



A CONCERT OF WORKS BY

Edward Applebaum

Pierre Jalbert

Jeffrey Nytch

Toru Takemitsu

Friday, April 6, 2001

8:00 p.m.

Lillian H. Duncan Recital Hall

Celebrating 25 years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

1975-2000

PROGRAM

Dual Velocity (1998)

Pierre Jalbert
(b. 1967)

The Fischer Duo

Norman Fischer, cello
Jeanne Kierman, piano

Voice (for solo flute) (1971)

Toru Takemitsu
(1930-1996)

Leone Buyse, flute

Waltz, in memory of Bill Evans (2001) (Premiere)

Edward Applebaum
(b. 1937)

Renato Fabbro, piano

INTERMISSION

Vox Humana (2001)

Jeffrey Nytech
(b. 1964)

Text by Gregory Loselle

Leone Buyse, flute and alto flute

Norman Fischer, cello
Jeanne Kierman, piano
Timothy Jones, actor

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible timepieces. The taking of photographs and use of recording equipment are prohibited.

PROGRAM NOTES

Dual Velocity Pierre Jalbert

Dual Velocity was written for the Fischer Duo and was premiered at the St. Gaudens National Historic Site in Cornish, New Hampshire, in the summer of 1998. As the title suggests, it incorporates fast and virtuosic passages in which the cello and piano interchange roles as virtuoso soloist versus accompanist.

While composing this work, since this was to be a piece for the Fischer Duo, I tried to think of the character of their playing. Two things struck me: their passionate lyricism and their virtuosity. Therefore, I attempted to include both of these characteristics in this short work.

— Note by the composer

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

Voice Toru Takemitsu

When that bible of contemporary playing techniques, *New Sounds for Woodwinds* by the Italian composer Bruno Bartolozzi, appeared in 1967, it opened the ears of many composers and woodwind players to previously uncharted areas of timbre and sonic possibilities, and revealed a whole arsenal of new expressive possibilities for woodwind instruments. If this manual of extended playing techniques has found a place near Takemitsu's drawing board, it has probably been thumbed into a dog-eared state by now — at least while composing *Voice* for solo flute, a work commissioned by Aurèle Nicolet, that protagonist of the flute for whom curiosity for everything that is new has become a byword. This voyage of discovery into "new" modes of expression for the Western-style flute must surely have been an eye-opener for Takemitsu himself: all of a sudden he finds himself back in the vicinity of the ancient traditions of his Japanese homeland. "Unmusical" noise phenomena such as quarter-tone tunings, unvoiced blowing sounds, breathy articulation and split harmonies may be foreign to the Western art music aesthetic, but they are an integral part of the instrumental refinement central to Japanese musical tradition since time immemorial. When linked to the spoken words, "*Qui va la? Qui que tu sois, parle, transparence!*" / "*Who goes there? Speak, transparency, whoever you are!*", they bring into being a multidimensional, surrealist surface in which the player's own physicality also has a strong presence. The quotation is taken from Shuzo Takiguchi's anthology *Handmade Proverbs*.

— Note by Mikael Helasvuo

Waltz, in memory of Bill Evans Edward Applebaum

Waltz is a jazz piece. It was composed in memory of one of the great jazz innovators, Bill Evans, and in memory of my own career as a jazz pianist.

Of all the marvelous music that Evans composed and played, I was always most powerfully attracted to his waltzes. There is a grace and elegance about his use of 3/4, and the sheer beauty of his melodies, derived from the farthest harmonic extensions, is truly haunting.

I have tried to capture these qualities. The waltz is constantly present in my piece, along with other familiar Evans licks, even including a blues phrase.

Composing this piece brought back powerful memories of my years in jazz, reminding me of my artistic indebtedness to Evans and Dave Brubeck... and to the world of jazz.

As I say in the foreword to the piece: "With all due respect to Thomas Wolfe—you can go home again."

— Note by the composer

Edward Applebaum is currently Visiting Professor of Composition and Theory at The Shepherd School of Music.

Vox Humana Jeffrey Nytch

*When Kevin Noe, Artistic Director of the Pittsburgh New Music Ensemble, first approached me about writing a companion piece to George Crumb's 20th century masterpiece, **Vox Balaenae**, I immediately knew there had to be a vocal component. Crumb's work evokes the state of nature prior to the birth of human consciousness; the logical progression from that was to write a work that explores the state of nature, and specifically the state of humanity, following the birth of (human) consciousness. Poet Gregory Loselle and I spent the next few months in a stimulating e-mail correspondence covering theology, mythology, philosophy, sociology, and biology, the result of which was a set of poems that could quite happily stand on their own with no musical adaptation whatsoever. **Vox Humana** attempts to paint a picture of humanity which captures the great irony of human existence: that despite our ever-expanding knowledge, our ever-growing dominance over the natural world, the human soul is not satisfied. The story of human knowledge is a bitter-sweet one: through our divinely-appointed gifts of curiosity and intelligence, and through our insatiable appetite for understanding and discovery, we have indeed reflected (though only in part) the divine within ourselves, and revealed the divine in all Creation. At the same time, mere knowledge does not completely satisfy the soul, and even our best intentions have so often gone awry and been twisted beyond recognition. We are both Divine and sundered from the Divine; we are indeed, "Bright hope, and threat of sorrow."*

In the first and last sections, the actor plays the role of a Chorus, commenting on Creation in the first section and posing a provocative question in the last. For the main body of the work, however, the actor represents the human spirit, in all its complexities and bravado; the musicians represent the Divine voice, sometimes pleading, sometimes lonely, sometimes alarmed, but always observing from a distance... hoping that we will embrace the higher calling within ourselves, waiting for that day when the human voice and Divine voice once again speak in unison. The ending, which must maintain some sense of ambiguity, nevertheless gives birth to hope that we may yet fulfill the "bright hope" within us.

***Vox Humana** was written for these same artists performing tonight, and received its premiere in Pittsburgh April 1, 2001.*

— Note by the composer

Jeffrey Nytch received a Doctor of Musical Arts degree in 1994 from The Shepherd School of Music. He is currently a freelance composer residing in Houston.