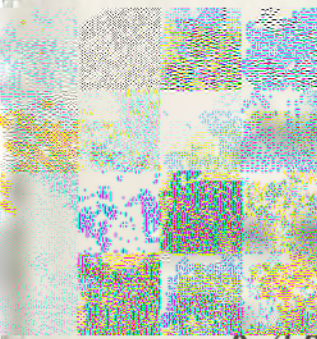


FACULTY RECITAL



MES DUNHAM, viola

IMURA PARKER, piano

KAREN RITSCHER, viola

Monday, October 20, 2003

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Seven Variations on the duet Ludwig van Beethoven
"Bei Männern, welche Liebe fühlen" (1770-1827)
from Mozart's "Die Zauberflöte" arr. Watson Forbes
WoO 46 (1802)

Mr. Dunham and Dr. Parker

Sonata for Viola and Piano, Dmitri Shostakovich
Op. 147 (1975) (1906-1975)
Moderato
Allegretto
Adagio

Mr. Dunham and Dr. Parker

INTERMISSION

Drawings, Set No. 13 (2002) (Premiere) Sydney Hodkinson
1. Ghost Crabs – mysterious (b. 1934)
2. Sandpiper's Trot – bouncing
3. Moon Pelican – leisurely
4. Dawn Heron – serene
5. Chameleon – forceful
6. Noseeum – scampering

Mr. Dunham and Ms. Ritscher

Sonata in E-flat Major for Johannes Brahms
Viola and Piano, Op. 120 No. 2 (1833-1897)
Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto; Allegro non troppo

Mr. Dunham and Dr. Parker

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 NOTE

Drawings, Set No. 13 Sydney Hodkinson

A few years before his death in 1989, the American composer Virgil Thomson shared with me his methodology for curing "creative constipation," or re-kindling the composing fires, after periods of inactivity: start with something extraordinarily tiny and finish the piece in one sitting.

Following a three-month hiatus from writing, occasioned by conducting and teaching duties at the Aspen Music Festival, I heeded Mr. Thomson's advice and composed these six brief vignettes – each in a single day – in early September of 2002. They are all generated from a small four-note kernel of pitches derived from my own name (E-flat–D–E–B) and its transformations.

The subtitles of the set should not be taken too literally, but they were occasioned by the relocation of our home from upstate New York to northeast Florida: offering not only the obvious radical changes of nature's climate and flora, but also a plethora of new birds, animals, and insects which affected us wondrously. Although the movements are short and generally capricious in nature, the attention to detail and integrity that is required often makes considerable demands on the focus and ensemble dexterity of the two violists.

Drawings, Set No. 13 consists of eleven minutes in duration. The duets were commissioned by the violists James Dunham and Karen Ritscher, professors at the Shepherd School of Music and teaching colleagues of mine at the Aspen Music School. The score was composed in Ormond-by-the-Sea, Florida, and each musician is dedicated to the principals of the Aspen administration who help me with my composing.

– Note by the composer

BIOGRAPHIES

Soloist, chamber musician, and teacher, JAMES DUNHAM is active internationally as a recitalist and guest artist. Formerly violist of the Grammy Award winning Cleveland Quartet and Naumburg Award winning Sequoia Quartet, he has collaborated with such renowned artists as Richard Goode, Emanuel Ax, Joshua Bell, Sabine Meyer, Bernard Greenhouse, and members of the Guarneri, Juilliard, and Tokyo Quartets. An advocate of new music, he has worked with many prominent composers, and in July 2001, gave the premiere of a new sonata for viola and piano written for him by Libby Larsen. In addition to his solo and chamber music activities, Mr. Dunham has served as guest principal viola with the Boston Symphony under Seiji Ozawa and the Dallas Symphony under Andrew Litton. From 1987 through its final recordings and concerts in December 1995, Mr. Dunham was violist of the renowned Cleveland Quartet. The Quartet won the 1996 Grammy for "Best Chamber Music Performance" for their Telarc recording of John Corigliano's *String Quartet* written for their final tour.

