

*FACULTY RECITAL*

*THE WEBSTER TRIO Plus!*

*LEONE BUYSE, Flute*

*MICHAEL WEBSTER, Clarinet*

*ROBERT MOELING, Piano  
and Harpsichord*

*with*

*BENJAMIN KAMINS, Bassoon*

*WILLIAM VER MEULEN, Horn*

*KENNETH GOLDSMITH, Violin*

*KATHLEEN WINKLER, Violin*

*JAMES DUNHAM, Viola*

*NORMAN FISCHER, Cello*

*Wednesday, March 17, 2004*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**Trio Pathétique (1832)**

*Allegro moderato*  
*Scherzo: Vivacissimo*  
*Largo*  
*Allegro con spirito; Alla breve ma moderato*

Mikhail Glinka  
(1804-1857)

*Mr. Webster, Mr. Kamins, Mr. Moeling*

**Deux Interludes (1946)**

*Andante espressivo*  
*Allegro vivo*

Jacques Ibert  
(1890-1962)

*Ms. Buyse, Mr. Goldsmith, Mr. Moeling*

**Four Fables (2003)**

1. *The Grasshopper and the Ant*
2. *The Owl and the Echo*
3. *The Lion, the Fox and the Fish*
4. *The Man and the Fish-Horn*

Karim Al-Zand  
(b. 1970)

*Ms. Buyse, Mr. Webster, Mr. Moeling*

## INTERMISSION

**Sextet in C Major, Op. 37 (1935)**

*Allegro appassionato*  
*Intermezzo*  
*Allegro con sentimento*  
*Finale: Allegro vivace*

Ernö Dohnányi  
(1877-1960)

*Ms. Winkler, Mr. Dunham, Mr. Fischer,*  
*Mr. Webster, Mr. Ver Meulen, Mr. Moeling*

*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

*LEONE BUYSE* is Professor of Flute and Chamber Music at The Shepherd School of Music. In 1993 she relinquished her principal positions with the Boston Symphony Orchestra to pursue a more active teaching and solo career after twenty-two years as an orchestral musician. Previously assistant principal flutist of the San Francisco Symphony and solo piccoloist of the Rochester Philharmonic Orchestra, Ms. Buyse has appeared as soloist with those orchestras, as well as with l'Orchestre de la Suisse Romande, the Boston Symphony and Boston Pops, the Utah Symphony, and the New Hampshire Music Festival, of which she was principal flutist for ten years. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard, and Muir String Quartets, with Da Camera of Houston, and in recital with Jessye Norman and Yo-Yo Ma.

Ms. Buyse has taught at the New England Conservatory, Boston University, Tanglewood Music Center, the Boston University Tanglewood Institute, the University of Michigan, and as a visiting associate professor at the Eastman School of Music. Festival appearances include Aspen, Sarasota, Norfolk, Domaine Forget (Quebec), Sitka, Maui, Steamboat Springs, and Park City. Ms. Buyse has presented recitals and master classes at universities and conservatories across the United States, as well as in Canada, New Zealand, and Japan. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops, and the San Francisco Symphony for the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings are available on the Crystal, Boston Records, and C.R.I. labels.

*MICHAEL WEBSTER* is known as clarinetist, conductor, composer, arranger, and pedagogue. Associate Professor of Clarinet and Ensembles at the Shepherd School of Music, he is also Artistic Director of the Houston Youth Symphony. Formerly principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, he has appeared as soloist with many orchestras, including the Philadelphia Orchestra and the Boston Pops. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, Da Camera of Houston, CONTEXT, the Tokyo, Cleveland, Muir, Ying, Leon-tóvych, and Chester String Quartets, and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Victoria, Stratford, Skaneateles, Domaine Forget, Angel Fire, Steamboat Springs, Park City, and Sitka, among others.

In Rochester, Webster directed the Society for Chamber Music and taught at the Eastman School, from which he holds three degrees. He was a member of the conducting faculty of the New England Conservatory and taught clarinet there and at Boston University. He served as Music Director of the Wellesley Symphony, was an adjunct professor of conducting at the University of Michigan, and founded Chamber Music Ann Arbor, which presents SpringFest every May. As a composer and arranger, Webster has been published by G. Schirmer and International and recorded by C.R.I. He is a member of the editorial staff of *The Clarinet* magazine, contributing a column called "Teaching Clarinet."

