

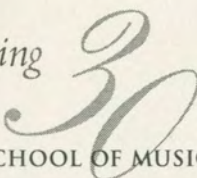
*FACULTY AND
GUEST ARTIST RECITAL*

*KENNETH GOLDSMITH, violin
ZACHARY CARRETTIN, violin (guest)
JAMES DUNHAM, viola
ALOYSIA FRIEDMANN, viola (guest)
NORMAN FISCHER, cello
LEONE BUYSE, flute
MICHAEL WEBSTER, clarinet
BRIAN CONNELLY, piano*

Wednesday, March 1, 2006

8:00 p.m.

Lillian H. Duncan Recital Hall

Celebrating  *1975-2005*
Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

**Quintet No. 2 in C Major
for Flute and Strings, B. 17 (1773)**

Luigi Boccherini
(1743-1805)

Allegro giusto

Minuetto amoroso

Leone Buyse, flute
Kenneth Goldsmith, violin
Zachary Carrettin, violin
James Dunham, viola
Norman Fischer, cello

**Quartet for Clarinet, Violin,
Cello, and Piano (1938)**

Paul Hindemith
(1895-1963)

Mäßig bewegt

Sehr langsam; Bewegt; Im ersten Zeitmaß

Mäßig bewegt; Lebhaft

Michael Webster, clarinet
Kenneth Goldsmith, violin
Norman Fischer, cello
Brian Connelly, piano

INTERMISSION

String Quintet in F Major, Op. 88 (1883)

Johannes Brahms
(1833-1897)

Allegro non troppo, ma con brio

Grave ed appassionato; Allegretto vivace; Presto

Allegro energico; Presto

Kenneth Goldsmith, violin
Zachary Carrettin, violin
James Dunham, viola
Aloysia Friedmann, viola
Norman Fischer, 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.

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 a member of the San Francisco Symphony and 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, the Boston Pops, and the Utah Symphony. 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 University of Michigan, the New England Conservatory, Boston University, the Tanglewood Music Center, the Boston University Tanglewood Institute, 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, Lake Placid Institute, 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. As solo flutist of the Boston Symphony, the Boston Pops, and the San Francisco Symphony, she may be heard on the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings include "The Sky's the Limit" and "Rivier Revisited" on the Crystal label, "Flute Concertos of Richard Toensing" on C.R.I., and "Contrasts" on the Boston Records label. Ms. Buyse is a member of The Webster Trio with clarinetist Michael Webster and pianist Robert Moeling, a group that is dedicated to promoting and expanding the repertoire for flute, clarinet, and piano.

KENNETH GOLDSMITH, Professor of Violin at the Shepherd School of Music, is now in the fifth decade of an active career as a chamber musician, soloist, concertmaster, and teacher. Founding member of the Mirecourt Trio, CONTEXT, the Camerata Quartet, the Nashville String Quartet, and the Stanford Chamber Players, he was also violinist of the Fromm Foundation Quartet, the American Arts Quartet, the Claremont Festival Quartet, and the Lyric Art Quartet. He studied Baroque and Classic style with George Houle and Leonard Ratner at Stanford University in the 1960s, and he has championed stylistic performances with appropriate instruments for forty years, including performances with the esteemed gambist August Wenzinger and harpsichordists Anthony Newman, Robert Conant, and Mark Kroll.

Mr. Goldsmith studied twentieth-century techniques with Carlos Chavez, Lukas Foss, Gunther Schuller, Theodor Antoniou, Witold Lutoslawski, and Claus Adam, and he has premiered and commissioned more than ninety new works. Trained by Mischa Mischakoff, Toscanini's concertmaster of the NBC Symphony Orchestra, Mr. Goldsmith's orchestral career began in 1958, when he was the youngest member of the Detroit Symphony Orchestra conducted by Paul Paray. He has been Concertmaster of several American symphony orchestras, and during the 1960s and 1970s, he performed with virtually every major conductor and soloist of that time.

Other principal teachers and major influences in his musical training as a young man were William Kroll, Nathan Milstein, and Pablo Casals. In 1962, Mr. Goldsmith won the Young Concert Artists Competition in New York City, and he received a special award at the Kennedy-Rockefeller International

Violin Competition in Washington, D. C., in 1980. With the Mirecourt Trio, he was a finalist in the prestigious Naumburg Chamber Music Competition in 1976. As violinist of the Mirecourt Trio, he has concertized and given master classes throughout the United States, Europe, and Asia. Mr. Goldsmith's extensive discography includes recordings on several record labels, including Music & Arts, Albany, CRI, Varèse Sarabande, and Zephyr. He has received a Grammy-award nomination, a Stereo Review "Record of Special Merit" award, and a "Record of the Year" citation from The Village Voice.

Students of Mr. Goldsmith enjoy careers in major orchestras, in period music ensembles in the United States and Europe, in professional string quartets, and on the faculties of colleges and universities throughout the United States.

