



*A program of works by  
guest composer*

*SYDNEY HODKINSON*

*and*

*GABRIELA LENA FRANK*

*ARTHUR KREIGER*

*RICHARD LAVENDA*

*KURT STALLMANN*

*Tuesday, April 1, 2008*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Drawings, Set No. 13** (2002)

Sydney Hodkinson

*six miniatures for two violas*

(b. 1934)

1. *Ghost Crabs* – mysterious
2. *Sandpipers' Trot* – bouncing
3. *Moon Pelican* – leisurely
4. *Dawn Heron* – serene
5. *Chameleon* – forceful
6. *Noseeum* – scampering

*James Dunham, viola*

*Ivo-Jan van der Werff, viola*

### **Together, Connected** (2007; Premiere)

Kurt Stallmann

*for cello and piano*

(b. 1964)

#### *The Fischer Duo*

*Norman Fischer, cello*

*Jeanne Kierman, piano*

### **Piano Trio** (2006; Premiere)

Richard Lavenda

1. *Driving*

(b. 1955)

2. *Spacious*

*Kenneth Goldsmith, violin*

*Norman Fischer, cello*

*Jeanne Kierman, piano*

## INTERMISSION

### **Danza Peruana** (2006; Premiere)

Gabriela Lena Frank

*for flute quartet and two percussionists*

(b. 1972)

*Leone Buyse and Christina Sjoquist, flutes*

*Hilary Abigana and Matthew Roitstein, alto flutes*

*Casey Cangelosi, marimba*

*Evy Pinto, percussion*

### **Rogatio Gravis** (2003)

Sydney Hodkinson

*for violin, clarinet, and cello*

*Michael Webster, clarinet*

*Kenneth Goldsmith, violin*

*Norman Fischer, cello*

### **Joining Hands** (2001)

Arthur Kreiger

*for hand percussion and electronic sounds*

(b. 1945)

*Gregory Tsalikis, percussion*

## PROGRAM NOTES

### **Drawings, Set No. 13** . . . . . Sydney Hodkinson

*A few years before his death in 1989, the American composer Virgil Thomson shared with me his methodology for curing “creative constipation,” or re-kindling the composing fires, after periods of inactivity: start with something extraordinarily tiny and finish the piece in one sitting.*

*Following a three-month hiatus from writing, occasioned by conducting and teaching duties at the Aspen Music Festival, I heeded Mr. Thomson’s advice and composed these six brief vignettes – each in a single day – in early September of 2002. They are all generated from a small four-note kernel of pitches derived from my own name (E-flat • D • E • B) and its transformations.*

*The subtitles of the set should not be taken too literally, but they were occasioned by the relocation of our home from upstate New York to north-east Florida: offering not only the obvious radical changes of nature’s climate and flora, but also a plethora of new birds, animals, and insects which affected us wondrously. Although the movements are short and generally capricious in nature, the attention to detail and alacrity required often makes considerable demands on the finesse and ensemble dexterity of the two violists.*

*Drawings, Set No. 13 is roughly eleven minutes in duration. The duets were commissioned by violists James Dunham and Karen Ritscher, teaching colleagues of mine at the Aspen Music School. The score was completed in Ormond-by-the-Sea, Florida, and each miniature is dedicated to friends of the Aspen administration who help me with my summer work.*

– Note by the composer

### **Together, Connected** . . . . . Kurt Stallmann

*Together, Connected is an energetic, playful dance written to celebrate the 35th anniversary of the Fischer Duo to whom the work is dedicated. It is intended to be a fun-spirited, jazz-influenced duet that highlights the cooperative spirit of these two amazing people. The Fischers have been a real inspiration to me, both as performing musicians and as model human beings. I thank them for giving me the opportunity to make music together.*

– Note by the composer

*Kurt Stallmann is currently the Lynette S. Autrey Assistant Professor of Composition and Theory at the Shepherd School of Music and Director of REMLABS, the electronic and computer music facility at Rice University.*

