



*presents works by
visiting composer*

JOHN ANTHONY LENNON

and by

DEREK BERMEL

SHIH-HUI CHEN

JOHN MUSTO

BERNARD RANDS

Wednesday, November 30, 2005

8:00 p.m.

Lillian H. Duncan Recital Hall

Celebrating 1975-2005
30 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Twin Trio (2005) Derek Bermel
(b. 1967)
for flute, clarinet, and piano
Mirror
Converse
Share
Follow

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

Echolalia (1985) John Anthony Lennon
(b. 1950)
for solo flute
Leone Buyse, flute

Walcott Songs (2002-04) Bernard Rands
(b. 1934)
for mezzo-soprano and cello
Endings
Midsummer, Tobago
The Fist
Abigail Fischer, mezzo-soprano (guest)
Norman Fischer, cello

INTERMISSION

Twice Removed (2002) Shih-Hui Chen
(b. 1962)
for solo clarinet
Michael Webster, clarinet

Death Angel (Metamorphosis) (1983) John Anthony Lennon
for solo piano
Brian Connelly, piano

Divertimento (1999) John Musto
(b. 1954)
Allegro moderato
Adagio
Moderato
Leone Buyse, flute
Maiko Sasaki, clarinet
James Dunham, viola
Norman Fischer, cello
Richard Brown, percussion
Jeanne Kierman, piano
Michael Webster, conductor

Twin Trio Derek Bermel

Twin Trio was commissioned by the Flute/Clarinet Duos Consortium with very generous support from the Brannen-Cooper Fund. I got my first inkling of inspiration for the piece upon visiting Jonah and Delphine, newborn twins of my friends Evelyne Luest and Aaron Kernis. Shortly after birth, the two, though bound by identical genetic code, were already asserting themselves in different directions and showing their uniqueness. The flute and clarinet, though different in sound production, are similarly bound by their common "woodwind"-ness and by their similar range. The trio movements each focus on a specific interval and its corresponding octave "twin": major second and minor seventh in movement 1, "Mirror"; perfect fourths and fifths in movement 2, "Converse"; major thirds and minor sixths in the final movement, "Follow." The third movement, "Share," is a flute/clarinet duo in which I explored the gravitational pulls of minor and major seconds.

Special thanks to Leone Buyse and Michael Webster, who were instrumental (no pun intended) in organizing the commission, and to the members of the consortium, notably Jill Felber and Paul Bambach, who prepared the premiere of the work for performance at the National Flute Association Convention in San Diego in August 2005.

— Note by the composer

Still in his thirties, DEREK BERMEL has been hailed by colleagues, critics, and audiences across the globe for his creativity and theatricality as a composer of chamber, symphonic, dance, theater, and pop works, and his versatility and virtuosity as a clarinetist, conductor, and jazz, and rock musician. His awards include the Rome Prize, Guggenheim and Fulbright Fellowships, a Millennium Prize from Faber Music (U.K.), and residencies at the Lincoln Center Directors Lab, Tanglewood, Bowdoin, Banff, Yaddo, and Civitella Ranieri. His music is published by Peermusic Classical (U.S.) and Faber Music (U.K.). Well-versed in the classical and jazz repertoire on clarinet and piano, he trained at Yale University and the University of Michigan, and later in Amsterdam, studying composition with William Albright, Louis Andriessen, William Bolcom, Michael Tenzer, and Henri Dutilleux. Recent commissions include those by the National Symphony, St. Louis Symphony, New Jersey Symphony, Chamber Music Society of Lincoln Center, Westchester Philharmonic, Aspen Music Festival, Pacific Symphony, Fromm Foundation, Tanglewood Music Center, American Composers Orchestra, Aspen Music Festival, and the Pittsburgh New Music Ensemble, among many others.

Echolalia John Anthony Lennon

Echolalia was commissioned by the National Flute Association and premiered in New York City in August of 1986 at the annual convention. It is a one-movement work which contrasts lively, excited areas with ornate dark passages of slower tempo. As the title suggests, there is an echoing element appearing throughout the piece in various manners of motive, phrasing, and form. Overall, it is a lyric work.

Echolalia is available on CD from Composers Recordings, Inc. (No. 599) with Jayn Rosenfeld performing. It is available in print through the Oxford University Press Anthology of American Flute Music and also Dorn Publications.

— Note by the composer

JOHN ANTHONY LENNON has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation, and many others. In addition to the Prix de Rome, Guggenheim, Friedheim and Charles Ives Awards, Lennon has been the reci-

ipient of numerous prizes, and has held fellowships at Tanglewood, the Rockefeller Center at Bellagio, the Camargo Foundation, Villa Montalvo, Yaddo, the Atlantic Center for the Arts and the MacDowell Colony as a Norlin Foundation Fellow. A professor of composition at Emory University, Lennon resides in Atlanta. Reared in Mill Valley, California, Lennon earned a liberal arts degree at the University of San Francisco, and has a master's degree and doctorate from the University of Michigan, where he studied with Leslie Bassett and William Bolcom. Lennon is published by C.F. Peters, E.C. Schirmer, Dorn, Mel Bay, Columbia University Press, and the Oxford University Press. Recordings are with CRI, Bridge Records, Capstone, and Open Loop.

