



presents
DUO VIVO

Laura Hunter, saxophone

Brian Connelly, piano

assisted by

Lynn Griebeling Moores, soprano

*Tuesday, October 30, 1984
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

**the
Shepherd
School
of Music**



PROGRAM

Distances Within Me (1979)*

John A. Lennon
(b. 1950)

Sonata (1983)**

David Diamond
(b. 1915)

- I. *Allegro Vivo – moderato, quasi Andante –
Allegro Moderato e ben ritmato*
- II. *Andante molto quasi Adagio*
- III. *Allegro vivo*

Four Impromptus (1984)***

Paul Cooper
(b. 1926)

- I. *Presto e misterioso*
- II. *Andante ed espressivo*
- III. *Animato e giocoso*
- IV. *Largo cantabile*

INTERMISSION

I Never Saw Another Butterfly (1967)*

Ellwood Derr
(b.1932)

- Prologue: *Terezín*
- The Butterfly*
- The Old Man*
- Fear*
- The Garden*

Lynn Griebeling Moores, soprano

Three Preludes (1927)

George Gershwin
(1898-1937)

- Arr. Laura Hunter after the Heifetz transcription
- I. *Allegro ben ritmato e deciso*
- II. *Andante con moto e poco rubato*
- III. *Allegro ben ritmato e deciso*

Lilith (1984)**

William Bolcom
(b. 1938)

- The Female Demon*
- Succuba*
- Will-O'-The Wisp*
- Child-Stealer*
- The Night Dance*

*Houston premier

**Composed for the Duo Vivo, Houston premiere

***Composed for the Duo Vivo, world premiere

Reception following in Milford House
1101 Milford Street

Notes

LAURA HUNTER has recently received the Pro Musicis Sponsorship, and has been selected by Affiliates Artists to present residencies across the United States. She has performed with the Houston Symphony Orchestra as a winner of the Ima Hogg Young Artist Competition. She has also won the Concert Artist Guild Award, making her New York City debut in Carnegie Recital Hall in 1981.

BRIAN CONNELLY has this fall joined the faculty of the Shepherd School of Music as Artist Teacher in Accompanying and Vocal Coaching. He is a graduate of the University of Michigan, where he studied with Gyorgy Sandor and Theodore Lettvin. Mr. Connelly has performed extensively as a soloist, accompanist, and chamber musician in a broad range of musical styles.

LYNN GRIEBLING MOORES. After receiving degrees from St. Olaf College and the University of Wisconsin, Griebing Moores pursued her career in England, singing in the great halls of London and recording frequently with the BBC. In the United States, Griebing Moores has sung with Robert Shaw, the Cleveland Orchestra, and the Monday Evening Concerts in Los Angeles. She has premiered numerous works including those of Arrigo, Crumb, Druckman, Saxton – in addition to traditional repertoire. Since moving to Texas, she has performed with the Houston Symphony Orchestra, the Houston Grand Opera, the Houston Ballet, and she has made several appearances on the Syzygy Series. Currently, Griebing Moores is Artist Teacher of Voice at the Shepherd School.

The William Bolcom and David Diamond compositions were commissioned with funds made available from the National Endowment for the Arts. This concert is also funded in part through the Solo Fellowship program from the NEA. The consortium consists of piano-saxophone duos: Laura Hunter/Brian Connelly; Donald Sinta/Ellen Wecker; and Joseph Wytko/Walter Sosand.

John A. Lennon writes:

“Distances Within Me was composed for the World Saxophone Congress in 1979 and was commissioned by James Forger. The title refers to a range of emotions and reflects the instinctive, rather formal, way the piece was composed. Times or motives give the sense of a rondo form to the work, although it is actually through-composed. I have attempted to arrange the pace at which the emotions shift by creating areas of different intensity – that is, degree of “chromaticism and density.”

LENNON studied at the University of San Francisco and at the University of Michigan, Ann Arbor, and he has received numerous awards. These include the coveted Rome Prize, the Charles Ives Award, the American Composers Alliance recording award (for this composition), and a Guggenheim Fellowship. He is on the faculty of the University of Tennessee at Knoxville.