*ZACHARY CARRETTIN completed his Bachelor and Master of Music degrees at the Shepherd School of Music where he was a pupil of and teaching assistant to Kenneth Goldsmith. As a baroque and classic period violinist, he has performed with many acclaimed ensembles of early music, including Philharmonia Baroque Orchestra and American Bach Soloists. He has served as composer-in-residence with the aerial-vertical dance troupe Project Bandaloop, and has toured extensively with the company playing electric violin. His score to the ballet **Crossing**, written in collaboration with Raymond Granlund, received its premiere at the Kennedy Center in 2003. Most recently he performed a new work with Project Bandaloop in a private performance for the Sultan and Royal Family of Oman. Mr. Carrettin serves as research assistant to Kenneth Goldsmith in an ongoing project to revive the works of eighteenth-century Italian composers.*

*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.

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 this year they celebrate thirty-four years since 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. In October 2002 they launched a new chamber music festival in Vermont with violinist Curtis Macomber.

MICHAEL WEBSTER, clarinetist, conductor, composer, arranger, and pedagogue, is a founding member of The Webster Trio. With flutist Leone Buyse and pianist Robert Moeling, this group is dedicated to promoting and expanding the repertoire for flute, clarinet, and piano. 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; the Tokyo, Cleveland, Muir, Ying, Leontóvych, 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 for eleven years 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 and guest conducted several Boston-area orchestras before becoming an adjunct professor of conducting at the University of Michigan. He is the founder and Director Emeritus of Chamber Music Ann Arbor, which presents SpringFest every May. As a clarinetist, composer, and arranger, he has been published by G. Schirmer and International and recorded by Crystal, C.R.I., Bridge, and Arabesque.

BRIAN CONNELLY is recognized as a pianist of unusual range and accomplishment in both historical and modern repertoires. Born in Detroit, he studied at the University of Michigan with pianists György Sándor and

Theodore Lettvin. He has premiered works by William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Anthony Brandt, Paul Cooper, David Diamond, Ross Lee Finney, Arthur Gottschalk, Laura Karpman, Richard Lavenda, and many others. He has performed as soloist and chamber player in major cities throughout the United States and Europe, as and guest artist with groups such as the Chicago Contemporary Players and the Pittsburgh New Music Ensemble. He was featured in the Carnegie Hall series "Making Music" in a tribute to composer William Bolcom, and he performs regularly at the Cascade Head and Grand Teton music festivals. He has appeared in concert with a host of preeminent artists such as violinist Sergiu Luca, violist Nobuko Imai, cellists Gary Hoffman and Roel Dieltiens, flutist Carol Wincenc, clarinetists Charles Neidich and Lorenzo Coppola, pianists Robert Levin and André-Michel Schub, fortepianists John Gibbons and Riko Fukuda, and he has shared ragtime recitals with jazz pianist Marcus Roberts. Mr. Connelly played 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 eighteenth- and nineteenth-century pianos as well as the modern Steinway. He teaches piano performance and chamber music at the Shepherd School.

Brian Connelly will appear in concert on March 27 at the Shepherd School performing works by William Bolcom, including solo piano ragtime and selected cabaret songs with guest bass-baritone Timothy Jones.

Founder and Artistic Director of the Orcas Island Chamber Music Festival in Washington, ALOYSIA FRIEDMANN has also toured in Japan, Europe, South America, and the U.S. The New York Times praised her "fiery spirit" after her Carnegie Recital Hall debut. She has been featured as a violinist and violist in the Blossom, Bard, Caramoor, Kapalua, Mostly Mozart, Seattle, San Diego, Strings in the Mountains, and Vancouver chamber music festivals. Ms. Friedmann has also performed in New York's Orchestra of St. Luke's and was the concertmaster of the Fairfield Orchestra in Connecticut.

An unusually versatile musician, Aloysia Friedmann has also performed rock 'n' roll alongside Metallica in Madison Square Garden, and made her onstage Broadway debut in "The Merchant of Venice" with Dustin Hoffman. Ms. Friedmann was the featured soloist in the world premiere recording of William O. Smith's *Jazz Set* for violin and wind quintet with her mother Laila Storch and the Soni Ventorum Woodwind Quintet. Aloysia Friedmann is featured as both violist and producer on the CD "Classical Music With a View: Islands and Vistas" (www.oicmf.org.) She was also Acting Concertmaster for Houston Grand Opera's world premiere performance of Jake Heggie's *The End of the Affair*. Aloysia Friedmann's recent performance schedule includes concerts with Houston Grand Opera and the Houston Symphony. She has been a guest artist of Da Camera of Houston and also an Affiliate Artist of Viola at the University of Houston Moores School of Music. Her teachers were Ivan Galamian and Margaret Pardee at The Juilliard School, Emanuel Zetlin at the University of Washington, and her father, Martin Friedmann.



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