Walcott Songs Bernard Rands

These are not conventional "settings" for voice with cello accompaniment, of poems to music—the poems are beautiful and powerful in their own right! Rather, the texts are analyzed and explored through fragmentation, reordering, repetitions, and changing pace of delivery. Thus the poems find new meanings and expression, in a musical context, often beyond that imagined or intended by the poet. The songs were composed between 2002 and 2004, in reverse order from that of their final performance order.

The first of these three songs to be composed, **The Fist**, was commissioned by the Guggenheim Museum, New York, for a celebration of the West Indian-American poet. His readings were interspersed with short compositions by five American composers each employing a Derek Walcott poem for voice and one instrument of their choosing. The cello has a dominant role as it pursues its "fantasia" seemingly independent of the voice's concerns.

Midsummer, Tobago commissioned by the Philadelphia Network for New Music was the next to be composed. Here, the text is maximally processed beginning with single, essential words, then combinations of two words, then three, etc. until the poem is finally delivered in its original format and integrity, the imagery and intensity intact. The cello is played pizzicato throughout suggesting the timbre of a drum and the character of a calypso.

Although composed last, **Endings** states musical material that is carried through and embedded in the subsequent two songs.

The Walcott Songs are published by European American/Helicon Music and are dedicated to my friends Abby and Norman Fischer. [This evening they give their second performance of the work.] The poems are used by permission of the poet and by his publisher Farrar, Straus & Giroux.

— Note by the composer

Through more than a hundred published works and many recordings, BERNARD RANDS is established as a major figure in contemporary music. The winner of the 1984 Pulitzer Prize in Music and the 1986 Kennedy Center Freidheim Award, conductors including Barenboim, Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnányi, and Zinman, among others, have programmed his music. Composer-in-Residence with the Philadelphia Orchestra from 1989 to 1995, he has been honored by the American Academy and Institute of Arts and Letters, the Guggenheim Foundation, the National Endowment for the Arts, Meet the Composer, and the Barlow, Fromm, and Koussevitzky Foundations, among many others. Recent commissions have come from the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, the B.B.C. Symphony (London), the National Symphony Orchestra, and the Chicago Symphony Orchestra. The originality and distinctive character of his music have been variously described as "plangent lyricism" with a "dramatic intensity" and a "musicality and clarity of idea allied to a sophisticated and elegant technical mastery" — qualities developed from his studies with Dallapiccola and Berio.

Twice Removed Shih-Hui Chen

Although the basic material of this piece was derived from **Once Removed**, music I composed for a documentary film on culture and history of modern China (Julie Mallozzi), the music of **Twice Removed** is abstract and is focused on the studies of continuity and characters' transformations.

— Note by the composer

As the recipient of a Koussevitzky Music Foundation Commission (2004), a Barlow Endowment Commission (2001), a Guggenheim Fellowship (2000), and an American Academy in Rome Prize (1999), the music of SHIH-HUI CHEN has received significant recognition in recent years including performances by the Cleveland Chamber Symphony, the Philadelphia Orchestra, and the Cleveland Orchestra. Also frequently appearing in programs abroad, her music has been featured in China, Taiwan, Korea, Japan, Germany, Italy, and Amsterdam. As a recipient of fellowships, Ms. Chen has been awarded grants from the Fromm Foundation, the National Endowment for the Arts, Meet the Composer Foundation, the Tanglewood Music Center, the Mary Ingraham Bunting Institute of Harvard University, and the Bellagio Rockefeller Foundation. Shih-Hui Chen is currently an Assistant Professor of Music Composition at the Shepherd School of Music and Composer-in-Residence at the Tanglewood Institute (2000, 2001, 2004). She is also a music advisor for Formosa Chamber Music Society, an active member of Musiqa (a composers' collective based in Houston), and the Asian Composers' League.

Death Angel (Metamorphosis) John Anthony Lennon

Death Angel was composed in 1981 while the composer was at the American Academy on a Rome Prize Fellowship. Donna Coleman, a former classmate at the University of Michigan who now resides in Australia, requested the piece.

The work is in one movement, set in the framework of the late nineteenth-century Romantics and the early twentieth-century Impressionists. The mood is often rhapsodic and evocative, ever wandering at length into dark passages from more consonant themes. The title refers to the spirit who returns to give us hope—an explanation given in the unpublished score.

Death Angel is published by Columbia University Press and is recorded on Capstone Records.

