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“New Artists – New Composers”

featuring

SERGIU LUCA, violin

YIZHAK SCHOTTEN, viola

JULIE LANDSMAN, horn

KATHERINE COLLIER, piano

ANNE EPPERSON, piano

JOHN PERRY, piano

and

BEN HUDSON, guest violinist

*CHARLES WUORINEN,
guest composer and pianist*

Tuesday, September 27, 1983

8:00 p.m. in Brown Auditorium

of the Museum of Fine Arts

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

- Variations (1978)*
for unaccompanied violin
Ben Hudson*, violin
Charles Wuorinen**
(b. 1938)
- Fantastic Variations on a Theme from Tristan
and Isolde (1961)*
Yizhak Schotten, viola
Katherine Collier, piano
William Bergsma
(b. 1921)
- Horn Trio (1981)*
Ben Hudson, violin
Julie Landsman, horn
Charles Wuorinen, piano
Charles Wuorinen

Intermission

- Piano Sonata (1960)*
John Perry, piano
Donald Keats
(b. 1929)
- Sonata for Violin and Piano (1979)*
Sergiu Luca, violin
Anne Epperson, piano
William Bolcom
(b. 1938)

* guest artists

**guest composer of SYZYGY

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.

BIOGRAPHIES

KATHERINE COLLIER has established a distinguished career as a soloist and chamber music artist. She has been accompanist in the studios of Dorothy Delay at the Aspen Festival, Nathan Milstein and the BBC in London, and has collaborated with many renowned musicians in performances throughout the United States, Europe, and Israel. The First Prize winner of the National Young Artists Competition, Collier has been soloist with many orchestras, including the Dallas Symphony, Cincinnati Symphony, Eastman-Rochester Philharmonic and the Houston Symphony.

ANNE EPPERSON, nationally recognized as a soloist in recitals and with orchestras, studied at the Juilliard School and the University of Southern California. In recent years, she has earned special recognition as a collaborative pianist and chamber music partner in tours throughout Europe, South America, and Mexico, U.S., and Canada. These associations include the Canterbury Trio and Duo a Quattro Mani. As a Columbia Management artist, Epperson has recorded on Vanguard, Nonesuch, and Musical Heritage Society labels.

BEN HUDSON is a particularly active violinist on the concert scene today and includes solo, chamber music, and orchestral participations. He has been concertmaster and soloist with such conductors as Pierre Boulez, Lucas Foss, and James Levine. Appearances with the Finnish National Orchestra, the Hong Kong Philharmonic, and the American Symphony Orchestra are indicative of the range of his travels. He performs with the Speculum Musicae, the Bach Chamber Soloists in New York, Pontino Musica in Italy and records for Columbia, Nonesuch, CRI, and Musical Heritage.

A native of New York, JULIE LANDSMAN began her studies at the age of twelve with Howard T. Howard, solo horn of the Metropolitan Opera Orchestra. She was a scholarship student of James Chambers at the Juilliard School and was awarded the Naumburg Scholarship for graduate studies. In recent years, Landsman has been a soloist or member of numerous prestigious groups: the New York Brass Quintet, the St. Paul Chamber Orchestra (where she recorded with Zuckerman), Orpheus Chamber Ensemble, and the Madeira Bach Festival where she appeared with Jean-Pierre Rampal and Gerard Schwarz. Deeply committed to contemporary music, Landsman has performed with Speculum Musicae, the Contemporary Chamber Ensemble, and the Orchestra of Our Time. Ms. Landsman commissioned Charles Wuorinen for the Horn Trio presented on this recital and the work is scheduled for recording this season. Landsman is Co-principal horn of the Houston Symphony Orchestra and a member of the faculty of the Shepherd School.

