

GUEST ARTIST RECITAL

LUCIA LIN, violin

with

BRIAN CONNELLY, piano

NORMAN FISCHER, cello

MICHAEL KANNEN, cello (guest)

Friday, February 21, 2003

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

ALL-RAVEL PROGRAM

Sonata for Violin and Piano (1927)

Allegretto
Blues (moderato)
Perpetuum mobile

Maurice Ravel
(1875-1937)

Ms. Lin and Mr. Connelly

Sonata for Violin and Cello (1920-22)

Allegro risoluto
Très vif
Lent
Vif, avec entrain

Ms. Lin and Mr. Fischer

INTERMISSION

Piano Trio (1914)

Modéré
Pantoum: assez vif
Passacaille: très large
Finale: animé

Ms. Lin, Mr. Kannen, and Mr. Connelly

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

BIOGRAPHIES

LUCIA LIN made her debut performing the Mendelssohn Violin Concerto with the Chicago Symphony at age eleven. Since then she has been a prizewinner of numerous competitions, including the 1990 International Tchaikovsky Competition in Moscow. She has performed in solo recitals throughout the U.S., making her New York debut at Weill Recital Hall in March 1991, and has appeared with the Boston Pops Orchestra, the St. Louis Symphony Orchestra, the Oklahoma Symphony, the Festivalorchester in Graz, Austria, and the Moscow State Orchestra.

A frequent collaborator in chamber music, Ms. Lin is the newest member of the Muir String Quartet, quartet-in-residence at Boston University, and is a founding member of the chamber group Innuendo. She has performed at the Sapporo Music Festival, the Taos Chamber Music Festival, Da Camera of Houston, the St. Barts Music Festival, and the Barbican Hall Chamber Series in London. She has also served as concertmaster of both the Milwaukee Symphony Orchestra from 1991-92 and the London Symphony Orchestra from 1994-96. She is currently a member of the Boston Symphony Orchestra, having served as Assistant Concertmaster there from 1988-91 and 1996-98.

She has recorded for Nonesuch Records as a guest of the Boston Symphony Chamber Players, for New World Records on a disc featuring the works of Bright Sheng, and for Parjomusic as a member of the Boston Trio, of which she was a founding member.

A native of Champaign, Illinois, Ms. Lin received her Bachelor's degree at the University of Illinois and her Master of Music degree at the Shepherd School of Music. Important musical influences include Sergiu Luca, Paul Rolland, Josef Gingold, Dorothy DeLay, and Louis Krasner.

BRIAN CONNELLY, Artist Teacher of Piano at the Shepherd School of Music, is recognized as a pianist of exceptional range and accomplishment in both historical and modern repertoires. Born in Detroit, he studied at the University of Michigan with György Sándor. He was recently featured in the Carnegie Hall series Making Music in a tribute to composer William Bolcom. Mr. Connelly has premiered works by composers such as William Albright, William Bolcom, Paul Cooper, David Diamond, Ross Lee Finney, and many others. He has performed frequently with pre-eminent artists such as violinist Sergiu Luca, flutist Carol Wincenc, cellists Roel Dieltiens and Gary Hoffman, pianists John Gibbons and André-Michel Schub, saxophonist Laura Hunter, clarinetist Charles Neidich, and the Lark Quartet. He has shared ragtime recitals with jazz pianist Marcus Roberts.

Mr. Connelly performed nearly 150 solo and chamber works for the acclaimed Da Camera of Houston in its path-breaking first six seasons. He is a member of the ensemble CONTEXT, performing on an eighteenth-century forte-piano and on nineteenth-century Bösendorfer, Érard, and Pleyel pianos, as well as on the modern Steinway. Mr. Connelly's appearances last season included several performances of the complete *Vingt Regards sur l'Enfant-Jesus*, a two-and-a-half-hour masterpiece for solo piano by Olivier Messiaen.

NORMAN FISCHER is one of America's most versatile cellists. 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, and recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI. The New York Times recently said, "During its sixteen years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition." In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" (The New York Times) for his New York debut recital of the complete Bach Suites in one evening, and "Coruscating" (The Boston Globe) for his performance of Osvaldo Golijov's *Omaramor* at the opening of the 1998 Tanglewood festival. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, Chiara, Chester, Blair, Schoenberg, Ciampi,

Mendelssohn, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music Ann Arbor, Chamber Music International, Da Camera of Houston, and CONTEXT.

