



*A program of works by
guest composer*

STEVEN MACKEY

and by

ANTHONY BRANDT

PIERRE JALBERT

KARLHEINZ STOCKHAUSEN

Friday, February 5, 2010

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

***String Trio* (2008)**

Pierre Jalbert
(b. 1967)

Cho-Liang Lin, violin
James Dunham, viola
Norman Fischer, cello

***Focus* (2010)**

Anthony Brandt
(b. 1961)

Glow
Blur
Flicker
Dapple
Embers

Leone Buyse, flute *Christian Slagle, percussion*
Michael Webster, clarinet *Luke Hsu, violin*
Andrew Staupé, piano *Rosanna Butterfield, cello*
Sadie Turner, harp *Cristian Măcelaru, conductor*

***The Little Harlequin* (1975)**

Karlheinz Stockhausen
(1928-2007)

Carlos Cordeiro, clarinet

PAUSE

***Gaggle and Flock* (2001)**

Steven Mackey
(b. 1956)

Gaggle
Flock

Quartet A

Kaoru Suzuki (guest) and Tema Watstein, violins
James Dunham, viola, Morgen Johnson, cello

Quartet B

David Huntsman and Tina Zhang, violins
Roberto Papi, viola, Norman Fischer, cello

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

String Trio Pierre Jalbert

My **String Trio** was commissioned by the South Bay Chamber Music Society in Los Angeles for the Janaki String Trio, and was premiered there by the Janaki Trio in September 2008. The piece is in one movement and follows a conventional slow-fast-slow structure. The work begins very atmospherically, with a slow, lyrical melody introduced by the cello. This quickly gives way to a faster, more aggressive section of music where a rapid, repeated note figure, played with a jeté – bouncing bow technique, is taken up by each player. The opening music eventually returns and concludes the work the way it began.

– Note by the composer

Pierre Jalbert served as Composer-in-Residence with the Los Angeles Chamber Orchestra from 2002 to 2005 and is currently Associate Professor of Composition and Theory at The Shepherd School of Music.

Focus Anthony Brandt

Focus was written as a multi-media work with lighting designer Christina Giannelli; it was premiered in January this year.

In writing **Focus**, I thought a lot about the overlap between light and sound: Both vary in intensity, density, and pattern; colors can blend or play off one another and so too can pitches; and, like glare or fog, dissonance can render a sound “out of focus” or harder to decipher. Not able to find a good visual analog for “melody,” I choose to make harmony, rhythm, and texture the driving forces of the music.

Focus is in five movements. The first, “Glow,” is a slow fade-in that pays homage to the sunrise in Haydn’s oratorio **The Creation**. In the second, “Blur,” the piano part alternates fragments from two sources: The finale of Chopin’s B-flat minor Sonata – which is already very blurry – and a passage that it inspired, the coda of György Ligeti’s **Self-Portrait** with Reich and Riley (and Chopin in the background). The other instruments “smudge” the piano part even further. The brief third movement, “Flicker,” introduces the fourth and longest, “Dapple,” which pixilates the music into individual attack points. The last, “Embers” – only a few seconds long – creates an after-image that blends the earlier movements.

The score is dedicated to my children Sonya, Gabriel, and Lucian.

– Note by the composer

Anthony Brandt, co-founder and Artistic Director of the Houston-based contemporary music ensemble Musiqa, is currently Associate Professor of Composition and Theory at The Shepherd School of Music.

The Little Harlequin Karlheinz Stockhausen

Harlequin's Dance, originally a part of *Harlequin*, became a separate piece with the title **The Little Harlequin**. The world premiere took place on August 3, 1977, in Center Sirius in Aix-en-Provence, danced and played by Suzanne Stephens, to whom this piece is dedicated.

To an even greater extent than *Harlequin*, **The Little Harlequin** has a part in which the dance rhythms and the rhythms which are played by the clarinet are inseparably bound into a polyphonic unity and are equally important. The listener should therefore listen to the clarinet and the footsteps with equal attention.

This composition can also be performed by a clarinetist and a drummer, or by a clarinetist and a dancer. It has also been arranged for flute.

Whereas *Harlequin* unifies a broad range of seven predominant characters within himself, **The Little Harlequin** is a roguish, exuberant dance musician and a bubbly performing artist, who could inspire a more versatile kind of musician for the future.

— Note by the composer

Karlheinz Stockhausen, widely acknowledged by critics as one of the most important composers of the twentieth and early twenty-first centuries, is known for his ground-breaking work in electronic music, aleatory and serial composition, and musical spatialization.

Gaggle and Flock Steven Mackey

The impetus for the Joseph Haydn Society to commission **Gaggle and Flock** was to celebrate the excellence of the Borromeo and Brentano String Quartets and to confirm the collegial bonds between them. In addition to finding themselves at the same festivals, mixing and matching to form quintets and sextets, at the time of the commission, the two violists were married. Due to a personnel change, not divorce, I'm happy to report, the two quartets are no longer matrimonially joined at the viola, but the idea of featuring the two violas and creating a strong musical bond between them continued to intrigue me. Violas have such a distinctive, soulful sound and represent the inner voice of the quartet literally, psychologically, and metaphorically. It was my intention to explore the dialectic of inside versus outside, within the community of the octet, the two quartets, the violins, violas, and cellos.

