



A CONCERT OF WORKS BY

Anthony Brandt

Pierre Jalbert

Richard Lavenda

David Liptak

John Thow

Tuesday, April 2, 2002

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Roman à Clef (for cello and piano) (2001)

Anthony Brandt
(b. 1961)

The Fischer Duo

Norman Fischer, cello
Jeanne Kierman, piano

Duo for Flute and Clarinet (1979; rev. 1992)

David Liptak
(b. 1949)

Andante con moto
Con forza
Andante languido
Presto

The Buyse-Webster Duo

Leone Buyse, flute
Michael Webster, clarinet

Shadowplay

(for clarinet, cello, and piano) (2001).

Richard Lavenda
(b. 1955)

David Peck, clarinet
Christopher French, cello
Edith Orloff, piano

INTERMISSION

Chumash Songs (Kapúmi Xucu)

(for clarinet, violin, piano, and percussion) (2001)

John Thow

(b. 1949)

I. Tapakutu momini (Lullabies and Laments)

II. Tomol Journeys

David Peck, clarinet

Barbara Downie, violin

Edith Orloff, piano

Richard Brown, percussion

Transcendental Windows

(for chamber ensemble) (1999)

Pierre Jalbert

(b. 1967)

Points of Colored Glass

Mosaic Glass

Confetti Glass/Play of Light

Mosaic Glass

Flowing Waters (Sea of Galilee)

Confetti Glass/Play of Light

Swirling Colors

Mosaic Glass

Points of Colored Glass

Larry Rachleff, conductor

Kenneth Goldsmith, violin

Kathleen Young, oboe

Yen-Ping Lai, violin

Michael Webster, clarinet

James Dunham, viola

William Ver Meulen, horn

Norman Fischer, cello

Jeffrey Robinson, bassoon

Paul Ellison, double bass

Paula Page, harp

Leone Buyse, flute

Richard Brown, percussion

PROGRAM NOTES

Roman à Clef Anthony Brandt

Roman à Clef is dedicated to Norman and Jeanne Fischer on the occasion of their thirty-year anniversary as a duo. During that time, they have given composers the gift of hearing first performances brought to life with the articulateness, command, and intensity usually achieved only in much more familiar music. It is a privilege to add to a long list of works they have graced with their impeccable musicianship.

Roman à Clef unfolds in a single, continuous movement. Active and agitated outer sections frame a more subdued, lyrical one. All of the material is drawn from the first few sounds of the piece, which are revisited at new speeds, textures, and voicings; as far away as the piece seems to get from its opening bars, it actually never leaves them. The two parts are demanding, especially the piano's, which I might describe as offering a "motivic blizzard," through which the cello traces its material. As in classical music, the distinction between expository passages, where new visions of the material are introduced, and more developmental ones, where they are explored, is readily apparent; and the phrase structure and cadences are well marked. Constant variation is the driving force: nothing in the piece is ever recuperated once it has passed, and the piece continues restlessly towards its both affirming and agonized culmination.

— Note by the composer

Anthony Brandt is currently Assistant Professor of Composition and Theory at the Shepherd School of Music.

Duo for Flute and Clarinet David Liptak

Duo for Flute and Clarinet was commissioned for the 1979 Rocky Mountain Chamber Music Festival for Doriot Anthony Dwyer, flute, and David Harman, clarinet, who gave the first performance on June 15, 1979, at Fort Collins, Colorado. Each of the four movements explores the timbral relationships of the flute and clarinet within the context of special instructions from the composer: (1) sensuous and mystical; (2) strong and with passion; (3) languid; and (4) incisive.

— Note by the composer

David Liptak is currently Professor of Composition and Chair of the Composition Department at the Eastman School of Music.

Shadowplay Richard Lavenda

I named this piece after I had finished composing it, and I think the title describes it well. *Shadowplay* is a one movement work whose form is generated by the shifting relationships, the play, among the three instruments. Lyrical gestures in one part are "shadowed" in a variety of ways by the other parts. And an important feature of the piece is how each instrument emerges into and recedes from the center of our attention.

— Note by the composer

Richard Lavenda is currently Professor of Composition and Theory at the Shepherd School of Music.

Chumash Songs (Kapúmi Xucu) John Thow

When I was commissioned by the Ventura (California) Chamber Music Festival two years ago to write a piece as their composer-in-residence, I immediately thought of the Chumash (the coastal native Americans in California from Malibu to San Luis Obispo), whose culture I learned while growing up in Ventura. My family took me to the famous rock painting sites and to the Santa Barbara Museum of Natural History, where I was both intrigued with their culture and appalled at their dismal history after the arrival of their European conquerors. Through the Santa Barbara Museum, I was able to obtain a small collection of recordings of Chumash vocal music, fourteen short selections made at the turn of the last century, when the memory of the traditional Chumash culture was still possible to document.

From this small group of recordings, I transcribed and reworked music for the *Chumash Songs*. I added some music of my own, but only as a frame for the Chumash music. I grouped these adaptations into two movements:

I. *Tapakutu momini* (Lullabies and Laments). A tranquil melody, possibly a lullaby, alternates with a searing lament and another melody perhaps derived from Anglo-American tradition. The Chumash seem to have had a different language when singing as opposed to speaking, so the meaning of the original words is not known.

II. *Tomol Journeys*. The Santa Barbara Channel Islands were central to the spiritual life of the Chumash, whose famous tar-sealed plank canoes, Tomol, could navigate those difficult waters. The songs here are associated with Santa Cruz Island and the religious ceremonies performed there.

— Note by the composer

John Thow is currently Professor of Composition at the University of California, Berkeley.

Transcendental Windows Pierre Jalbert

Though originally a commission from the Albany Symphony, *Transcendental Windows* was written for the faculty members of the Shepherd School of Music. It is based on the stained glass windows of Louis Tiffany, specifically, the *Sea of Galilee* window located in First Presbyterian Church in downtown Albany, New York. Though in one continuous movement, this work contains nine sections, each of which is given a name and is based upon a different aspect of Tiffany's windows.

— Note by the composer

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



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