



A CONCERT OF WORKS BY

Anthony Brandt

Denis Gougeon

Pierre Jalbert

Richard Lavenda

Tuesday, November 3, 1998

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

***Dual Velocity* (1998)**

Pierre Jalbert
(b. 1967)

The Fischer Duo
Norman Fischer, cello
Jeanne Kierman, piano

***Pièce de Résistance* (1998)**

Anthony Brandt
(b. 1961)

Patrick Raichart, trombone
Karen Marston, trombone
Michael Palmer, bass trombone
Trent Petrunia, percussion
Patrick Kelly, percussion
Pierre Jalbert, piano
Michael Webster, conductor

***Memory's Motion* (1990)**

Richard Lavenda
(b. 1955)

The Fischer Duo
Norman Fischer, cello
Jeanne Kierman, piano

INTERMISSION

***Jeux de Cordes* (1995)**

Denis Gougeon
(b. 1951)

- I. Jeu d'accents*
- II. Andante des harmoniques*
- III. Jeu sur un mode*
- IV. Chant*
- V. Jeu d'imitation (Suivez-moi!)*

T'ANG Quartet
Yu-Ying Ng, violin
Chek Meng Ang, violin
Lionel Tan, viola
Leslie Tan, cello

PROGRAM NOTES

Dual Velocity Pierre Jalbert

Dual Velocity was written for the Fischer Duo and was premiered at the St. Gaudens National Historic Site in Cornish, New Hampshire, this past summer. As the title suggests, it incorporates fast and virtuosic passages in which the cello and piano interchange roles as virtuoso soloist versus accompanist.

While composing this work, since this was to be a piece for the Fischer Duo, I tried to think of the character of their playing. Two things struck me: their passionate lyricism and their virtuosity. Therefore, I attempted to include both of these characteristics in this short work.

— Note by the composer

Pierre Jalbert is currently Assistant Professor of Composition at The Shepherd School of Music.

Pièce de Résistance Anthony Brandt

Pièce de Résistance was written at the request of trombonist Jeremy Van Hoy to commemorate the 30th anniversary of the assassination of Dr. Martin Luther King, Jr. It was premiered at Merkin Hall in New York City in April 1998.

Though not programmatic, the piece tries to capture the bittersweet edge to King's words "I'm tired of marching for this cause," a cause that shouldn't have had to exist in the first place. The trombones play as a unit much of the time, marching along in slightly changing footsteps. The melodic material never strays far from the opening melody, though at about the two-thirds point, a new melodic profile, accompanied by a more propulsive rhythm, takes over, creating a stronger sense of forward motion. A tentative and ambiguous resting point is reached; then, just as it seems the piece might end, a coda carries the music to a greater sense of affirmation.

Preceding the first performance, a portion of a speech by Dr. King, chosen by the performers, was read. It captured beautifully the sense of postponed arrival I wanted to convey in my music. An excerpt follows: "For years now, I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait" has almost always meant "Never"... We have waited more than 340 years for our constitutional and God-given rights... There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience."

— Note by the composer

Anthony Brandt is currently Assistant Professor of Composition at The Shepherd School of Music.

Memory's Motion Richard Lavenda

Memory's Motion was composed in the summer of 1990 for my friends Norman and Jeanne Kierman Fischer. They premiered the work in St. Cloud, Minnesota, in January 1991. I have always admired their playing and relished the chance to write for them. I wanted to compose something that showed off both their individual virtuosity and their extraordinary collaborative playing. The title has several meanings for me, two of which are worth mentioning. The first is that I was once a cellist and have vivid memories of that experience. I hope that in the motion from performer to composer I have made good use of that insider's information. The other is a purely musical reference. The form of the piece is such that the initial melodic material returns several times, but always in a different setting. The material itself is recognizable, and, I hope, memorable, but the context has changed, creating a sense of motion. **Memory's Motion** is in one movement with five sections, and lasts about fifteen minutes.

— Note by the composer

Richard Lavenda is currently Associate Professor of Composition at The Shepherd School of Music.

Jeux de Cordes Denis Gougeon

The piece is in five movements, or games, varying in length between three and five minutes. The first movement, the accent game, is fast and built on accents that are either syncopated or in regular rhythm. It exploits the contrasts between the binary and ternary.

The second movement shows the possibilities of harmonics of the instruments and highlights the dance of heights in which the melodic line always starts from the bottom to the top and is repeated six times.

The third movement is a game in one mode. A single circular motif is imitated mainly between the two violins.

The "chant" is an atmospheric piece and is introverted in nature. A single melody in harmonics is carried by the first violin and countered by the second in regular pitch. This created an ethereal timbre. A drone by cello and a rhythmic perpetual accompaniment on the viola adds to the special nature of this movement.

The last movement, a game of imitation, uses canon as the principal mode of development. The character is fast and almost pokes fun at Baroque composers. This movement is a virtuosic game for both the individual and ensemble.

— Note by the composer

Denis Gougeon resides in Montreal and is pursuing an active career as a composer.