The first compositional act was to design the seating plan which places the violas together at the center as the symbolic point of connection between the two quartets, and places the violins and cellos as antiphonal opposites. This arrangement puts the viola pair on an equal footing with the violin pairs and makes palpable the movement between inside and out as well as left and right. The shape of the seating plan, reminded my wife of the "flying-V formation" of migrating geese and, since the music plays so much with the social dynamic within this community, I began thinking of the community as a Gaggle and Flock.

The first movement, "Gaggle" (ca. 14 min.), is about motion. The community is one of diversity where factions (usually duos) are encouraged to pipe

up with serious considerations as well as cackling dissent. It is a something of a migratory fantasy, always on the go, with each move achieving a volatile consensus, never unanimity. Although in the world of geese, "gaggle" and "flock" are synonyms, the word gaggle seemed to capture the spirit of this movement in the form of onomatopoeia.

In the second movement, "Flock" (ca. 11 min.), the community is much more unified toward a single common musical result. The individual instruments are often asked to subordinate individual tendencies to create the sense of a single communal instrument/organism. Unlike "Gaggle" which was mercurial, "Flock" is simply slow-fast-slow and all three sections are based on the same melody.

– Note by the composer

STEVEN MACKEY was born in 1956 to American parents stationed in Frankfurt, Germany. His first musical passion was playing the electric guitar in rock bands based in northern California. He later discovered concert music and has composed for orchestras, chamber ensembles, dance, and opera. He regularly performs his own work, including two electric guitar concertos as well as numerous solo and chamber works.

As a composer, Steven Mackey has been honored by numerous awards including a Guggenheim Fellowship, two awards from the Kennedy Center for the performing arts, the Stoeger Prize for Chamber Music by the Chamber Music Society of Lincoln Center, and in 2000 the Miami performing arts center acknowledged his contributions to orchestral music with a special career achievement award. His *Indigenous Instruments* was selected to represent the United States at the International Rostrum of Composers in Paris in 1990. Mackey was co-composer in residence with Christopher Rouse at the 2007 Aspen Music Festival. He was featured at the 2000 American Mavericks Festival presented by the San Francisco Symphony and the 2003 Holland Festival in Amsterdam. Carnegie Hall presented a portrait concert of his work on their "Making Music" series in 2006. In June 2008 the BBC Philharmonic collaborates with the Royal Northern Conservatory of Music to present a three-day festival of Mackey's chamber and orchestral work in Manchester England.

Among his commissions are works for the Chicago, San Francisco, and St. Louis Symphonies, the Los Angeles Philharmonic, Academy of St. Martin in the Fields Chamber Orchestra, the Swedish, Scottish, and Irish Chamber Orchestras, BBC Philharmonic, the Kronos Quartet, the Brentano String Quartet, the Borromeo String Quartet, the Dutch Radio Symphony, Prism Saxophone Quartet, Leila Josefowicz, So Percussion and many others.

His monodrama – *Ravenshead* – for tenor/actor (Rinde Eckert) and electro-acoustic band/ensemble (The Paul Drescher Ensemble), has been performed nearly one hundred times and is available on a min/max CD. In a year-end wrap up of cultural events, USA Today crowned the work the "Best New Opera of 1998."

Available discs of Mackey's work include *Lost and Found* – Mackey performing his own solo electric guitar music, released by Bridge Records in 1996; *Tuck and Roll*: Michael Tilson Thomas conducts orchestral music of Steven Mackey released in 2001 by BMG/RCA Red Seal; *String Theory*: string quartets and string quartets plus with the Brentano String Quartet released in 2003

on Albany Records; **Heavy Light**: Mosaic plays mixed chamber ensemble music, released in 2004 by New World Records; **Banana/Dump Truck**: concerti for cello and electric guitar released in 2005 on Albany records and **Interior Design**: featuring Curtis Macomber in several violin works. **Tuck and Roll**, **Interior Design**, and **Lost and Found** all made several year-end top ten lists including the New York Times.

As a guitarist he has performed his chamber music with the Arditti, Brentano, Borromeo, and Kronos Quartets, The London Sinfonietta, Joey Baron, Fred Sherry, and many others. He has performed his concertos with many conductors including Dennis Russell Davies, Peter Eotvos, David Robertson, Esa-Pekka Salonen, Michael Tilson Thomas, and David Zinman.

Upcoming projects include a violin concerto for Leila Josefowicz premiering with the BBC Philharmonic in November 2008, and a double concerto for violin and electric guitar for Mackey, Anthony Marwood, and the Academy of St. Martin in the Fields Chamber Orchestra. His prog-rock band – Big Farm – with Rinde Eckert, debuted at Joe's Pub in New York City in May 2008.

Steven Mackey is currently Professor of Music and Chairman of the Music Department at Princeton University, where he has been a member of the faculty since 1985. Mackey's web address is <http://www.stevenmackey.com>. His music is published by Boosey & Hawkes.

UPCOMING SYZYGY CONCERT

Friday, March 19

VERDEHR TRIO

Renowned violin, clarinet, and piano trio,
in residence at Michigan State University.

PROGRAM

Works by Jennifer Higdon, Roberto Sierra,
Augusta Read Thomas, Pamela Madsen,
Gershwin/Brohn, and Bright Sheng.

8:00 p.m., Duncan Recital Hall

Free admission



RICE