

FESTIVAL OF  
AMERICAN CONTEMPORARY MUSIC  
at Rice University

November 3-9, 1990  
celebrating American Music Week



JEANETTE LOMBARD, Soprano

SCOTT HOLSHOUSER, Piano

ARALEE DOROUGH, Flute

Wednesday, November 7, 1990

8:00 p.m. in Hamman Hall

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Three 17th Century Lyrics (1936-38)**

*On the Life of Man* (Henry Vaughan)  
*Look How the Floor of Heaven* (William Shakespeare)  
*On May Morning* (John Milton)

Ross Lee Finney  
(b. 1906)

### **A Cycle of Songs to Poems by Archibald MacLeish (1934)**

*They seemed to be waiting*  
*Go secretly*  
*The flowers of the sea*  
*Salute*  
*These, my Ophelia*

Ross Lee Finney

### **Tomorrow's Songs (1974)** *on five poems of C. E. Cooper*

*Tomorrow*  
*Every day I am reborn*  
*Under a jacaranda tree*  
*It gets dark very quickly*  
*When tomorrow becomes yesterday*

Paul Cooper  
(b. 1926)

## INTERMISSION

### **Two Love Songs (1970)** *on sonnets by Edna St. Vincent Millay*

*What lips my lips have kissed*  
*Since I cannot persuade you from this mood*

Ellsworth Milburn  
(b. 1938)

### **Sieben Frühe Lieder (Seven Early Songs) (1907)**

*Nacht* (Carl Hauptmann)  
*Schilflied* (Nikolaus Lenau)  
*Die Nachtigall* (Theodor Storm)  
*Traumgekrönt* (Rainer Maria Rilke)  
*Im Zimmer* (Johannes Schlaf)  
*Liebesode* (Otto Erich Hartleben)  
*Sommertage* (Paul Hohenberg)

Alban Berg  
(1885-1935)

## BIOGRAPHIES

Soprano JEANETTE LOMBARD was the recipient of two consecutive Fulbright scholarships for study of opera in Italy, where she made her Italian debut with Teatro dell'Opera di Roma at Spoleto. The Italian government awarded her an additional grant to attend the Academy of St. Cecilia in Rome, and while there and later in Vienna, Miss Lombard concentrated on the study of song repertoire. Her Spoleto debut was followed by numerous concert appearances in Italy, Austria and Germany, including engagements with RAI (Italian Radio) and Westdeutscher Rundfunk. Together with her husband, tenor Eugene Talley-Schmidt, she recorded the complete Schumann duets for soprano and tenor, which received high critical acclaim in the American Record Guide. She has also received critical praise for her many concert, oratorio and recital appearances, as well as for her portrayals of the heroines of Puccini, Mozart and Verdi, which include *Tosca*, *Butterfly*, *Donna Anna*, *Fiordiligi*, *Violetta*, *Lady MacBeth*, and the Leonoras of *Trovatore* and *La Forza del Destino*. Miss Lombard was invited to be soloist with the Florida Bicentennial Orchestra at Kennedy Center, where she also appeared as soloist in Houston Ballet's production of Strauss' *Vier letzte Lieder*.

Miss Lombard has performed and premiered the works of many contemporary composers. Included among them was the New York premiere of Meyer Kupferman's *A Nietzsche Cycle* with the New York Philomusica at Lincoln Center and the world premiere (with accompanist Mary Norris) of Ross Lee Finney's *Chamber Music* (text by James Joyce). Miss Lombard has been a member of the Shepherd School faculty since 1982.

SCOTT HOLSHOUSER is pianist for the Houston Symphony Orchestra and the Houston Symphony Chorale. He has also played for the Houston Ballet and as rehearsal pianist for the Houston Grand Opera. Mr. Holshouser has studied with Ina Gerchevski of Athens, Georgia, Leonard Mastrogiacomo at Florida State University, and Abbey Simon. He won second prize in the Houston Symphony Ima Hogg Competition (1978). Scott Holshouser has appeared as soloist with the Atlanta Symphony, the Dallas Symphony, and the Houston Symphony. He has also performed with the Stavanger Symphony Orchestra of Norway. Recent solo performances with Christoph Eschenbach and the Houston Symphony include the Mozart Concert Rondo during the *Mozart and More Festival* and *Rhapsody in Blue* at the Cynthia Mitchell Woods Pavilion.

Currently Acting Principal Flute, ARALEE DOROUGH won the position of Second Flute/Alto Flute with the Houston Symphony in 1985 while a graduate student of the late Thomas Nyfenger at the Yale School of Music. She did her undergraduate study with Robert Willoughby at the Oberlin Conservatory of Music. This is her second year on the faculty of The Shepherd School of Music. Recent solo appearances include the Houston Symphony's *Mozart and More Festival* and the Da Camera Society's concert series.

For more than fifty years, ROSS LEE FINNEY has been prominent both as a composer and as a teacher. His early study in composition was at the University of Minnesota (with Donald Ferguson) and Carleton College. He also studied with Nadia Boulanger, Roger Sessions at Harvard University, and Alban Berg in Vienna.

Ross Lee Finney composed much chamber music and was particularly concerned with problems of structure. He adopted a musical principle which he described as "complementarity" based on his concept of the tensions of opposing musical forces. This method of "complementarity" along with his preference for strong rhythmic motivation, his concern with variation, and his fascination with time as a philosophical as well as a musical phenomenon, were factors in forging his style. In 1949 he was appointed professor of music and Composer-in-Residence at the University of Michigan. His role in providing music for the chamber groups of the University School of Music and his need to define his ideas on the nature of music for his advanced students contributed to many years of great creative energy.

His prizes are many, among them that of the American Academy in Rome (1960), the Brandeis Medal (1968), two Guggenheim Fellowships (1937 and 1947), and the Pulitzer Prize (1937). He has received commissions from such sources as the Coolidge and Koussevitsky Foundations, and the Brussels World's Fair (1958).

PAUL COOPER made his professional debut as a composer as a result of a commission from the Los Angeles Philharmonic Orchestra in 1953, and since that time has built an impressive reputation as a composer, author, critic, and teacher. 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. Educated at the University of Southern California in Los Angeles, and at the Conservatoire National and the Sorbonne in Paris, his illustrious teachers included Ingolf Dahl, Ernest Kanitz, Roger Sessions, Halsey Stevens, Ross Lee Finney, and Nadia Boulanger.

The music of Paul Cooper includes six symphonies (the fifth commissioned by the Houston Symphony) four large oratorios, six concertos for various instruments, and a large variety of chamber and vocal music. He is recorded on the CRI, Crystal, and Lyrichord labels. Paul Cooper is the Lynette S. Autrey Professor of Music and Composer-in-Residence at The Shepherd School of Music.

ELLSWORTH MILBURN is currently Professor of Music at The Shepherd School of Music where he teaches composition and theory. He received his education at U.C.L.A., Mills College, and the College-Conservatory of Music of the University of Cincinnati. From 1963 to 1968, he was music director for The Committee, San Francisco's improvisational theatre company, and composed music for radio, television, and films. In 1970, he was appointed to the faculty of the College-Conservatory of Music (Cincinnati), where he established the Contemporary Music Ensemble and directed Music '71-'75, Cincinnati's contemporary series. As a composer, he has received awards from the National Endowment for the Arts and commissions from a number of ensembles including the Concord String Quartet, the Montagnana Trio, the Philadelphia Composers' Forum, the Houston Symphony, the Springfield (Missouri) Symphony, and the Concert Artists Guild.