Prior to becoming Professor of Viola at the Shepherd School of Music, Mr. Dunham served as Professor of Viola at the New England Conservatory and the Eastman School of Music. Mr. Dunham is much sought after as a jurist for events such as the Fischhoff Chamber Music and William Primrose Competitions, and has also been a featured soloist at the International Viola Congress. His summer activities include teaching and performing at many festivals, including those of Marlboro, Aspen, Sarasota, Yale at Norfolk, Bowdoin, and Musicorda. He has served as principal violist of the San Diego Mainly Mozart Festival for ten seasons, and last summer celebrated his ninth

year as violist of the *Festival der Zukunft* in Ernen, Switzerland. He is featured on a compact disc of recent music for viola and winds on the Crystal Records label, and has recorded with the *Sequoia Quartet* for Nonesuch and Delos and with the *Cleveland Quartet* for Telarc.

Praised by *The New York Times* for her "superb musicianship," KAREN RITSCHER has an unusually diverse career. She is in demand as a recitalist, chamber musician, soloist, and teacher. She has been a member of the *Aureus Piano Quartet*, the *Steve Reich Musicians*, the *American Composers Orchestra*, and the *St. Luke's Chamber Orchestra*. In addition, she has performed with numerous other groups including *New York Philomusica*, *Barge Music*, the *New York Philharmonic*, the *New York Chamber Soloists*, and the *Orpheus Chamber Orchestra*. As a viola soloist, she has played with the *Dallas Chamber Orchestra*, the *Rochester Chamber Orchestra*, the *Malibu Strawberry Creek Festival Orchestra*, and the *Westchester Symphony*. A champion of music of living composers, she has premiered works by Bruce Adolphe, Wendy Mae Chambers, Tan Dun, and Bright Sheng.

Ms. Ritscher is currently Associate Professor of Viola and Chamber Music at the Shepherd School of Music. She has previously taught at the *Manes College of Music*, the *Manhattan School of Music*, the *Eastman School of Music*, and the *Oberlin Conservatory of Music*, as well as serving as an artist faculty member at such festivals as *Bowdoin*, *Round Top*, *Aspen*, *Domaine Forget*, and *Musicorda*. She has given master classes in Korea, Taiwan, Canada, and throughout the U.S. A member of the board of directors of the *American Viola Society*, she has participated as panelist and performer at three *International Viola Congresses*. She was the string consultant for the book by Madeline Bruser, *The Art of Practicing; Making Music From The Heart*, published by Bell Tower. She performs on a *Francesco Goffriller* viola made in 1730 in Udine, Italy.

Internationally acclaimed pianist JON KIMURA PARKER has performed with the *Philadelphia Orchestra* in Carnegie Hall, the *Chicago Symphony* at Ravinia, and the *Deutsche Symphonie* in the *Philharmonie Berlin*. He has given recitals in London, New York, Chicago, Munich, Budapest, Sydney, Hong Kong, and Tokyo, and has performed with the *Cleveland* and *Tokyo Quartets*, *Joshua Bell*, *Cho-Liang Lin*, and *Pinchas Zukerman*. A versatile performer, Dr. Parker has also jammed with *Doc Severinsen*. In 1995 he was seen on CNN performing in war-torn Sarajevo. Gold Medal winner at the 1984 *Leeds International Piano Competition*, Jon Kimura Parker was also awarded his country's highest honor, the *Order of Canada*, in 1999.

Jon Kimura Parker is Professor of Piano at the Shepherd School of Music. A committed educator, he has given master classes at the *Steans Institute*, the *Banff Centre*, the *Brevard Festival*, *Caramoor's Rising Stars*, and the *Juilliard School*. He hosts the television series "WholeNotes" about classical music, and performs and lectures in remote regions of Canada as a founding member of "Piano Six." He has recorded the *Barber Piano Concerto* for Telarc and currently records for gmn.com. Jon Kimura Parker studied with Edward Parker, Keiko Parker, Marek Jablonski, Robin Wood, and Lee Kum-Sing, as well as Adele Marcus, under whom he received his doctorate at the *Juilliard School* in 1988. Dr. Parker maintains an Internet presence at kimura.com.



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