### **Piano Trio** . . . . . Richard Lavenda

*The two movements of my Piano Trio have distinct tempos, characters, and moods, but they share several important features. One is how orchestration and texture help to create the form: each movement begins with the strings playing together and the piano on its own. While other ways of combining them emerge as each movement unfolds, such as canons that build into four-part counterpoint, solo passages for each instrument, and exchanges of foreground and background roles that become so frequent that the distinction between them blurs; in both movements the opening sonorities return at significant moments. Another similarity is the emotional arc*

of each movement: they both open with material that is presented in a controlled and somewhat restrained fashion, and the music builds and intensifies until it finally erupts into dramatic, flamboyant climaxes, ending forcefully in the first movement, quietly, even wistfully, in the second.

– Note by the composer

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

### **Danza Peruana** . . . . . Gabriela Lena Frank

The daughter of a Peruvian mother with Chinese ancestors and an American father of Lithuanian Jewish parentage, Gabriela Lena Frank is a native Californian whose compositions reflect her multicultural background. She earned her Bachelor of Arts and Master of Music degrees at Rice University, and during my last year on the faculty at the University of Michigan began her doctorate in composition there as a student of William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty. Nonetheless, our paths were not destined to cross until several years later, when the Chiara Quartet performed her **Leyendas: An Andean Walkabout** (2001) on a recital at Rice. Subsequently, I became enamored of her vibrant **Sueños de Chambi: Snapshots for an Andean Album** (2002) for flute, alto flute and piano, and in November 2004 I was privileged to join Larry Rachleff and the Shepherd School Chamber Orchestra in presenting the premiere of **Illapa**, a tone poem for flute and orchestra which she composed for us at Larry's request.

**Danza Peruana** was commissioned by my husband, Michael Webster, as part of an elaborate 60th birthday surprise. He had requested a work for solo flute, but Gabriela kept hearing multiple flutes, accompanied by marimba and percussion (castanets, cowbells, and chekere). The resulting work was completed in December 2006, a few weeks before my actual birthday. I'm delighted to premiere it this evening, graciously and capably assisted by five current master's students at the Shepherd School.

By using both C flutes and alto flutes, Gabriela captures the distinctive overtones of Andean flutes. About those instruments she writes: "Most of the flutes used in Andean music are constructed in such a way that the passage of air within the instruments fluctuates widely through the tube. The result is a production of overtones and colors that we try to "clean up" in most western classical music. Neither is better or worse, just different. The mix of both perspectives is what I find fun and what is featured in the **Danza Peruana**, along with typical rhythms and melodic styles.

– Note by Leone Buyse

### **Rogatio Gravis** . . . . . Sydney Hodkinson

Deeply-felt concerns following the onset of the spring 2003 war resulted in this instrumental trio: a "beseeching petition," a sincere appeal giving personal vent to these thoughts. The piece is therefore lamenting and dolorous at times, at other moments declamatory and impassioned.

The formal design unfolds simply in five continuous sections, with pedal-tone centers attempting to stabilize the work as it progresses: (1) a largely placid introduction centered on A; (2) a more unsettled segment with longer melodic lines on F-sharp; (3) an early, wailing climax on E-flat, conclud-

ing with (4) an aborted attempt – in an interlude with trills and tremolandos – to settle vaguely on C before finally returning to (5) the opening A, with the fervent plea at least resigned, if not resolved or fulfilled.

**Rogatio Gravis** (an earnest entreaty) is approximately ten minutes in duration and is scored for clarinet, violin, and violoncello. The trio is dedicated to my friend, the American clarinetist Kenneth Grant, who commissioned it and is a former colleague at the Eastman School of Music of the University of Rochester. The score was written while travelling to Durham, North Carolina, and Rochester, New York, and completed on April 8, 2003.

