

# *FACULTY ARTIST SERIES*

*WAYNE CROUSE, viola*  
*EDWARD GATES, piano*  
*THOMAS BACON, horn*

*Monday, April 27, 1987*  
*8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music



## PROGRAM

*Sonata in E minor, K. 304\**

*Allegro*

*Tempo de Minuetto*

*Wolfgang Amadeus Mozart*  
(1756-1791)

*Sonata No. 7 in C minor, Op. 30, No. 2\**

*Allegro con brio*

*Adagio cantabile*

*Scherzo: Allegro*

*Allegro*

*Ludwig van Beethoven*  
(1770-1827)

## INTERMISSION

*'Canti' (Six Songs for Viola and Piano) 1980*

*Tranquillo*

*Ombre*

*Giocoso*

*Omaggio*

*Scorrevole*

*Mesto*

*Paul Cooper*  
(b. 1926)

*Trio for Violin, Horn and Piano, Op. 40\**

*Andante*

*Scherzo: Allegro*

*Adagio mesto*

*Finale: Allegro con brio*

*Johannes Brahms*  
(1833-1897)

*\*Violin part adapted for the viola by Wayne Crouse*

*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.*

## PROGRAM NOTES

Mozart's Sonata in E minor, K. 304 has been called a miniature gem. Of the more than thirty violin and piano sonatas, (not all of them finished), only two are written in minor keys. Although Mozart wrote to his father at one point stating that he enjoyed playing the viola more than any other instrument, there is no evidence that a sonata for viola was ever attempted. Crouse shares the belief with many others that if Mozart had been able to know the less cumbersome viola of today, he might well have preferred his E minor Sonata on that instrument. As with the Beethoven Sonata to follow, Crouse's adaptation respects Mozart's original violin writing except for occasionally interpolating a passage an octave lower to accommodate the darker hued register of the viola.

The deeper timbre of the viola lends itself to Beethoven's Sonata No. 7 in C minor to an even greater degree. Beethoven was violist in the opera orchestra in Bonn at the age of eighteen; his knowledge of and fondness for the instrument are both manifest in the viola parts of his symphonies and string quartets. Perhaps, had the great composer not faded so irrevocably and completely into the world of silence the last dozen years of his life, he might have paid tribute to his youthful performance days with a genuine sonata for the viola. Since he did not, of the ten violin sonatas, the C minor is the number one candidate to open its arms to the sonorous beauty of the modern viola.

Paul Cooper's 'Canti' (Six Songs for Viola and Piano) was commissioned by Wayne Crouse in 1980 for a series of three concerts entitled "The Twentieth Century Violist" given with pianist Mary Norris at the Shepherd School of Music at Rice University. Knowing Crouse's fondness for the Song repertory, Paul Cooper chose the unusual title for the work. The composer writes: "Canti" sets out to explore the sonorous and singing qualities of the viola. Each 'Song' is of a different tempo, mood, and character. The work is unified by brief references in the final song to the earlier movements. In the first song, the viola sings against a background of bell-like sounds. In the second, everything trills in the shadows. The third is a musical joke, in which the instruments argue and contradict each other. In the fourth song, one senses a delicate and subtle homage to J. S. Bach. The fifth song scurries along with mystery filled alacrity. The last song is a dirge that quotes the previous songs."

Brahms himself transcribed his two clarinet sonatas, Opus 120, for the viola shortly before his death. He, like Mozart and Beethoven, enjoyed playing the viola in chamber music groups. Included in several editions of his horn trio is an alternate part for the viola (instead of horn). The version heard on tonight's program is Crouse's adaptation of the violin part for viola, the intent being that the horn and the viola share an even more similar timbre than the original version.

