

RICE UNIVERSITY

the
Shepherd
School
of Music



COMPOSITION
UNDERGRADUATE RECITAL

PAUL ORKISZEWSKI
MICHAEL JOHNSON
THOMAS SENNING
CARLYLE SHARPE

FRIDAY, APRIL 12, 1985

8:00 P.M.

SHEPHERD SCHOOL REHEARSAL HALL

PROGRAM

- Piece for Solo Cello (1984) Thomas Senning
Suzanne Carter, cello
- Thoughts (1984) Carlyle Sharpe
Maribeth Clark, flute
- Nachtgesang (1985) Michael Truitt Johnson
text by Goethe
Troy Gremillion, tenor
Carol Laube, violin
Jerry Wang, violin
Tom McEvilly, viola
Robert Brewer, cello

INTERMISSION

- Five Miniatures for Guitar (1985) Paul Orkiszewski
Paul Orkiszewski, guitar
- Ode (1985) Thomas Senning
text by Thomas Hood
Lisa Inman, mezzo soprano
Jonathan Benjamin, piano
- Four Catalyses (1985) Carlyle Sharpe
Jerry Wang, violin
Carol Laube, violin
- Leda and the Swan (1984) Paul Orkiszewski
text by W. B. Yeats
Sandy Toensing, mezzo soprano
Terri Van Valkinburgh, viola
Deanna Chryst, basson
John Thomas, piano

Paul Orkiszewski is a student of Ellsworth Milburn.

Michael Johnson is a student of George Burt and Arne Mellnas.

Thomas Senning and Carlyle Sharpe are students of Arthur Gottschalk.

PROGRAM NOTES

THOMAS SENNING. Piece for Solo Cello was written in a very short amount of time upon hearing of the death of my pet rat Igor. Its style is an homage to the Bach solo cello sonata.

Ode (text by Thomas Hood) is based on a very fine poem about Autumn and the mood it raises in the poet's mind. The piano accompaniment aubments the meaning of the text while supporting the singer.

CARLYLE SHARPE. Composed in a rather free form, Thoughts follows a "stream of consciousness" pattern. The two major themes are treated much like a "theme and variations" throughout the work. Thus, the thought-like pattern results from the juxtaposition of the two freely developed themes. In Four Catalyses, the two violins participate in an action-reaction manner. Each movement, though it has its own distinct characteristic, fits nicely into the overall style of the whole work, which reflects an almost Bartokian style. The work, which invokes a balance of tension and resolution, involoves one violin reacting to the other by imitation at different tonal levels or in discourse, which resolves in an imitative or accompanimental fashion.

"Leda and the Swan" W. B. Yeats

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?