FESTIVAL OF AMERICAN CONTEMPORARY MUSIC at Rice University

November 4-11, 1991 celebrating American Music Week

JEANETTE LOMBARD, Soprano
JOHN HENDRICKSON, Piano

Tuesday, November 5, 1991
8:00 p.m.
Lillian H. Duncan Recital Hall
WORKS BY COMPOSERS DURING THEIR EARLY YEARS, BEFORE AGE 21

Slow March
When Stars are in the Quiet Skies (Bulwer-Lytton)
To Edith
Canon (Thomas Moore)
Karen (Author unknown)
A Night Song (Thomas Moore)
The World’s Wanderers (Percy Bysshe Shelley)
Waltz
A Night Thought (Thomas Moore)
Songs My Mother Taught Me (Heyduk)

Impressions (Emily Dickinson)
If I can stop one heart from breaking
’Twas comfort in her dying room
New feet within my garden go
Let down the bars O Death!

BRIEF INTERMISSION

Open Thy Lattice, Love (Gary P. Morris)
The Daisies (James Stephens)
Tell Me, O Blue, Blue Sky (Karl Flaster)

Dover Beach (Matthew Arnold)

Kenneth Goldsmith, violin
Magdalena Villegas, violin
Csaba Erdélyi, viola
Peter Parthun, cello

Paul Cooper (b. 1926)
Stephen Foster (1826-1864)
Samuel Barber (1910-1981)
Vittorio Giannini (1903-1966)
Early songs by Charles Ives

The first song on tonight’s program was written in honor of a family pet when Ives was fourteen years of age. When he began studying at Yale University in 1894, the usually unconventional Ives wrote a series of “correct” pieces to please his teacher, Horatio Parker. Some of tonight’s songs were probably among those, since all were written by the year 1895. Where no author is indicated, the words are by the composer or his wife, Harmony Twichell Ives.

— Note by Jeanette Lombard

Impressions

In the spring of 1943, I tried to enlist in the U.S. Navy but was informed that, among other things, I had a heart murmur and was not acceptable. I was exceedingly disappointed but finished my senior year at a large Los Angeles high school and made preparations to enter college. I had just turned eighteen and was composing daily — an Ode for Orchestra, much piano music and these four songs on texts of Emily Dickinson. As I recall, about two days after the completion of Impressions, I was inducted into the U.S. Army. The heart murmur, flat feet, and other ailments had miraculously disappeared!

— Note by Paul Cooper

Set of three songs

As a student in Philadelphia, I was introduced to Giannini’s beautiful song by my voice teacher and sister of the composer, Eufemia Giannini Gregory. It has become one of my best-loved songs which I continue to assign to my own students. All three of the songs in this set were written by the composers at age seventeen. Genius often manifests itself at an early age, as shown by the composers represented on tonight’s program. All have been prolific and successful writers throughout their lives.

— Note by Jeanette Lombard

Dover Beach

Samuel Barber is considered one of the most expressive representatives of the lyric and romantic trends in American composition. He was fourteen when he entered the Curtis Institute of Music’s first class in 1924. In addition to piano and composition, he studied voice and conducting. Dover Beach was published in 1931, though it is believed that Barber wrote it at age eighteen. An excellent baritone, Barber performed and recorded Dover Beach with the Curtis String Quartet.

— Note by Jeanette Lombard
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. At Kennedy Center, where she performed earlier as soloist with the Florida Bicentennial Orchestra, Miss Lombard also sang three performances of Vier letzte Lieder in the Houston Ballet’s production of the Strauss work.

Miss Lombard has performed and premiered works of many contemporary composers, including the New York premiere at Lincoln Center of Meyer Kupferman's A Nietzsche Cycle and the world premiere of Ross Lee Finney’s Chamber Music. A member of the Shepherd School faculty since 1982, Miss Lombard also teaches privately in Houston.

After graduating from the Shepherd School of Music, JOHN HENDRICKSON has continued to exemplify the best of American pianists performing today. His New York debut in 1988 was followed by concerts at the Kennedy Center in Washington, D.C. and Wigmore Hall in London. In 1989, he was a recipient of a Solo Recitalist Grant from the National Endowment for the Arts in which he recorded the twenty-four Etudes of Chopin. The Texas Commission on the Arts is currently including the pianist on their touring roster for two seasons.

Equally active as a soloist and a chamber musician, Mr. Hendrickson has presented numerous premiere performances of works by such composers as Lutoslawski, Messiaen, Paul Cooper, and Ellsworth Milburn. The Shepherd School's contemporary music series, SYZYGY, will present John Hendrickson in a solo performance on February 18 of next year.

Kenneth Goldsmith and Csaba Erdélyi are members of the Shepherd School of Music faculty. Miss Villegas is a graduate student of Mr. Goldsmith, and Mr. Parthun is a graduate student of Shirley Trepel.