

"The imagery for the first movement actually came to me as a memory from my visit to a tourist attraction known as the 'TV tower' in Berlin, Germany. From the top of the tower at night, it is possible to see the streets as luminescent lava streams. They appear to converge toward the tower in a way that makes the spectator feel like he is in the middle of a volcanic field, while from the ground he can look up at the daunting monolith. These two ideas—the large, pillar like structure and a smoldering field of lava and ash—correspond to two important musical ideas in *Quivering Obelisk in Lava*: the broad, heavy melody first stated by the bassoon, and soft tremolo passages in the strings.

"I've always found the image of a large hallway adorned with stuffed animal heads compelling. In *Taxidermal Trophies*, the bassoonist plays a long solo while the strings work as a unit to provide isolated pizzicati. The effect of each pizzicato is one of surprise: you're pacing through the hall, and suddenly you find yourself face to face with stuffed elk, whose glass eyes are staring back at you.

"Next comes an introverted and sparse movement based on the idea of faintly glowing pieces of a shattered insect's exoskeleton. The title, *Fluorescent Fragments of a Broken Exoskeleton*, is actually a pun on musical 'fragments,' as the main melodic motives are short and scattered, like parts of a bigger entity. The strings play *con sordino* throughout, reinforcing a bleak and subdued mood.

"The fourth movement, *Bobbing Orbs and Magnet Dust*, gives an optimistic conclusion to the suite. It is an image that lends itself to more activity than the other movements, and it is the most lively and harmonically consonant of all the movements. The 'bobbing' is created by an up and down tune (originally played on the cello) that is then imitated on the other instruments to give the impression of several such orbs. Pizzicati in the string aren't startling as they were in the second movement, or fragmented as they were in the third; rather, they are light and spirited, like a sprinkling of magnet dust between the orbs. When the piece ends on a Db major triad—the only obvious major triad of the piece—it becomes clear that a transformation towards something brighter and more alive has taken place."  
- Keith Allegretti

**For additional exhibition programming, visit [ricegallery.org](http://ricegallery.org).**

#### **RICE GALLERY HOURS**

Tuesday - Saturday, 11:00 am - 5:00 pm

Thursday, 11:00 am - 7:00pm

Sunday, Noon - 5:00 pm

Closed Mondays and university holidays

**Rice Gallery will close for the Thanksgiving holiday from  
November 22 - 29, 2010.**

**Rice Gallery**  
713.348.6069 [ricegallery.org](http://ricegallery.org)



# **RICE GALLERY CONCERT**

**ORGANIZED BY  
MAX PIPINICH  
GRADUATE STUDENT  
THE SHEPHERD SCHOOL OF MUSIC  
RICE UNIVERSITY**

**IN CONJUNCTION WITH SARAH OPPENHEIMER: D-17**

**CONCERT AT RICE GALLERY**  
**ORGANIZED BY MAX PIPINICH, GRADUATE STUDENT**  
**THE SHEPHERD SCHOOL OF MUSIC, RICE UNIVERSITY**

Saturday, October 16, 2010 at 12:00 pm

Small ensembles will perform meditative works inspired by Sarah Oppenheimer's *D-17*.

**PROGRAM**

*Two Windows* Ross Griffey

- i. "Slow, Mysterious"
- ii. "Moderately fast, with energy"

Masha Popova, flute; Erika Cikraji, clarinet; Max Pipinich, bassoon;  
Rachel Sandman, violin; Jesse Christeson, cello

*Winter's Love Relinquished* Sean Glenn

Geoffrey Sanford, oboe; Erika Cikraji, clarinet; Max Pipinich, bassoon;  
Padua Canty, viola; Jesse Christeson, cello

*Openings and Mirrors* Timothy Woos

William Short, bassoon

*Four Vignettes* Keith Allegretti

- i. "Quivering Obelisk in Lava"
- ii. "Taxidermal Trophies"
- iii. "Fluorescent Fragments of a Broken Exoskeleton"
- iv. "Bobbing Orbs and Magnet Dust"

Max Pipinich, bassoon; Rachel Sandman and Gina Dyches, violin;  
Padua Canty, viola; Jesse Christeson, cello

**COMPOSERS' NOTES**

"*Two Windows* was commissioned by Max Pipinich for this concert of new music being performed at Rice Gallery. The title of the work has several facets. Because the two movements are relatively brief, the effect is as though the listener only catches a glimpse of each movement through two windows rather than having a full view of them. The title also alludes to the prominent use of windows in Sarah Oppenheimer's new work, *D-17*. The first movement of *Two Windows* is slow and mysterious, with many sustained chords and long lines. In contrast, the second movement is energetic and, at times, playful; it brings the piece to a swift and exciting close." - Ross Griffey

"*Winter's Love Relinquished* was written at the request of bassoonist Maxwell Pipinich, for whom it is dedicated. More than an exploration in instrumental colors, it was a chance for me to break out of my typical a-chromatic sound while still endeavoring to preserve my characteristic interest in modal sonorities. It was a challenge to try and write a one-movement work for an instrumentation I have never worked with before while trying still to say something meaningful. *Winter's Love Relinquished* is a reflection of the painful process of reconciling unrequited affection; an expression of the challenges presented by denial, betrayal, and forgiveness." - Sean Glenn

"*Openings and Mirrors* was inspired by Sarah Oppenheimer's *D-17*. Like the installation itself, the piece transforms from 'Openings' into 'Mirrors' without pause. The big leaps and many rests in the first movement create a sense of openness in the first movement. This gradually builds up before the bassoon lands on a 'multiphonic,' when the bassoonist plays more than one note at the same time. This multiphonic dissolves into the second movement, 'Mirrors,' without pause. Much of the movement is symmetrical, but part of the way through the mirror seems to almost shatter as the music erupts into a very fast tempo. The piece ends with more mirrored motives before closing with a 'bang.' - Timothy Woos

"*Four Vignettes*: When I learned about Sarah's Oppenheimer's work at both Rice Gallery and elsewhere, I was intrigued by the artist's interest in holes and in the beholder's perception of those holes. I was particularly interested in how the viewer's imagination inevitably fills in the empty space, as mine did when I visited her exhibition at Rice Gallery. I felt that the large slanting form acted as giant, three-dimensional picture frame that drew attention to the tiny window at the end, and this gave me the idea to write four succinct 'vignettes:' short, cohesive snapshots (like the thumbnail images that turn up in a google image search) that set a particular mood or atmosphere.

- more -