



*presents a concert of works  
by guest composer*

*DAVID CRUMB*

*and by*

*CHEN YI*

*KARIM AL-ZAND*

*PIERRE JALBERT*

*KURT STALLMANN*

*Thursday, February 20, 2003*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Xian-Shi*** (for viola, percussion,  
and piano) (1983, rev. 2002)

*Chen Yi*  
(b. 1953)

*Karen Ritscher, viola*  
*Jeanne Kierman, piano*  
*Richard Brown, percussion*

***Duet*** (for viola and harp) (1999)

*Karim Al-Zand*  
(b. 1970)

- I. Debut*
- II. Dalliance*
- III. Dance*
- IV. Denouement*

*Karen Ritscher, viola*  
*Nuiko Wadden, harp*

***Soundings*** (for clarinet,  
bassoon, and piano) (1994)

*David Crumb*  
(b. 1962)

*Michael Webster, clarinet*  
*Benjamin Kamins, bassoon*  
*Jeanne Kierman, piano*

INTERMISSION

*Episodes (for string quartet) (1999)*

*Kurt Stallmann*

*invocation*

*(b. 1964)*

*trance*

*transformation – procession*

*departure*

*evening prayer*

*The Ensō String Quartet*

*Maureen Nelson, violin*

*Tereza Stanislav, violin*

*Robert Brophy, viola*

*Richard Belcher, cello*

*Visual Abstract (for flute, clarinet, violin,  
cello, piano, and percussion) (2002)*

*Pierre Jalbert*

*(b. 1967)*

*I. Bells – Forwards and Backwards*

*II. Dome of Heaven*

*III. Dance*

*Joel Luks, flute*

*Elizandro Garcia Montoya, clarinet*

*Kenneth Goldsmith, violin*

*Norman Fischer, cello*

*Jeanne Kierman, piano*

*Richard Brown, percussion*

*Michael Webster, conductor*

*The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.*

## PROGRAM NOTES

### *Xian-Shi* . . . . . Chen Yi

Originally written for viola and orchestra, the compositional material, especially in the melodic style and timbre of traditional instruments, is drawn from the Xian Shi. This is a kind of folk ensemble music from Chaozhou, a region in Guangdong province in southern China where I grew up. In traditional Xian Shi ensemble music, the leading instrument in the group is the Chinese fiddle Ye Hu (the body is made from a coconut shell), which has a kind of nasal sound in the mid-high range. The timbre is so close to the high register of viola sound, that I thought it a perfect match to apply the traditional music element to write for the viola in this piece. The traditional music sounds to me like my native language, from which I can feel some Chinese thoughts and spirit.

— Note by the composer

Chen Yi is currently the Cravens/Millsap/Missouri Distinguished Professor of Composition at the Conservatory of the University of Missouri-Kansas City.

### *Duet* . . . . . Karim Al-Zand

*Duet* is in four contrasting movements, the first and last of which are very brief miniatures forming bookends to the longer middle movements. The second movement is a simple two-part song, and the third is a not-too-serious dance featuring harp pedal glissandi and viola pizzicato. The work was commissioned by Virginia Crumb and Scott Woolweaver.

— Note by the composer

Karim Al-Zand is currently Assistant Professor of Composition and Theory at the Shepherd School of Music.

### *Soundings* . . . . . David Crumb

*Soundings*, commissioned in 1993 by the NEOS trio, was first performed in 1994 at the Foro Internacional de Musica Nueva in Mexico City. The style of the work is fairly "objective," and perhaps somewhat derivative of Stravinsky's music, especially in the contrapuntal treatment of the woodwinds and the layering of textures. In this work, as in others, I am striving for a definite sense of comprehensibility, something that I feel was lost in much of the classical music of the 20th century.

— Note by the composer

David Crumb was born in Boulder, Colorado on May 21, 1962. His music has been performed by the Baltimore Symphony, the Los Angeles Philharmonic New Music Group, Orchestra 2001, the Cleveland Chamber Symphony, and numerous smaller ensembles including Parnassus, The Chicago Ensemble, Voices of Change, and Quattro Mani. He has received commissions from

the Los Angeles Philharmonic, the Fromm Foundation, and the National Association of College Wind and Percussion Instructors. Numerous honors include a Guggenheim Fellowship, an "L.A. Composers Project 2" Prize, and a "Discover America V Competition for New American Chamber Works" Award. He has held residencies at the Yaddo and MacDowell artist colonies and participated in numerous festivals including the Cincinnati Conservatory of Music's "Music 2002," the Colorado College Annual New Music Festival, the Bowling Green State University 21st Annual New Music and Art Festival, and Tanglewood (fellowship in composition, 1987). David Crumb joined the faculty of the University of Oregon in 1997, where he continues to serve as Assistant Professor of Composition.

**Episodes . . . . . Kurt Stallmann**

a story –

*"Child, your clear eye is the one absolutely beautiful thing"*

Sylvia Plath

*Eyes of innocence look on – a ritual unfolds...*

a shape –

*"The higher the sun rises, the more it emerges from the dark mists, spreading the pristine purity of its rays over an ever-widening area"*

I-Ching (Wilhelm/Baynes)

an approach –

*"The ocean and I have many pebbles to find and wash off and roll into shape"*

William Stafford

— Note by the composer

*Kurt Stallmann is currently Assistant Professor of Composition and Theory at the Shepherd School of Music.*

**Visual Abstract . . . . . Pierre Jalbert**

*This work was written for the faculty of the Shepherd School of Music as part of a project entitled Pierrot 2000 Plus, a collaboration between faculty composers and performers.*

*Each of the three movements of **Visual Abstract** was inspired by an image. The first uses the image of a tolling bell, and also its sound – a loud attack*

followed by a decay – and its sound backwards – a large crescendo followed by an accented note. The second movement uses the general image of looking up at a church dome from the inside, but was inspired specifically by Borromini's dome at the church of San Carlo alle Quattro Fontane in Rome, which, to me, evokes a sense of infinity and timelessness. The third movement uses the image of a group of dancers creating an energetic choreography.

I hope that this work will also become a collaboration between music and film. I am working with the filmmaker Dara Friedman on creating a film with live music. We hope to premiere it in Pittsburgh, with the Pittsburgh New Music Ensemble, this coming summer.

— Note by the composer

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

### UPCOMING SYZYGY CONCERT

*Anthony Newman, guest composer*

*Friday, April 4, 8:00 p.m.*

*Duncan Recital Hall, Free admission*

#### PROGRAM

*Anthony Newman - Sonata for Violin and Piano (2002) (Premiere)*

*Anthony Newman - Sonata for Flute and Piano (1997)*

*Anthony Newman - String Quartet No. 2 (2001) (Premiere)*

*Peter Mieg - Quintet for Clavecin, Flute, Two Violins, and Cello (1969)*

*Henryk Górecki - Quartettino, Op. 5 (1956)*

*Shih Hui Chen - SHUI (Water)(2003) (Premiere)*

*Performers include Kenneth Goldsmith, violin;*

*Anthony Newman, piano and harpsichord; Leone Buysel, flute;*

*Michelle Cheramy, flute; Katherine Young, oboe;*

*the Fischer Duo; and the Ensō String Quartet.*



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