

FACULTY AND  
GUEST ARTIST RECITAL

*PAUL ELLISON, double bass*

*LINDA GILBERT,  
oboe and English horn (guest)*

*KJETIL LAUKHOLM, violone*

*DONALD DOUCET,  
piano and harpsichord*

*Wednesday, January 27, 1999*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Sonata VI in F Major, RV 46**

*(originally in B-flat major)*

*Antonio Vivaldi*

*(1678-1741)*

*Largo (Preludio)*

*Allegro (Allemande)*

*Largo*

*Allegro (Corrente)*

*Kjetil Laukholm, violone*

*Donald Doucet, harpsichord*

*Paul Ellison, double bass*

### **The Games of October (1992)**

*Charges and Titillation*

*Denunciations*

*Committee*

*Confirmation*

*Frank Proto*

*(b. 1941)*

*Linda Gilbert, oboe and English horn*

*Paul Ellison, double bass*

## INTERMISSION

### **A Carmen Fantasy (1991)**

*Prelude*

*Aragonaise*

*Nocturne - Micaela's Aria*

*Toreador Song*

*Bohemian Dance*

*Frank Proto*

*Donald Doucet, piano*

*Paul Ellison, double bass*

## PROGRAM NOTES

### *Sonata VI in F Major, RV 46* . . . . . Antonio Vivaldi

*Yes indeed, another piece of bass repertoire stolen from our cello colleagues. The simple truth is, I've always loved this work and wanted to play it. The original key of B-flat major lies either too high or too low for the bass, so I have lowered the sounding pitch a fourth. My edition reflects the extant 18th century manuscripts and the first engraved edition, from which I have attempted to reflect consistencies and discrepancies. In addition, the double bass sonority and the different key have dictated certain articulation and tempo choices.*

— Note by Paul Ellison

### *The Games of October* . . . . . Frank Proto

*During the fall of 1991, the U.S. was occupied with the Senate Judiciary Committee's confirmation hearings of Supreme Court nominee Clarence Thomas. From my perspective, it seemed that many of our national leaders were straining daily to reach new levels of ineffectiveness and incompetence. Committee members, all senior members of congress, brought disgrace not only upon themselves but upon the very institution that they were elected to serve. Encouraged by a President whose administration's political and social agenda left little room for serious discussion of judicial philosophy, the hearings quickly deteriorated to a caricature of a supermarket tabloid. It was at this time that I was ready to begin work on **October**. Like many others, I was completely wrapped up in the hearings, which were being broadcast daily in their entirety. I couldn't keep them out of my mind even if I wanted to. The frustration and anger over the situation kept me from beginning, since I couldn't seem to muster the concentration to come up with an overall plan for the work. I wanted to scream at those fourteen Senators who made up the Judiciary Committee (for a country that calls itself a "melting pot," it seems ironic that the committee was made up entirely of white – mostly aging – males): "Why not do something for the good of your country first for a change, rather than the Party or your re-election campaign?!" Realities being what they are, screams such as these usually fall upon deaf ears. The thought then occurred to me: why not speak through the music? Rather than interfering with my work on the piece, perhaps this situation could act as the stimulant to get me started. This, then can be said to be my "scream." In choosing the overall form and construction of **October**, I had to figure out how to accomplish what now turned out to be two goals. First, the production of a viable piece of music that could stand on its own merits.*

*Second, to enunciate my thoughts on the Senate Judiciary Committee's hearings. I thought that if I had a written script to work from, it would at least help me to get started. I began by jotting down some of the statements and dialogue that I had heard while listening to the hearings; the questions of the Committee members and the responses of Anita Hill and Clarence Thomas. I then put them into a reasonable logical order and had what turned out to be a sketch for the first movement – Charges and Titillation. The next step was how to work the script into the music. Having one of the performers read it, which would seem to be the logical choice, was discarded from the start. For one thing the piece was not only to be written for just two players, but was to be a major work involving a high degree of technical and musical prowess from both. To have them occupied with anything else other than the music would be asking for trouble. Besides, it was too obvious. After reading the "script" many times, I decided to make a literal translation of it by creating a strict relationship between the letters of the alphabet and the musical pitches. By following this correlation it is possible for one to "read" my script in its entirety.*