An artist of international stature, violinist SERGIU LUCA has forged a career of exceptional diversity. In addition to presenting the great masterworks of violin repertoire, he has probed the music of lesser-known Baroque composers, including Chabran and Leclair. His performances with the orchestras of New York, Philadelphia, Chicago, Cleveland, Washington, Atlanta, Geneva, and London have brought high critical acclaim. His interests include also 20th-century American music, as this performance of William Bolcom attests. Luca is a celebrated pedagogue. He has given master classes at Eastman, Aspen, and Portland and was Professor of Violin at the University of Illinois, prior to joining the faculty of the Shepherd School. He has recorded extensively – the most recent monumental project was the recording of the complete sonatas for violin of Mozart, accomplished this past summer.

After receiving this Master of Music degree from the Eastman School, pianist JOHN PERRY continued his studies in Europe for three years on a Fulbright Fellowship. Attending both the Akademie fuer Musik in Vienna and the St. Cecilia Academy of Music in Rome, he has fulfilled his high promise as a performer and as a teacher. Perry is the winner of numerous awards, including Special Honors in the Marguerite Long International Piano Competition in Paris and highest prizes in both the Busoni and Viotti International Competitions in Italy. Perry's repertoire is broad: he is well-known for his interpretations of Beethoven and Mozart; his performances of Romantic concertos have been highly praised; and he has successfully introduced several important new works to the piano literature. As a recording artist, he is represented by Musical Heritage, Vox, and Telefunken labels. Perry is an exceptionally distinguished teacher and his students have won prizes in the Queen Elisabeth, Van Cliburn and Naumburg Competitions, and recently the first prize in the Rubinstein Competition. In fact, in the most recent Van Cliburn and Naumburg Competitions, more candidates were former students of Perry than of any other teacher in the world. He is Artist Teacher of the Shepherd School.

"YIZHAK SCHOTTEN'S teacher and mentor, William Primrose, was honored in the way that Schotten's playing recalled the older artist's genius" wrote Paul Hume of the Washington Post about this Israeli-born virtuoso. Discovered and brought to the United States by the renowned violist Primrose, Schotten studied with him at the University of Southern California and with Lillian Fuchs at the Manhattan School. Schotten's solo appearances with orchestras have been extensive and have included engagements with Seiji Ozawa and Thomas Schippers. As a recitalist, he has concertized in Israel, Japan and throughout the United States; he is a recording artist for CRI and Crystal records. Schotten has received two new appointments this month: as principal violist of the Houston Symphony and as Artist Teacher at the Shepherd School.

A prolific composer, CHARLES WUORINEN has written more than 100 works in all genres. Each work displays a keen sense of connection between details of pitch, duration and timbre, and structure. His music written during the 70's shows a flexibility with serial technique, where repetition and registral duplication of pitches play an ever larger role. Wuorinen is one of the country's most honored composers and his awards include a Guggenheim Fellowship, American Academy of Arts and Letters, and the coveted Pulitzer Prize in Music (1970) for Time's Encomium.

WILLIAM BERGSMA studied at Stanford and Eastman before joining the faculty of the Juilliard School. He was deeply involved with curricular reforms of that institution in the 1940's and later became professor and director of the School of Music at the University of Washington. Bergsma's music has been characterized as resourceful and imaginative, essentially tonal, and predominantly lyrical.

DONALD KEATS, presently teaching and composing in Denver, has an impressive background of studies with Hindemith, Luening, Moore, and Cowell. His awards include a Fulbright and two Guggenheim Fellowships, among several others. His catalogue contains orchestral, chamber and solo literature that has been described as "generally dissonant, based on clearly articulated tonal centers."

The recent scores of WILLIAM BOLCOM have appealed to "up-town, down-town, and lay audiences." This appeal may be attributed, in part, to the composer's keen sense of humor, use of satire and popular materials (particularly Rag), all coupled to a performer's perspective in the presentation and unfolding of musical materials. The fact that his two most influential teachers were Milhaud and Messiaen in Paris - opposites in the extreme - may also help explain the diversity of Bolcom's music. He is presently Professor of Composition at the University of Michigan, Ann Arbor.