Dutch pianist *ROBERT MOELING* has performed to critical acclaim in Holland, Luxembourg, France, and the United States. He has appeared as soloist with the Milwaukee Symphony and the Denver Chamber Orchestra, and has performed with the Mirecourt Trio and members of the Fine Arts Quartet. His recordings include solo and chamber works of Brahms and Willem Pijper and the complete Debussy preludes for the Music and Arts, Koss Classics, Erasmus, and Projects labels. A frequent guest on National Public Radio, he has performed with the Amsterdam Chamber Society, Chamber Music International / Dallas, Anchorage Winter Classics, the Piatigorsky Foundation, and the festivals of Groningen, Sitka, Estes Park, Anchorage, and Park City, where his collaboration with Leone Buyse and Michael Webster began.

Robert Moeling is a graduate of the Rotterdam Conservatory and pursued graduate studies at Indiana University as a Fulbright-Hays grant recipient. A devoted pedagogue, Moeling has held teaching posts at the Wisconsin Conservatory of Music, the University of Wisconsin-Milwaukee, Concordia University, and at Bethany College in Kansas as Billue-Burnett Distinguished Professor of Piano. He is a fulltime staff pianist at the Shepherd School of Music and teaches preparatory piano at the University of Houston's Moores School of Music.

Currently in residence at Shepherd School of Music, **THE WEBSTER TRIO** ([www.webstertrio.com](http://www.webstertrio.com)) was founded in 1988 by Michael Webster and Leone Buysse in order to expand and promote the repertoire for flute, clarinet, and piano through commissions, transcriptions, and research. With pianist Robert Moeling the ensemble has performed in The Netherlands and in Texas, Colorado, Kansas, Louisiana, Mississippi, New York, and Vermont, as well as in New Hampshire at Dartmouth College for a week-long residency of master classes, informances, youth concerts, and formal recitals. The Webster Trio will shortly release **World Wide Webster**, a compact disc featuring works of Brahms, Debussy, Dvořák, and Louis Moreau Gottschalk. Other compact discs include **Tour de France** on the Crystal label and **Sonata Cho-Cho San**, a Nami/Live Notes release in Japan. To date, International Music has published five Webster transcriptions for flute, clarinet, and piano: Debussy's **Prélude à l'après-midi d'un faune**, Bizet's **Jeux d'enfants**, Fauré's **Dolly Suite**, the Bizet-Webster **Carmen Rhapsody**, and the Brahms-Webster **Hungarian Dance Suite No. 1**.

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. 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.

**KENNETH GOLDSMITH**, violinist and co-founder of **CONTEXT**, a new group specializing in performance on both original and modern instruments, is Professor of Music at the Shepherd School of Music. As a recitalist and as 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. In 1962 Mr. Goldsmith won the Young Concert Artists Competition in New York City, and in 1980 he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C. 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 worked with such musical giants as Pablo Casals, Artur Schnabel, Leonard Bernstein, Sir John Barbirolli, Aaron Copland, and Zubin Mehta.

Now in its twenty-eighth year, the Mirecourt Trio continues to be a primary performing ensemble for Mr. Goldsmith. The Mirecourt Trio is acclaimed for its superb command of the classic piano trio literature and for its adventurousness in expanding the repertoire with more than eighty new and commissioned works, including trios from Lou Harrison, Paul Chihara, Minoru Miki, Vivian Fine, Paul Creston, Joly Braga Santos, Peter Mieg, and Otto Luening.

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.

In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. 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, CONTEXT, and Da Camera of Houston.

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

BENJAMIN KAMINS is currently Professor of Bassoon at the Shepherd School of Music. He accepted this position in 2003 after having served as Principal Bassoonist of the Houston Symphony for twenty-two years. Previous to his full-time appointment at the Shepherd School, he taught there for sixteen years as a member of the faculty in an adjunct position.

Benjamin Kamins began his professional career at age nineteen as Associate Principal Bassoonist of the Minnesota Orchestra. During his tenure with the Minnesota Orchestra, Mr. Kamins made solo appearances in works of Vivaldi and Haydn. As a soloist with the Houston Symphony, he was often featured playing concertos of Mozart, Weber, and Vivaldi. In 2002 he played the world premiere of *Pierrot*, a concerto composed by Larry Lipkis and commissioned for him by the Houston Symphony. He recorded the Mozart Concerto with Christoph Eschenbach and the Houston Symphony for IMP Masters. In addition to his positions in Minnesota and Houston, he has served as a Guest Principal Bassoonist with the New York Philharmonic and with the Boston Symphony.

