

*FACULTY CHAMBER
MUSIC CONCERT*

KATHLEEN WINKLER, violin

KENNETH GOLDSMITH, violin

NORMAN FISCHER, cello

TIMOTHY PITTS, double bass

JEANNE KIERMAN, piano

and harpsichord

Tuesday, March 24, 1998

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

**Sonata for Violin and
Basso Continuo, BWV 1019**

Johann Sebastian Bach
(1685-1750)

Allegro
Largo
Allegro
Adagio
Allegro

Kathleen Winkler, Jeanne Kierman, Timothy Pitts

**String Sonata No. 3 in C Major
for Two Violins, Cello, and Double Bass**

Gioacchino Rossini
(1792-1868)

Allegro
Andante
Moderato

Kathleen Winkler, Kenneth Goldsmith
Norman Fischer, Timothy Pitts

**Souvenirs de Bellini
für Violoncello und Kontrabass**

Julius Goltermann
(1825-1876)

Norman Fischer, Timothy Pitts

INTERMISSION

Piano Trio in B Major, Op. 8

Johannes Brahms
(1833-1897)

Allegro con brio
Scherzo
Adagio
Allegro

Kathleen Winkler, Norman Fischer, Jeanne Kierman

BIOGRAPHIES

The artistry of KATHLEEN WINKLER has earned her the plaudits of critics and audiences alike, worldwide, since her solo debut at the age of seventeen with the Philadelphia Orchestra. The recipient of numerous awards, Ms. Winkler took first prize in the First International Carl Nielsen violin competition which led to her sponsored debuts in Alice Tully Hall at Lincoln Center, London's Queen Elizabeth Hall and Purcell Room, The Kennedy Center in Washington, D.C., and numerous radio broadcast performances on the British Broadcasting Corporation (BBC), The International Voice of America, and the Library of Congress.

Through a national search, Kathleen Winkler was selected by the United States Information Agency to represent the United States as an Artistic Ambassador on concert tours throughout the world. Her initial tour took her to Singapore, Malaysia, Indonesia, Korea, and New Zealand. Another extended tour saw Ms. Winkler's performances representing our country in Saudi Arabia, Jordan, Syria, Tunisia, Algeria, Kenya, and Nigeria. A third tour took Ms. Winkler throughout Australia and South America.

Since her Philadelphia Orchestra debut, Ms. Winkler has been heard as a soloist with such orchestras as the Pittsburgh Symphony, the Detroit Symphony (with which she has toured on many occasions), the Danish Radio Orchestra, the Odense Byorkester, the Polish Slaska Philharmonic, the Grand Rapids Symphony, the Savannah Symphony, and the Phoenix Symphony, to name a few.

Ms. Winkler appears at major music festivals throughout the country such as the Kent-Blossom Music Festival with Leonard Slatkin conducting, the Skaneateles Festival with David Zinman conducting, and the Bear Valley Festival with Carter Nice conducting. Other festival appearances include the Music in the Mountains Festival at Steamboat Springs, the Hamden-Sydney Chamber Music Festival, the Bay Chamber Concerts, the Festival de Musique de Chambre du Montreal, and Da Camera of Houston.

Formerly on the faculty of the Oberlin Conservatory, Ms. Winkler is currently Professor of Violin and chairman of the string department at the Shepherd School of Music. In the summer, she teaches at the Music Academy of the West in Santa Barbara, California, where she holds the Stephen Hahn Lilybelle Foundation Chair in Violin.

KENNETH GOLDSMITH is violinist of the Mirecourt Trio, an ensemble that enjoys international acclaim through tours, prize-winning recordings, and television and radio broadcasts. He is currently Professor of Music at The Shepherd School of Music. As a recitalist and soloist with orchestra, Mr. Goldsmith has toured the United States, Canada, Mexico, Europe, Taiwan, and the People's Republic of China. His teachers include William Kroll, Mischa Mischakoff, and Nathan Milstein, and he holds degrees from George Peabody College and Stanford University.

Mr. Goldsmith has given master classes throughout the U.S., Europe, and the Orient, and appears frequently in recital with pianist Jo Anne Ritacca. His extensive recorded repertoire, both solo and with the Mirecourt Trio and Lyric Art String Quartet, appears on the following record labels: ABC, Genesis, CRI, Innova, Grand Prix, Audax, Gasparo, Bay Cities, and TR Records. With the Mirecourt Trio, he has embarked on a compact disc series for Music and Arts of America featuring new American music and the standard literature for piano trio.