## BIOGRAPHIES

Currently Professor of viola and chamber music, WAYNE CROUSE is also violist of the faculty string quartet, Quartet Oklahoma at the University of Oklahoma in Norman. In addition to his duties at the University, Mr. Crouse is a very active performer and instructor of master classes in this country and Great Britain. In May of 1986, he was asked to return to give his second master class at London's famous Royal Academy of Music. Mr. Crouse was Associate Professor of Viola at the Shepherd School of Music from 1975 to 1983. He was also a member of the Shepherd String Quartet, an ensemble made up of principal players of the Houston Symphony Orchestra. A graduate of the Juilliard School of Music, where he studied with Milton Katims, Dorothy Delay and Ivan Galamian, Crouse was chosen to be principal violist of the Houston Symphony

Orchestra by the late Leopold Stokowski. During his tenure with the Orchestra, Mr. Crouse appeared as soloist under the direction of the late Sir John Barbirolli, Sir William Walton (performing his viola concerto), Andre Previn, Lawrence Foster, Sergiu Comissiona, and Jorge Mester at the Casals Festival in San Juan, Puerto Rico. Mr. Crouse has also performed at the Marlboro Festival, The Aspen Festival, The Congress of Strings, and most recently has been appointed principal violist of The Santa Fe Opera Orchestra in Santa Fe, New Mexico. In 1982 Wayne Crouse and pianist John Schnieder toured the United States and Europe performing programs of viola and piano music by living American composers. Wayne Crouse is known for his interest in expanding the viola repertoire by commissioning new works and transcribing existing compositions by Mozart, Beethoven, Brahms and Rachmaninoff. Mr. Crouse performs on a viola made for the late William Primrose by Sergio Peresson in 1969.

Pianist EDWARD GATES enjoys a reputation throughout the Southwestern United States as a recitalist, chamber musician and teacher. From early childhood, the young pianist was winner of many honors and awards including a scholarship to the Oberlin Conservatory from which he received his Bachelor's degree in music in 1965 as a student of Freeman Koberstein and John Elvin. Dr. Gates has both the Master of Music and Doctor of Music degrees from Indiana University where he studied with Sidney Foster and Walter Robert. He has also studied at the Mozarteum Akademie in Salzburg under Kurt Neumüller and at the Hochschule für Musik in Vienna. In 1971 he received a Fulbright grant to do research at the Kunsthistorisches Museum in Vienna, which houses one of the best collections of historical keyboard instruments in Europe. Dr. Gates has been guest soloist with orchestras under such conductors as Robert Shaw, Guy Fraser Harrison and Luis Herrera. In 1983 he gave his New York debut in Carnegie Recital Hall. Dr. Gates combines his performing career with teaching at the University of Oklahoma, where he is Associate Professor of Piano and teaches advanced piano performance and graduate courses in piano literature.

THOMAS BACON held principal horn positions with the Detroit Symphony Orchestra, the Berlin Radio Orchestra, the Syracuse Symphony, and is currently principal horn with the Houston Symphony Orchestra. He has also performed with the Berlin Philharmonic, The Deutsche Oper Berlin, the Chicago Symphony Orchestra, and the Lyric Opera of Chicago. Mr. Bacon has often appeared as soloist throughout the United States and Europe and has recorded extensively in a broad spectrum of styles. His two most recent solo albums include both jazz and classical performances in a dazzling display of virtuosity not previously associated with the horn. In addition to his Houston Symphony post, Mr. Bacon is a member of the Summit Brass, an ensemble made up of the finest brass musicians in the United States and Canada. He holds teaching positions at the Shepherd School of Music and at the University of Houston School of Music.

PAUL COOPER was educated at the University of Southern California, Los Angeles, and at the Conservatoire National and the Sorbonne in Paris. His illustrious teachers included Ingolf Dahl, Ernest Kanitz, Roger Sessions, Halsey Stevens, and the famed Nadia Boulanger. He has received virtually every award and honor offered in the United States: A Fulbright Fellowship to Paris, two Guggenheim Fellowships to London, and awards or grants from the National Endowment for the Arts, Ford, Rockefeller, Rackham, and the National Academy and Institute of Arts and Letters, as well as yearly awards from ASCAP since 1966. His list of compositions includes six string quartets, six concertos, four large oratorios, five symphonies (the last of which was commissioned by the Houston Symphony) and an appreciable amount of chamber and vocal music. He is recorded on CRI, Crystal, and Lyrichord labels and is published exclusively by Edition Wilhelm Hansen/Chester Music, New York. W.L. Taitte has written: "He seems to heed Debussy's dictum that a composer can better spend his time looking at the world than listening to music of other composers; his works are filled with air and light, perceived freshly with the sense of a poet." Paul Cooper is presently Lynette S. Autry Professor of Music and Composer-in-Residence at the Shepherd School of Music.