



*presents a concert of works  
by guest composer*

*ANTHONY NEWMAN*

*and by*

*HENRYK GÓRECKI*

*and*

*PETER MIEG*

*Friday, April 4, 2003*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Sonata for Violin and Piano**

(2002) (Premiere)

*Allegro di molto*

*Lament*

*Finale: Allegro furioso*

Anthony Newman

(b. 1941)

*Kenneth Goldsmith, violin*

*Anthony Newman, piano*

**Quartettino, Op. 5 (1956)**

*Molto allegro*

*Lento e molto espressivo*

*Presto*

Henryk Górecki

(b. 1933)

*Leone Buyse, flute*

*Michelle Cheramy, flute*

*Katherine Young, oboe*

*Kenneth Goldsmith, violin*

**Sonata for Flute and Piano**

(1997) (Premiere)

*Moderato*

*Largo*

*Finale: Allegro*

Anthony Newman

*Leone Buyse, flute*

*Anthony Newman, piano*

INTERMISSION

**Quintet for Clavecin, Flute,  
Two Violins, and Cello (1969)**

*Peter Mieg  
(1906-1990)*

*Vivace*

*Ricordanza: Adagio*

*Agitato*

*Anthony Newman, clavecin*

*Leone Buyse, flute*

*Tereza Stanislav, violin*

*Maureen Nelson, violin*

*Richard Belcher, cello*

**String Quartet No. 2 (2001) (Premiere)**

*Anthony Newman*

*Allegro*

*Chaconne*

*Scherzo*

*Finale*

*The Ensō String Quartet*

*Maureen Nelson, violin*

*Tereza Stanislav, violin*

*Robert Brophy, viola*

*Richard Belcher, cello*

*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.*

## PROGRAM NOTES

### **Sonata for Violin and Piano** . . . . . Anthony Newman

*In the new violin sonata, I have started with materials that were improvised in my organ concert last year, a kind of **Te Deum** theme. A second theme, rollicking and somewhat blues-like, continues. Eventually the two combine. The second movement is a sentimental lament – my attempt at combining the aura of “Broadway” with classicism around the time of Brahms, with a few twentieth century twists. The final fugue features a subject with a surprise modulation accompanied by pairs of eighths and very quick sixteenths.*

— Note by the composer

### **Quartettino, Op. 5** . . . . . Henryk Górecki

*Henryk Górecki is one of the twentieth century's most original and powerful voices. His early works from the 1950s and 1960s reveal a restless energy and a search for new sounds through his explorations of different densities in unusual pairings of instruments. The later works show the influence of Messiaen, with whom he studied in Paris, and these monumental structures for orchestral and choral forces are often stunning in their emotional content, deeply human and moving.*

### **Sonata for Flute and Piano** . . . . . Anthony Newman

*In the flute sonata's first movement, an inner contrapuntal section is flanked with choral-like piano writing. The flute comments and then couples. The slow movement features a new melody and new harmonies for Bach's bass line from the slow movement of the Third Orchestral Suite. The Finale is fugal, with an angular subject which combines with several countersubjects. A rollicking coda brings this movement to completion.*

— Note by the composer

### **Quintet for Clavecin, Flute, Two Violins, and Cello** . . . Peter Mieg

*Although little-known in America, the Swiss composer, critic, and painter Peter Mieg has enjoyed success in Europe. His compositions show the influence of his teacher, Frank Martin, as well as Bartók and Stravinsky, yet his style of writing is quite original. His lovely melodies are often set off by polytonality, and whole-tone scales give his music an unusual color. He has written a considerable amount of vocal, instrumental, chamber, and orchestral music, much of it available in print in Europe. In addition, he is quite famous in Switzerland as one of the finest painters and water-colorists. His still-life works of flowers and fruit and his landscapes remind one of Emil Nolde and Franz Marc.*

*String Quartet No. 2* . . . . . Anthony Newman

*The second quartet is large scale in every way. In the opening, a vital driving subject leads to a rhapsodic section, followed by a large development. I was certainly thinking of Beethoven's middle quartets in this movement. The chaconne is, I think, for string quartet writing, a first. The eight bar phrase is followed by sixteen variations which vary in mood and tempo. The opening returns pizzicato at the end. A scherzo follows – sardonic and rhythmically challenging. Again, thinking of Beethoven's finale in the third middle quartet, the cello announces a vital theme, which has pauses in it that give it a droll flavor. It is played presto, and, if relentless in mood, still features the driving rhythms in a quiet texture.*

— Note by the composer

## BIOGRAPHY

*For more than thirty-five years, the multi-gifted ANTHONY NEWMAN has been in the public eye as America's leading organist, harpsichordist, and Bach specialist. Time Magazine described him as the "high priest" of the harpsichord, and Wynton Marsalis described him as the "high priest" of Bach." His prodigious recording output includes more than 150 CDs on such labels as CBS, Sony, Deutsche Grammophon, and Vox Masterworks. In 1989 Stereo Review magazine chose his recording of Beethoven's Third Piano Concerto, played on fortepiano with original instruments, as one of the "Records of the Year." His collaboration with Wynton Marsalis, "In Gabriel's Garden" on the Sony label, was the best selling classical CD during 1997.*

*Among Mr. Newman's collaborations are some of the "greats" of music: Kathleen Battle, Itzhak Perlman, and Jean-Pierre Rampal. Mr. Newman has guest conducted many of the world's greatest chamber orchestras, including those of Los Angeles, the 92nd Street Y in New York, the New York Chamber Orchestra, the Scottish Chamber Orchestra, and the St. Paul Chamber Orchestra. A whole series of orchestral conducting triumphs with the Seattle Symphony, San Francisco Baroque, and the New York Chamber Orchestra during the 1997-98 season have raised him to the top ranks of Baroque and Classical specialist conductors. At Lincoln Center alone he has appeared more than fifty times as soloist during his career. His duo appearance with flutist Eugenia Zukerman at the New York Public Library are now in their twentieth year. Among his more unusual European appearances was the first performance of Hindemith's **Sancta Suzanna** in chamber version. In East Germany he conducted the first performance of César Franck's **Chasseur Maudit** and Liszt's **Les Preludes** since the end of World War II. Recently made Music Director and fund raiser of Bach Works, New York's only all-Bach organization, Mr. Newman is also Music Director of Bedford Chamber Music.*

*No less prodigious as a composer, his works have been heard in such cities as Paris, Vienna, Budapest, Krakow, Warsaw, New York, Singapore, and London. His compositions include many sonatas and concerti, numerous choral works, a complete set of piano and organ preludes and fugues in every key, and others. All of his works are published by T.D. Ellis Music Publishing, Old Greenwich, Connecticut. A biography of Mr. Newman was published in 2001 by Scarecrow Press.*

*Born in Los Angeles, Anthony Newman studied in Paris with Alfred Cortot and famed Notre Dame organist Pierre Cochereau. He has received the following degrees: Diplome Superieure, Ecole Normale de Musique, Paris; Bachelor of Science, Mannes College, New York; Master of Arts, Harvard University; and Doctor of Musical Arts, Boston University. He was a professor of music at State University of New York (SUNY) at Purchase for thirty years, and is currently music director at St. Matthew's Church in Bedford, New York. As someone committed to outreach, he has been a volunteer at Stanford Hospital and a member of Hospice since 1994.*



**RICE**