NEW MUSIC AT RICE presents musical tributes to LUCIANO BERIO and LOU HARRISON new works by RICHARD LAVENDA and ANTHONY BRANDT and songs by Australian and American composers Tuesday, October 28, 2003 8:00 p.m. Lillian H. Duncan Recital Hall RICE UNIVERSITY
PROGRAM

*Korót* (1998) (for eight cellos)  
Luciano Berio  
(1925-2003)

Nathan Cook, cello  
Mok-Hyun Gibson-Lane, cello  
Leanne Zacharias, cello  
Marieve Bock, cello  
Victoria Bass, cello  
Matthew Dudzik, cello  
Elise Pittenger, cello  
Yeon-Sun Joo, cello  
Norman Fischer, conductor

*Yunggamura* (1984) (for voice and piano)  
Betty Beath  
(b. 1932)

Susan Lorette Dunn, soprano  
Jeanne Kierman, piano

*The Loneliness of A Lover’s Arms* (1996)  
Christine McCombe  
(b. 1967)

Susan Lorette Dunn, soprano  
Jeanne Kierman, piano

*Dream With Me* (1944)  
Leonard Bernstein  
(1918-1990)

Susan Lorette Dunn, soprano  
Jeanne Kierman, piano  
Norman Fischer, cello

*Joy* (from the song cycle *Genius Child*)  
Ricky Ian Gordon  
(b. 1956)

Susan Lorette Dunn, soprano  
Jeanne Kierman, piano

*Flight of Fancy* (2003) (for horn and piano)  
Richard Lavenda  
(b. 1955)

William Ver Meulen, horn  
Jon Kimura Parker, piano

INTERMISSION
Round Top Trio (2003) (for flute, clarinet, and piano)  
Anthony Brandt  
(b. 1961)

The Webster Trio  
Leone Buyse, flute  
Michael Webster, clarinet  
Robert Moeling, piano

Concerto for Violin with Percussion Orchestra (1959)  
Lou Harrison  
(1917-2003)

Allegro, maestoso  
Largo, cantabile  
Allegro, vigoroso, poco presto

Kathleen Winkler, violin  
Spencer Doty, percussion  
Daniel Gould, percussion  
Seth Rowoldt, percussion  
Brandon Bell, percussion  
Richard Brown, conductor

PROGRAM NOTES AND SONG TEXTS

This past year the music world lost two gifted and very influential composers: Luciano Berio and Lou Harrison. This evening we present works by Berio and Harrison as a tribute to their musical lives. In addition, we are excited to present new works by faculty members Richard Lavenda and Anthony Brandt, along with a selection of songs by Australian and American composers.

Born in Oneglia, Italy, in 1925, LUCIANO BERIO was a pioneer in electronic music and was known for his innovative compositional techniques, as shown in his Sequenza series and in his orchestral work Sinfonia. Berio taught in the United States at Tanglewood, Mills College, the Juilliard School, and Harvard University, and in Europe at Darmstadt. He also ran the electroacoustic department of IRCAM in Paris until 1980. In 2000 he became Artistic Director of the Accademia Nazionale di Santa Cecilia in Rome. He died on May 27, 2003, in Rome.

Born in Portland, Oregon, in 1917, LOU HARRISON was a composer concerned with creating music which transcends cultural boundaries. Harrison’s work juxtaposes and synthesizes musical materials from virtually every corner of the world. His interest in world music and percussion is particularly evident in his Concerto for Violin with Percussion Orchestra. One only need survey the percussion instruments used in the concerto to recognize Harrison’s aesthetic: suspended lengths of plumber’s pipe, flower pots, wind chimes, temple blocks, coffee cans, brake drums, maracas, and coil chimes from the inside of an old-fashioned chiming clock. Harrison died on February 2, 2003, on his way to a festival of his music at Ohio State University.
Yunggamurra
Music by Betty Beath  Words by Patricia Wrightson

Yunggamurra, river spirit, singing from the rocks
Silver like moonlight, lovely, wet with dew like a flower.
Her dark hair flows down to the rock
and she combs it with delicate fingers
She combs it with delicate claws.

Are you not coming? Sings the bright water.
Are you not coming?
The glimmer-bright water alight with the glances
Of glimmer-bright eyes.

Are you not coming? Sings the dark water.
Are you not coming?
The dark flowing water like washes and ripples
Of dark floating hair.
I sing in the sunlight with dark eyes aglimmer.
Are you not coming?
I sing in the shadows with dark hair down-flowing
Are you not here?