Norman Fischer and pianist Jeanne Kierman perform together as the Fischer Duo, and 2001-02 marked the 30th anniversary of their founding and their tenth year on the faculty of the Shepherd School. The Fischer Duo has been widely praised by music critics for its choice of repertoire. Thoroughly versed in the classical repertoire of Brahms, Beethoven, and Schumann, the Fischer Duo has acquired an equally impressive reputation for rediscovering neglected works of the past (Busoni, Boulanger, Foote, and Liszt). They have commissioned many new scores by contemporary composers such as George Rochberg, David Stock, Robert Sirota, Anthony Brandt, Shih-Hui Chen, Augusta Read Thomas, Richard Lavenda, Pierre Jalbert, and Richard Wilson. Last October they launched a new chamber music festival in Vermont with violinist Curtis Macomber.

A devoted teacher and mentor to younger players, Mr. Fischer has taught at Dartmouth College, the Oberlin Conservatory of Music, and currently is Professor of Violoncello at the Shepherd School of Music. Since 1985 he has taught at the Tanglewood Music Center, where is now the Coordinator of Strings.

Cellist MICHAEL KANNEN was a founding member of the Brentano String Quartet and for seven years performed with that group on concert stages around the world, on radio and television, and on recordings. During those first seven years, the Brentano Quartet was awarded the first Cleveland Quartet Award, the Naumburg Chamber Music Award, the Martin E. Segal Award from Lincoln Center, and the Royal Philharmonic Society's award for best debut recital in England for the 1997-1998 season. With the Brentano Quartet, Mr. Kannen appeared regularly in such venues as Alice Tully Hall in New York, the Library of Congress in Washington, Wigmore Hall in London, the Amsterdam Concertgebouw, the Chatelet Theater in Paris, and the Sydney Opera House.

In addition to his work with the quartet, Mr. Kannen has been a member of the Meliora String Quartet and the Figaro Trio. He is currently a member of the Apollo Trio and is an artist member of the New York Philomusica. Mr. Kannen has been heard with the Chamber Music Society of Lincoln Center and the Berkshire Bach Society, and has appeared at major summer music festivals, including the Spoleto Festivals in Charleston, Italy, and Australia, Chamber Music Northwest, the Rockport Chamber Music Festival, the Cactus Pear Music Festival in San Antonio, the Cascade Head Music Festival in Oregon, the Vancouver Chamber Music Festival, the Caramoor Music Festival, the Skaneateles Music Festival, and the Yellow Barn Music Festival. Mr. Kannen performs regularly with flutist Paula Robison and harpsichordist Kenneth Cooper, and has collaborated with such artists as Jessye Norman, Charles Neidich, Sergiu Luca, Hilary Hahn, Donald Weilerstein, Eugene Drucker, Mitsuko Uchida, Robert Levin, David Golub, Gary Hoffman, and Eliot Fisk. Mr. Kannen frequently performs on original instruments, and has recently recorded the music of Robert Schumann on old instruments with the chamber group CONTEXT in Houston. He has also recorded new music on the CRI label.

Mr. Kannen is currently the Director of Chamber Music at the Peabody Conservatory in Baltimore, where he holds the Sidney Friedberg Chair in Chamber Music. In the past he has been on the faculties of Dartmouth College, the Purchase College Conservatory of Music, and the University of Texas, El Paso, as well as on the summer music school faculties of the Yellow Barn School and Festival, the Taos School of Music, and the National Music Camp at Interlochen. He has also given master classes at the Shepherd School of Music, Princeton University, the Boston Conservatory, and the Caramoor Music Festival. In addition, Mr. Kannen has been a program annotator and lecturer at the "University of Chicago Presents..." chamber music concert series.

Mr. Kannen is a graduate of the Curtis Institute of Music and pursued graduate studies at the New England Conservatory and Indiana University. His teachers have included Orlando Cole, Laurence Lesser, and Janos Starker, and he has studied chamber music with Felix Galimir, Joseph Gingold, Misha Schneider, and members of the Juilliard, Guarneri, Tokyo, and Cleveland String Quartets.

Mr. Kannen lives in Baltimore with his wife, violist Maria Lambros, and their son, Daniel.