— Note by the composer

Divertimento John Musto

The aptly-named **Divertimento** was commissioned by Eighth Blackbird, dedicated to Drs. Anna and Murray Burton on their fiftieth anniversary, and premiered at the Vail Valley Music Festival in 1999. Writing for Pierrot Ensemble with percussion added and viola replacing violin, Musto takes advantage of all the coloristic possibilities the ensemble offers, especially the mallet percussion: marimba, xylophone, and glockenspiel.

Cast in three movements, the **Divertimento** is a lighthearted work with an eclectic mix of influences, from Chopin to Debussy and Bernstein to Looney Tunes. Musto's musical materials range from jazzy to tender to campy, always developed with skill and elegance. The first movement, for example, has all of the earmarks of a sonata-allegro form: exposition of contrasting themes, development, recapitulation. The progression of events is not smooth or predictable, but has a feeling of total cohesiveness and logic by the time it ends with a little homage to Paganini.

The best comedies have a serious moment, and the opening of the second movement provides that with a probing dialogue between the strings and the piano. It doesn't last long, however, as a schizophrenic dance takes over, unable to decide if it is a two-step or a waltz, fast or slow, American or Viennese. The first theme returns with strings (wind-aided!) and piano reversing and elaborating upon their previous roles, leading attacca into the last movement, which, like the first, flirts with elements of traditional form, in this case sonata and rondo. The first theme is lyrical and impressionistic whereas the second theme combines the best elements of cartoon music and Tah-Rah-Rah-Boom-de-ay. Even here, the material undergoes significant contrapuntal development, and a good time is had by all as the frenetic mood ends with a brief quote from the first movement.

— Note by Michael Webster

Award-winning composer and pianist JOHN MUSTO is regarded as one of the most versatile musicians before the public today. His richly allusive and eclectic style wedded to an exacting compositional technique has won him critical and audience acclaim throughout the world. Mr. Musto was a finalist for the 1996 Pulitzer Prize and has also garnered two Emmys and two CINE Awards for his scores written for television. In 2000 he was awarded a Rockefeller Fellowship at Bellagio, Italy. Mr. Musto has been featured on the Great Performers series at Lincoln Center and the Composer Portrait series at Columbia's Miller Theater. Recent commissions have included Carnegie Hall, Chanticleer, the Metropolitan Museum, the Vail Valley Music Festival and the Wolftrap Foundation. Mr. Musto's dazzling *Passacaglia* for large orchestra was enthusiastically received at its premiere by the Dallas Symphony this past January. In March of 2004, his eagerly awaited comic opera, *Volpone*, was premiered at the Wolf Trap Opera Company. John Musto has been a visiting professor at Brooklyn College and is a frequent guest lecturer at the Juilliard School and the Manhattan School of Music. As a pianist, Mr. Musto has recorded for Harmonia Mundi, Nonesuch The Milken Archive, CRI, and EMI, and his compositions have been recorded for Hyperion, Harmonia Mundi, MusicMasters, Innova, Channel Classics, Albany Records, and New World Records.

UPCOMING SYZYGY CONCERT

Friday, February 10

8:00 p.m., Duncan Recital Hall

Program

Karim Al-Zand - *Violin Sonata – Imaginary Scenes* (2005)

Edward Applebaum - *Two Studies in Concert Jazz* (for solo piano; 2004-5)

Anthony Brandt - *Round Top Trio* (for flute, clarinet, and piano; 2003)

Richard Lavenda - *Heat of the Moment* (for clarinet, viola, and piano; 2004)

Rob Smith - *Juggernaut* (for saxophone and piano; 1997; rev. 2002)

Performers include Sergiu Luca, violin; Brian Connelly, piano;

The Webster Trio, Valerie Vidal, saxophone (guest);

Timothy Hester, piano (guest); and others.



RICE

Walcott Songs

Poems by Derek Walcott

1. Endings

*Things do not explode,
they fail, they fade,

as sunlight fades from the flesh,
as the foam drains quick in the sand,

even love's lightning flash
has no thunderous end,

it dies with the sound
of flowers fading like the flesh

from seating pumice stone,
everything shapes this

till we are left
with the silence that surrounds Beethoven's head.*

2. Midsummer, Tobago

*Broad sun-stoned beaches.

White heat.
A green river.

A bridge,
scorched yellow palms

from the summer-sleeping house
drowsing through August.

Days I have held,
days I have lost,

days that outgrow, like daughters,
my harbouring arms.*

3. The Fist

*The fist clenched round my heart
loosens a little, and I gasp
brightness; but it tightens
again. When have I ever not loved
the pain of love? But this has moved

past love to mania. This has the strong
clench of the madman, this is
gripping the ledge of unreason, before
plunging howling into the abyss.

Hold hard then, heart. This way at least you live.*