Her eyes are lit with moonlight, soft and shining,
And she smiles with the sweetness of honey.
She is dark and silver like moonlit water,
lovely and remote like a dream.
Her song is sharp and sweet like wild honey
Sweet with longing, sharp and sour with magic.

BETTY BEATH is an Australian composer, pianist and educator. She has produced much work in the field of art song, chamber music, orchestral music, and music drama. She has been awarded a Southeast Asian fellowship, and in 1984 was elected to the Executive Board of the International League of Women Composers. Her compositions have been performed and recorded extensively both in Australia and Europe, Britain, Mexico, the United States, and Indonesia.

The Loneliness of A Lover's Arms
Music and words by Christine McCombe

Here I stand, I stand alone,
Ill at ease within my skin.
Dislocated from those around me.
Unable to voice my strangeness.
An outsider, this is not my mother tongue.

You may speak of a solitude of a quiet space
A balm for the soul, a warm embrace
But I wonder, but I wonder, if you really know such a place.

I envy your certainty
The loneliness of a crowded room,
Of a Lover's arms, knows no such peace

CHRISTINE MCCOMBE is an Australian composer who has received commissions and grants from the Australia Council and also awards for her compositions from the British Music Society. Many of her compositions have been performed by leading ensembles and soloists in Australia and Europe, including the BBC Scottish Symphony Orchestra, the Australian Chamber Orchestra, the Queensland Symphony Orchestra, and soloists from the Scottish Chamber Orchestra.
Dream With Me
Music and words by Leonard Bernstein

Dream with me tonight
Tonight and ev'ry night wherever you may chance to be
We're together if we dream the same sweet dream
And though we may be far apart,
Keep me in your heart and dream with me.
The kiss we never dared we'll dare in dreaming.
The love we never shared can still have meaning,
If you only dream a magic

Dream with me tonight
Tonight and ev'ry night wherever you may chance to be
Close your lovely eyes and dream with me.

Joy (from Genius Child)
Music by Ricky Ian Gordon
Words by Langston Hughes

I went to look for joy
Slim dancing joy
Gay, laughing joy
Bright-eyed joy
And I found her driving the butcher's cart in the arms of the butcher boy

Such company, such company
As keeps this young nymph joy
Such company, such company
As keeps this young nymph joy.

RICKY IAN GORDON is a composer of unusual scope, equally at home writing for concert hall, opera, dance, theatre, and film. When his opera The Tibetan Book of the Dead premiered in Houston, one critic said "... it is revealed to Houstonians a composer with a facile but compelling gift for song. Written for soprano Harolyn Blackwell, the cycle Genius Child consists of one major element: Watching. Watching the world go by, watching life happen, and, in turn, the awakening of compassion, of spirituality, of joy."
Flight of Fancy

Richard Lavenda

Flight of Fancy was written at the request of William Ver Meulen. I think its title describes it well: the tempo does indeed fly, and there is a need for quite a bit of fancy playing. And each time the initial motive of the piece returns, it goes off in unexpected directions, in a flight of fancy, as it were. My goal was to write something that would demonstrate Bill's extraordinary artistry and abilities in all areas of horn playing. The piano part was written with the superb skills of Jon Kimura Parker in mind. It contributes equally to the energy and structure of the piece, providing rhythmic vitality and a harmonic foundation, as well as melodic passages of its own. With performers like these, I knew that I could allow my musical imagination a flight of fancy, too!

Round Top Trio

Anthony Brandt

Music of the last hundred years has given birth to many novel musical ensembles, such as the Webster Trio's unusual grouping of flute, clarinet, and piano. Such new combinations create an inherent demand for repertoire; I am honored to join the other composers who have written for tonight's marvelous performers.

Round Top Trio opens with a brash statement by the clarinet; this short proclamation is the basis for the entire work. The opening theme recurs in many forms: in fragments, in contrapuntal imitation, expanded or compressed.

Growing out of the clarinet's statement, the opening section is generally active, caustic and intense. The flute and clarinet engage in a constant wrestling match, grabbing away each other's lines. This eventually yields to a tranquil middle section in which the theme reaches its most plaintive and patient form. The restlessness of the opening is a distant memory. But the relief does not hold, and the music is inexorably drawn back to its origin. Suggestions and references to the opening section begin to accumulate. Finally, the main theme returns in its original form - briefly, but more determined than ever - and the piece ends forcefully.

The work's rhetoric is rooted in many traditional features - from its evident thematicism to its strong contrasts and clear overall shape. These are made contemporary by the unique timbral qualities of the ensemble, by the music's unsettled transformations, and by a musical language which combines dissonant, clustered sonorities with more tonal harmonies, and which organizes itself in unusual ways.

Note by the composer

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