In 1962 Mr. Goldsmith won the Young Concert Artists Competition in New York City, and he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C., in 1980. With the Mirecourt Trio, he was a finalist at the 1976 Naumburg Chamber Music Competition in New York. Mr. Goldsmith has been Concertmaster of several American symphony orchestras and has performed with virtually every major conductor and soloist. His academic career includes posts at Stanford University, California State University at Fullerton, Grinnell College, University of Iowa, Pomona College, University of California at Irvine, and the University of Houston.

NORMAN FISCHER is one of this country's foremost exponents of the cello. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first graced the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy, and several Grammy nominations; recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI; and premiered over fifty compositions. His New York solo debut playing the Six Suites of J. S. Bach in one evening was hailed as "inspiring" by The New York Times. In addition to performing the major concerti, Mr. Fischer has premiered and recorded several new American scores for cello and orchestra. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's unaccompanied cello music was featured in the premiere of Arthur Miller's **Broken Glass**. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, and Audobon string quartets, the Santa Fe Chamber Music Festival, and Da Camera of Houston. A member of the Concord Trio and Ensemble Pierrot, he collaborates frequently with pianist Jeanne Kierman as the Fischer Duo.

A devoted teacher and mentor to younger players, Mr. Fischer taught at Dartmouth College and the Oberlin Conservatory before accepting the position of Professor of Violoncello at The Shepherd School of Music. Mr. Fischer holds the prestigious Beatrice Sterling Procter Chair at the Tanglewood Music Center, following the late Louis Krasner in that position.

TIMOTHY PITTS, Principal Bass of the Houston Symphony, graduated with distinction from the New England Conservatory of Music where his teachers were Lawrence Wolfe and Edwin Barker. In 1979 he was awarded a Leonard Bernstein Fellowship to attend Tanglewood, and, while there, was the recipient of the Gustav Golden Award.

Mr. Pitts was a member of the Cleveland Orchestra from 1985 to 1992, at which time he joined The Houston Symphony as Principal Bass. He has also held the position of Principal Bass with The Boston Pops Esplanade Orchestra and with The Handel and Haydn Society.

An active chamber musician, Mr. Pitts has appeared as a guest artist with The Boston Musica Viva, The M.I.T. Chamber Players, the Amabile and Los Angeles Piano Quartets, and The Cleveland Octet. He has collaborated with such artists as Arnold Steinhardt, Christoph Eschenbach, Laurence Lesser, Heinz Holliger, and on numerous occasions, with the Vermeer Quartet. As a member of the Houston Symphony Chamber Players, he has toured Germany and Japan and has performed at The Ravinia Festival. Additional performances include appearances as soloist with the Houston and Savannah Symphonies as well as The Mid-West Bass Symposium, The Bay Chamber Concerts, Mainly Mozart, and the Skaneateles and Pacific Music Festivals.

As an educator, Mr. Pitts has given master classes at The National Orchestral Institute in College Park, Maryland, The Pacific Music Festival in Sapporo, Japan, and the Music Academy of the West in Santa Barbara, California. Formerly on the faculty of the Oberlin Conservatory, he is currently an Associate Professor of Double Bass at the Shepherd School of Music.

JEANNE KIERMAN is a leading advocate of the piano as a collaborative instrument. A graduate of Oberlin, the Dalcroze School, and the New England Conservatory, she studied with master pianists William Masselos, Miles Mauney, Victor Rosenbaum, and Menahem Pressler. Ms. Kierman is equally adroit as a collaborator with voice or instrument and is in great demand as a recital partner. For ten years she was the pianist with the New England-based Alcott Ensemble, performing a broad range of chamber music and developing a virtuosity she frequently demonstrates on stage as resident and guest artist with various ensembles (including Ensemble Pierrot and the Concord Trio) and in the studio with her students. She collaborates frequently with cellist Norman Fischer as the Fischer Duo, a group that has become known for featuring works by the masters as well as uncovering interesting pieces by neglected composers. Formerly on the faculty of the Oberlin Conservatory, Ms. Kierman is now Artist Teacher of Piano at the Shepherd School of Music. Ms. Kierman has recorded for Northeastern Records.