarinet  
Kenneth Goldsmith, violin  
Norman Fischer, cello  
Paul Ellison, double bass  
Jeanne Kierman, piano  
Adam Green, percussion

## PROGRAM NOTES

*Walking Song* . . . . . Kevin Volans

*Walking Song*, for flute, harpsichord (or piano), and hand-clappers/finger-clickers, was derived initially from a section of an earlier piece entitled *Journal*. This formed part of a larger set of pieces entitled *African Paraphrases* (now withdrawn). My interest lay in the re-interpretation of one melody at different meters, successively and simultaneously. Irregular interlocking patterns are introduced for the first time in my work. Although the opening does refer to Babenzele Pygmy music, the coda of the piece has no obvious African roots.

— Note by the composer

*Llef* . . . . . Hilary Tann

*Llef* was composed in 1988 for shakuhachi and cello, and revised in 1990 for flute and cello. The premieres include Jeffrey Lependorf on shakuhachi and Peter Susser on cello in 1988 at Branard College, New York, and the Catskill Chamber Players performing the flute and cello version in 1993 in Oneonta, New York.

"*Llef*" is a Welsh word meaning "cry from the heart." "*Llef*" is also the name of a minor-key Welsh hymn tune *O! Jesu Mawr*. References to this hymn, and to the major-key hymn, *Crimond*, occur in the piece. The composer was born in the coal-mining valleys of South Wales. Coal is no longer mined in her home town, and the young men and women have left the valleys to search for work elsewhere. "But," the composer writes, "on the mountain top, close to the bracken and lichen, and in the crevices of the rain-swept stone walls, echoes of the old hymns may still be heard."

*Cadeaux* . . . . . David Soley

*Cadeaux* was composed as a birthday gift. It continues my interest in "ornamentation" as a means of "development" and "differentiation." Many thanks to Leone Buysse for premiering *Cadeaux* this evening.

— Note by the composer

*Muse of Fire* . . . . . Richard Lavenda

Shakespeare begins *Henry V* with lines that seem to speak for creative people everywhere as they begin their work:

O for a Muse of fire, that would ascend  
The brightest heaven of invention

I thought these were particularly fitting words for this piece. All the material grows out of the first few measures, and it reaches what I hope is an incendiary intensity.

*Muse of Fire* was written for the Pierrot Plus 2000 project. This is a series of collaborations between faculty composers and performers, resulting in new chamber works being composed, performed, and recorded.

— Note by the composer

UPCOMING SYZYGY CONCERT

Tuesday, April 4, 8:00 p.m.

Duncan Recital Hall, Free admission

PROGRAM

Chen Yi - **Qi** (1997) (Norman Fischer, cello;  
Jeanne Kierman, piano; Richard Brown, percussion).

Charles Wuorinen - **An Orbacle of Jasp** (1995) (The Fischer Duo).

Arthur Gottschalk - **Politically Correct** (2000) (Premiere) (composed for the  
Pierrot Plus 2000 project) (Karol Bennett, soprano; The Gotham String Quartet).

Earl Kim - **Now and Then** (1981) (Karol Bennett, soprano;  
Leone Buyse, flute; Karen Ritscher, viola; Paula Page, harp).

Robert Sirota - **Trio** (1998) (Kenneth Goldsmith, violin;  
Norman Fischer, cello; Jeanne Kierman, piano).



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