— Note by the composer

***A Carmen Fantasy . . . . . Frank Proto***

*When asked about this work, Frank Proto remarked, "I wanted to write a bass piece that would be fun for everybody." I hope so.*

— Note by Paul Ellison

## BIOGRAPHIES

*Co-principal bass at the Aspen and Grand Teton Festivals, PAUL ELLISON is Professor of Double Bass at The Shepherd School of Music. In addition, his diverse international activities include chamber music, period instrument performance, and solo and duo performance, as well as workshops and master classes.*

*Mr. Ellison enjoyed twenty-three years as a member and as Principal Bass of the Houston Symphony Orchestra, several years as Principal Double Bass of the Santa Fe Opera, and seven years as Chair of Strings at the University of Southern California.*

*Regular performances and master classes throughout North America and Europe include those with Da Camera of Houston, Strings in the Mountains (Steamboat Springs, Colorado), Aspen, Festival Domaine Forget (Quebec), The Curtis Institute, Yale University, Banff (Canada),*

*The Yehudi Menuhin School (Surrey, England), The Royal Northern College (Manchester), The Royal College (London), the Santa Fe Chamber Music Festival, Festival Flaine de Musique (Flaine, France), Sarasota (Florida), Southern California Resource for Electro-Acoustic Music (Los Angeles), the Grand Teton Festival, and conventions of the International Society of Bassists in New York, Los Angeles, Houston, Austin, Chicago (Evanston), and Cincinnati, and in England, France, and Germany. Most recently, Paul Ellison was in residence at Australia's National Academy of Music in Melbourne as a guest artist and faculty member.*

*Paul Ellison and his wife, oboist Linda Gilbert, frequently share the stage, performing duos written for them. With former students holding prominent positions in orchestras and schools worldwide, Mr. Ellison holds the first Diploma and Teaching Certificate awarded by the Institute Rabbath in Paris and is currently President of the International Society of Bassists.*

*Oboist LINDA GILBERT, a Fulbright scholar (Amsterdam, The Netherlands) and recipient of the University of Michigan's Albert A. Stanley Medal, received her doctorate with honors from the University of Southern California under the tutelage of Allan Vogel. She has performed with the Los Angeles Chamber Orchestra, the Los Angeles Mozart Orchestra, the Pacific and Houston Symphony Orchestras, the Los Angeles Bach Festival, Los Angeles Music Center Opera, Long Beach Opera, and Houston Grand Opera. She has been a featured soloist, including performances at the Bach Aria, Sarasota, Strings in the Mountains, and Grand Teton Festivals, and at the Southern California Resource for Electro-Acoustic Music (SCREAM). She was also a guest artist and teacher in the Encuentro de Musica de Camara Mexico/USA in Mexico City. Dr. Gilbert is the author of **The Practice Handbook: A musician's guide to positive results in the practice room**. She maintains an extensive private teaching studio and is active as a performer and clinician. In addition, she brings the physical and mental benefits of yoga and yoga-based therapies to musicians, from high school students to professionals.*

*KJETIL LAUKHOLM is a senior at The Shepherd School of Music studying bass with Paul Ellison. Originally from Norway, he has held principal bass positions in the summer festivals of AIMS in Graz, Austria, and Ungdumssymfonikerne in Oslo, Norway. Since 1995, he has been the bass player of the Skodje Chamber Music Festival in Norway. His senior recital at the Shepherd School on February 21 will feature, among other works, the Texas premiere of Frank Proto's **Afro-American Fragments** for narrator, cello, bass, and bass clarinet.*

*DONALD DOUCET studied piano at the University of Houston with Robert Brownlee and at the University of Cincinnati College-Conservatory of Music with Kenneth Griffiths. Currently he is Staff Accompanist at The Shepherd School of Music and is in high demand as a recital accompanist. Last spring Mr. Doucet was the official accompanist for the piano concerto divisions of the Corpus Christi Young Artist Competition, and last fall he was accompanist for the Texas Bass Symposium at the University of Houston.*