David Diamond’s brief and direct sonata is classical in its format: the first and last movements are based on the Sonata Allegro form while the second movement is through-composed but emphasizes the variation principle.

DIAMOND, one of the country’s most prolific composers, is currently on the faculty of the Juilliard School of Music in New York.

The Four Impromptus of Paul Cooper were donated by the composer for the 1983 Houston Symphony Marathon; the piece was commissioned by Louisa Sarofim for the Duo Vivo.

"Each movement establishes essentially one mood similar to its Schubertian namesake. Contrasts of tempi and dynamics have been and remain an important part of my compositional process. Rather typically, in the last movement, I bring back very slight references to materials heard in the first three movements." P.C.

I Never Saw Another Butterfly – Song cycle for soprano voice, alto saxophone, and piano. On the poems by children who were incarcerated in the Nazi ghetto for Jews in Terezin, Czechoslovakia (1942-1944) and who died in Auschwitz before the end of October, 1944.

The composer writes:

"I Never Saw Another Butterfly is a chamber cantata for three performers . . . not a work for soprano with two accompanying instruments. A performance that attempts to put the singer in relief as a soloist against an instrumental background is contrary to the concept of the work and does irreparable damage to its dramatic effectiveness. The work must be performed in its entirety. Performance with deletion of one or more songs, or any one of the songs separately is also contrary to the concept of this work."

ELLWOOD DERR is a professor of music at the University of Michigan, Ann Arbor. His varied interests and abilities include not only composition but performances of old music and theoretical and historical scholarship.

William Bolcom writes:

"A few notes about Lilith: she isn't a witch with a pointed hat on a broom. Simply put, she is the female without any trace of the ladylike at all. She is the despair of the orderly, particularly the religiously orderly. (Succuba, the second one, is a little vignette of a monk asleep, tormented by sexual fantasies, and the Succuba is nothing but those fantasies, but in the form of something totally uncivilized.) She would make animal sounds like the owls and hyenas and kites she spends time with in her lair. She is accused of child-stealing, which is in doubt, but if she does, she would take the child back to this lair of the outcast animals (child-stealer is a portrait of this). When cornered, she spits like a cat. She has a certain kind of rueful tenderness which is never understood as such by everyone whom she frightens. (Men are frightened by the spectre of the Female Unleashed. She doesn't obey any rules of conduct; she laughs at religious laws; she is the door to Chaos.)"

BOLCOM is a professor of composition at the School of Music, University of Michigan, Ann Arbor.

Now in its ninth season, SYZYGY: NEW MUSIC AT RICE has presented numerous Houston, American, and world premieres. The series has also brought to campus distinguished American and European composers in a manner similar to MEET THE COMPOSER. These visits provide an opportunity to Rice students and the Houston Community to exchange ideas and to become more familiar with the composers' works. Representative guest composers include William Albright, John Cage, Mario Davidovsky, Ross Lee Finney, Thea Musgrave, George Rochberg, Dorrance Stalvey, and Charles Wuorinen.

FUTURE SYZYGY EVENTS DURING THE 1984-85 SEASON

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| *November 27, 1984 | Contemporary Trends with the HOUSTON SYMPHONY ORCHESTRA, Sergiu Commissiona and Larry Livingston, conductors. Featured will be the world premiere of a commissioned work, Chiaroscuro, by Ellsworth Milburn |
| December 4, 1984: | KROUMATA. Scandinavia's foremost percussion ensemble in a program of recent music by American and Swedish composers. |
| January 22, 1985: | "The New Trombone," an evening with MILES ANDERSON. New works for solo trombone including the Houston premiere of a recent composition by Bernard Rands, 1984 Pulitzer Prize winner. |
| February 26, 1985: | The AMERICAN STRING QUARTET, featuring works by Alban Berg, Claus Adams, and a Houston premiere, to be announced. |

*Admission charged. Please call the Houston Symphony (227-ARTS) or the Shepherd School Concert Office (527-4933) for further information.