Mr. Kamins' musical activities outside Houston have taken him to numerous festivals including Marlboro, Ravinia, Tanglewood, Aspen, and Park City. He has also been a faculty member of the Grand Teton Orchestral Seminar, the Pacific and Blossom Music Festivals, and is currently spending his summers on the faculty of the Music Academy of the West in Santa Barbara, California.

A devoted chamber musician, Mr. Kamins was a founding member of the Aurora and Epicurean Wind Quintets. He has toured with the Clarion Wind Quintet and Music from Marlboro. He was a member of the Houston Symphony Chamber Players and is a featured performer on their highly acclaimed recording of the Schoenberg *Quintet for Winds*. In addition, he is active nationally and internationally as a solo and chamber musician.

Hailed as "an impeccable solo horn" by the Berlin *Neue Zeit*, WILLIAM VER MEULEN leads his generation of American horn soloists. Mr. Ver Meulen is Professor of Horn at the Shepherd School of Music, a position he accepted in 2003. Previously he was Principal Horn of the Houston Symphony for fourteen years. In addition, he served as Guest Principal Horn of the Los Angeles Philharmonic during the 1998-99 season. He previously played with the orchestras of Chicago, Columbus, St. Paul, Honolulu, Kansas City, and the Orpheus Chamber Orchestra.

Mr. Ver Meulen has participated as a performer and on faculty in numerous music festivals including Aspen, Tanglewood, Grand Teton, Pacific, Steamboat Springs, Sun Valley, Colorado, Interlochen, Chamber Music Northwest, Orcas Island, and the Maui Music Festival. He has performed to critical acclaim on four continents as a soloist and chamber musician and is a popular artist at the International Horn Symposium. He has performed and toured with the Chamber Music Society of Lincoln Center and joined friend Joshua Bell for chamber music in London's Wigmore Hall. His recording of the four Mozart Horn Concerti with Christoph Eschenbach and the Houston Symphony is heralded internationally with high critical acclaim and is in its third pressing. Mr. Ver Meulen has championed numerous new works with commissions and premieres.

A recipient of an array of awards and honors, Mr. Ver Meulen received first prize at the 1980 International Horn Society Soloist Competition and was awarded the Outstanding Brass Player award of the 1985 Tanglewood Festival. Equally regarded for his pedagogical mastery, his rate of student success leads the industry with over ninety percent of his students professionally employed. He coaches regularly at the New World Symphony, the National Repertory Orchestra, and the National Orchestral Institute. Mr. Ver Meulen received his training at the Interlochen Arts Academy and Northwestern University and performs on horns handcrafted and custom made by Keith Berg of Canada, Engelbert Schmid of Germany, and Paxman of London.

The artistry of KATHLEEN WINKLER has earned her the plaudits of critics and audiences alike worldwide since her solo debut at the age of seventeen with the Philadelphia Orchestra. She has been heard with such orchestras as the Detroit Symphony (with which she has toured on many occasions), the Pittsburgh Symphony, the Danish Radio Orchestra, the Odense Byorkester, the Polish Slaska Philharmonic, the Grand Rapids Symphony, the Savannah Symphony, and the Phoenix Symphony, to name a few. She has toured throughout the U.S. and Canada as well as having performed in Sweden, Poland, Germany, Spain, and the Canary Islands. The recipient of numerous awards, Ms. Winkler took first prize in the First International Carl Nielsen Violin Competition which led to her sponsored debuts in Alice Tully Hall at Lincoln Center, London's Queen Elizabeth Hall and Purcell Room, the Kennedy Center and the Library of Congress in Washington, D.C., and numerous radio broadcast performances on the British Broadcasting Corporation (BBC) and the International Voice of America.

Through a national search, Kathleen Winkler was selected by the United States Information Agency to represent the U.S. as an Artistic Ambassador on concert tours throughout the world. Her initial tour took her to Singapore, Malaysia, Indonesia, Korea, and New Zealand. Another extended tour saw Ms. Winkler's performances representing our country in Saudi Arabia, Jordan, Syria, Algeria, Tunisia, Nigeria, and Kenya. A third tour took Ms. Winkler throughout Australia and South America.

The Philadelphia-born artist attended Indiana University, where she received her Bachelor of Music degree, magna cum laude, as well as the coveted Performer's Certificate. She also attended the University of Michigan where she received her Master of Music degree, summa cum laude. Formerly on the faculty of the Oberlin Conservatory, Ms. Winkler is currently Professor of Violin at the Shepherd School of Music. During the summer she is on the artist faculty of the Music Academy of the West in Santa Barbara, California, where she holds the Léni FéBland Chair in Violin.