– Note by the composer

### **Joining Hands** . . . . . Arthur Kreiger

Sounds violently explosive and rhythmically aggressive, **Joining Hands** weds vibrating skins and metals with energy-filled electronic sound. The composition, with its focus on speed and power, is an overtly physical experience for the performer and listener alike. The percussionist must display an acute sense of precision, melding with rising electronic envelopes at one moment, and synchronizing with attack points the next. The ensemble contains an exotic collection of drums (darbouka, djembe, and bodhran) which is augmented with suspended cymbals, tam-tam, and an Alien Disc. All are played by hand. The electronic portion of **Joining Hands** was realized at the Cummings Electronic and Digital Sound Studio of Connecticut College, where it was completed in December of 2001. The composition was generously funded by a commission from the Fromm Music Foundation at Harvard University. **Joining Hands** is happily dedicated to Michael Lipsey, who gave the world premiere at Connecticut College in February of 2002.

– Note by the composer

ARTHUR KREIGER holds degrees from the University of Connecticut and from Columbia University. His catalog contains pieces for orchestra, chorus, mixed chamber ensembles, solo instruments, and the electronic medium. Kreiger's professional honors include the Rome Prize, a Guggenheim Fellowship, and the Brandeis University Creative Arts Medal. Released on Albany Records, Kreiger's new CD, **Meeting Places**, features highly acclaimed performances by the New York New Music Ensemble and the Juilliard Percussion Quartet. A recent review in *Fanfare* magazine cites "music of tremendous craft, charm, and even beauty." Kreiger's composition **Joining Hands**, for hand percussion and electronic sounds, has been released on Michael Lipsey's new Capstone Records CD titled **so long, thanks**. Arthur Kreiger is currently the Sylvia Pasternack Marx Associate Professor in Music at Connecticut College in New London.

## BIOGRAPHY

Born in Winnipeg, Manitoba, in 1934, SYDNEY HODKINSON received his Bachelor and Master of Music degrees from the Eastman School of Music of the University of Rochester, where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. He received his Doctor of Musical Arts degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolò Castiglioni, Ross

*Lee Finney, and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.*

*Dr. Hodkinson has taught at the Universities of Virginia, Ohio, and Michigan and, from 1970 to 1972, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music in 1973, assuming the directorship of the Eastman Musica Nova Ensemble, and later, of the Kilbourn Orchestra. From 1984 to 1986, he served as Meadows Distinguished Professor of Composition at Southern Methodist University, and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Dr. Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002) and Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, DeLand, Florida. Dr. Hodkinson also currently conducts the Contemporary Ensemble and teaches composition at the Aspen Music Festival and School.*

*Dr. Hodkinson has written over 250 works covering a vast range of genres – educational pieces; an incredible variety of chamber music, including six string quartets, a prolific output of choral, operatic, and vocal music, and large orchestral canvases, with concertos for English horn, voice, violin, and clarinet. His Seventh and Ninth Symphonies are scored for large wind ensemble.*

*Monumentum Pro Umbris, for winds, was awarded the Audience Prize and won second place at the 2004 International Harmonie Composition Contest of Harelbeke, Belgium. Recent works include the **Concerto No. 1 for Piano: ... “a shifting trek”** ..., commissioned by the Hanson Institute for American Music for pianist Barry Snyder and premiered in February 2007 with the Eastman Philharmonia; the choral work **Cantata Sancta** for the University of Evansville; **Allez-y!**, a scherzo for violin virtuoso Oleh Krysa; and two solo string pieces: **Sojournen** for viola, and **Trance** for violoncello.*

*Dr. Hodkinson has been honored with awards from the National Institute of Arts and Letters, the Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, the Louisville Orchestra (Farnsley Prize), Danforth Foundation, and the Ford Foundation. A BMI affiliate, Dr. Hodkinson's works are published by Theodore Presser Co., American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Publishing Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental, and Smith Music Publications. His activities as a composer and conductor have been recorded on the CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, No-visse, Mark, Innova, and Pantheon labels.*

*Sydney Hodkinson, a United States citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.*



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