

FACULTY RECITAL

KENNETH GOLDSMITH, violin

THOMAS JABER, organist

ROBERT ATHERHOLT, oboe

Thursday, November 12, 1998

8:00 p.m.

Edythe Bates Old Recital Hall

and Grand Organ

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM NOTES

While somewhat overshadowed by the *Six Solo Sonatas and Partitas* written at Cöthen in 1720, the *Six Sonatas for Violin and Keyboard* of the same year are truly remarkable in their adherence to the church sonata form while incorporating fresh ideas and unique concepts. The E major Sonata begins with an Adagio similar to a concerto movement. It is easy to imagine the solo line of the violin supported by pairs of winds and strings, allowing the ornamented cantilena to soar above the accompanying texture. The Allegro displays Bach's adaptation of a trio sonata texture for two instruments with the right hand of the keyboard part serving as the other soloist. The Adagio, with a melancholy affect, features a chaconne bass that recurs fifteen times, and the final Allegro reminds one of a Vivaldi concerto with its energy and interplay.

Theodor Kirchner was a child prodigy and was an accomplished organist at the age of eight. He was a member of Schumann's inner circle, and Mendelssohn recommended him for the post of organist at Winterthur. His playing was admired by Bülow, Wagner, and Liszt, and he was a prolific composer, crafting more than 1,000 works for piano and numerous chamber music compositions. While the two pieces heard on this program may invoke the atmosphere of Schumann's harmonic colors, the long melodic line is a rather unique statement.

The **Prelude and Fugue on B-A-C-H** was composed in 1855, and the notes are B-flat, A, C, and B natural (H in German notation). The Prelude opens with the theme presented immediately in the pedal with powerful sustained chords on the keyboard. The Fugue also uses the theme and builds to a wonderful climax as if proclaiming the name of the great Cantor.

Hermann Schroeder draws his ancestry from Beethoven on his mother's side, and he has played an important role in the reformation of Catholic Church music in this century. Like Hindemith, he uses traditional forms with a linear method of writing, incorporating perfect fourths in a melodic scheme. He is a prolific composer of more than two dozen Masses, many concerti, and a huge body of chamber music for many instrumental combinations.

Karl Goldmark's *Violin Concerto* was an immensely popular work early in this century, and every violinist played the slow movement, if not the entire work. Research shows that Elman, Heifetz, Seidel, Powell, Milstein, and Zimbalist all recorded the slow movement. Currently available recordings of the entire work are by Perlman and Milstein. The beauty of the violin writing and the lush orchestral colors are exemplary here, and Mr. Jaber has made his own additions to the arrangement based upon the orchestral score.

Josef Rheinberger¹ was another organ prodigy. After his first lessons at the age of five, he made such rapid progress that he became the organist at Vaduz when he was seven. He also studied composition, and between the ages of fourteen and seventeen, he wrote more than one hundred works of wide variety. Most of his life was spent as a professor of composition at the conservatory in Munich where he had an enviable class of students. Among these were Humperdinck, Wolf-Ferrari, Horatio Parker, Wilhelm Fürtwangler, and G.S. Chadwick. The Suite heard this evening is based upon those principles of melodic beauty, dance character, and virtuosity with which this program opened.

BIOGRAPHIES

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 United States, 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.

Mr. Goldsmith performs this evening on a violin made by Vincenzo Panormo in 1776 and a bow made by Louis Tourte in 1780.

THOMAS JABER is Director of Choral Activities and Associate Professor of Vocal Coaching at The Shepherd School of Music. In addition to the responsibilities of coaching graduate students and senior voice majors, Mr. Jaber teaches choral conducting and conducts three ensembles: Rice Chorale, Shepherd Singers, and Sallyport. These groups have

been heard nationwide on both National Public Radio and the CBS Radio Network. Before moving to Houston in 1988, Mr. Jaber was Music Director of the Opera Theatre of Temple University in Philadelphia. He earned degrees with honors in piano from Arkansas State University and Indiana University, and was granted the Performer's Certificate in Accompanying from the Curtis Institute of Music, where he was a member of the faculty from 1976-1988. Mr. Jaber worked as a vocal coach and conductor at Philadelphia's Academy of Vocal Arts from 1977-1986. He was also chosen as vocal coach for the Opera Company of Philadelphia/Luciano Pavarotti International Competition.

As a keyboard artist, Mr. Jaber is the continuo organist on three recordings of cantatas by J.S. Bach with Helmuth Rilling, has performed as solo organ recitalist in Jerusalem's Church of the Redeemer and with the Concerto Soloists Ensemble of Philadelphia, and for twelve seasons was the Principal Accompanist at the Fred Waring Summer Music Workshops. As a pianist, he has appeared with many artists, including Katherine Ciesinski, Suzanne Mentzer, and Stephen Varcoe, in performances for the Santa Fe Chamber Music Festival, Dallas Opera Guild, Da Camera of Houston, and the Houston Symphony Chamber Players. From 1978-1988, Mr. Jaber was the Organist/Choirmaster of The First Presbyterian Church in Philadelphia, where he conducted a professional chorus of twenty singers and was heard regularly in recital on the Alexander McCurdy Memorial Organ. He is currently the Organist at Chapelwood United Methodist Church in Houston.

A native of Pennsylvania, oboist ROBERT ATHERHOLT is a graduate of The Juilliard School of Music and currently plays principal oboe for the Houston Symphony, where he holds the Lucy Binion Studę Chair. Previously, Mr. Atherholt served as principal oboist of the New Jersey Symphony and the Opera Orchestra of New York and has been a member of the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. In 1985, he performed the Houston premiere of Lutoslawski's **Concerto for Oboe and Harp** with the Houston Symphony and has since been featured as a solo artist in the world premiere of Schumann/Picker's **Romances and Interludes**, as well as in various works by Mozart, Haydn, and Bach.

Mr. Atherholt's solo recordings include Mozart's Oboe Concerto for Pickwick International, the Schumann/Picker **Romances and Interludes** for Virgin Classics, and the Schoenberg Quintet on Koch International.

As a chamber musician, he appears regularly with Da Camera of Houston and has performed at the Marlboro Music Festival, the Grand Teton Festival, Japan's Pacific Music Festival, the Caramoor Festival, and the Ravinia Festival. Mr. Atherholt is the solo oboist of the Houston Symphony Chamber Players.

Having served on the faculties of the Grand Teton Music Festival and the National Orchestral Institute, he currently holds an associate professorship at The Shepherd School of Music.