

*FACULTY AND
GUEST ARTIST RECITAL*

*JOAN DERHOVSEPIAN, viola
RODNEY WATERS, piano (guest)
TRACY RHODUS, soprano (guest)*

*Monday, April 30, 2007
8:00 p.m.
Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Sonata No. 1 for Viola and Piano

Darius Milhaud

Entrée

(1892-1974)

Française

Air

Final

Élégie

Igor Stravinsky

for viola solo

(1882-1971)

PAUSE

Let Evening Come

William Bolcom

for soprano, viola, and piano

(b. 1938)

Ailey, Baldwin, Floyd, Killens, and Mayfield

'Tis not that Dying hurts us so

Interlude

Let Evening Come

Suite for Viola and Piano Giovanni Pergolesi/Igor Stravinsky

Introduzione

(1710-1736)/(1882-1971)

Serenata

arranged/edited by Robert Bridges

Tarantella

Toccata

Gavotta con due Variazioni

Minuetto e Finale

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.

Ailey, Baldwin, Floyd, Killens, and Mayfield

by Maya Angelou

*When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety.*

*When great trees fall
in forests,
small things recoil into silence,
their senses
eroded beyond fear.*

*When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly.
Our eyes, briefly,
see with
a hurtful clarity.
Our memory, suddenly sharpened,
examines,
gnaws on kind words
unsaid,
promised walks
never taken.*

*Great souls die and
our reality, bound to
them, takes leave of us.
Our souls,
dependent upon their
nurture,
now shrink, wizened.*

*Our minds, formed
and informed by their
radiance,
fall away.
We are not so much maddened
as reduced to the unutterable ignorance
of dark, cold
caves.*

*And when great souls die,
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration.
Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed.*

'Tis not that Dying hurts us so

by Emily Dickinson

'Tis not that Dying hurts us so –

'Tis Living – hurts us more –

But Dying – is a different way –

A Kind behind the Door –

The Southern Custom – of the Bird –

That ere the Frosts are due –

Accepts a better Latitude –

We – are the Birds – that stay.

The Shrivens round Farmers' doors –

For whose reluctant Crumb –

We stipulate – till pitying Snows

Persuade our Feathers Home.

Let Evening Come

by Jane Kenyon

*Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.*

*Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.*

*Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.*

*Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.*

*To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.*

*Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.*

PROGRAM NOTE

Quoting from composer William Bolcom: "In 1993, I was requested to write a singing duet for Tatiana Troyanos and Benita Valente, two wonderful artists. We discussed possible texts, and then very unexpectedly Tatiana died, a blow to all of us. I was then approached by the sponsors of the commission: Would I write a duo anyway, with Benita Valente, Cynthia Raim as pianist, and Michael Tree as violist, the violist in some way representing the departed Tatiana? The present cantata is the result.

The three poems chosen describe with ever greater acceptance the phenomenon of death. Maya Angelou's poem is still raw with the shock of so many lost artists of the African-American pantheon but observes with an almost journalistic candor the state we, the survivors, pass through after the death of a powerful person. Emily Dickinson's continues in the same dispassionate vein, observation not softening the grief but resolving it through deeper understanding; Jane Kenyon's invites us to contemplate the elegant beauty in death's resolution.

The violist's role did not turn out to be a ghostly recreation of Troyanos' spirit but, perhaps, that of choral commentator on the poems' events. Though each setting is detachable from the other two, the viola-and-piano interlude between the last two poems is not; it serves as gateway to the 'coming of evening.'"

BIOGRAPHIES

Violist JOAN DERHOVSEPIAN became a member of the Houston Symphony in 1999 after serving two seasons as Principal Violist of the Charleston Symphony Orchestra. She is an Artist Teacher of Viola at the Shepherd School of Music, instructing in viola orchestral repertoire and chamber music studies. She is a frequent performer of chamber music in Houston, including the CONTEXT, Mukuru, Musiq, and Greenbriar Consortium concert series. Ms. DerHovsepien spends her summers in Wyoming at the Grand Teton Music Festival, in Wisconsin as Principal Violist of the Peninsula Music Festival, and in Oregon at the Cascade Head Music Festival.

As a member of the Everest String Quartet, Ms. DerHovsepien concertized throughout the United States and Canada and won top prizes in the Banff and Fischhoff competitions, as well as holding the string quartet residency with the Midland-Odesa Symphony. She played in the Rochester Philharmonic Orchestra from 1992 to 1994. She was a top prizewinner of the 1995 William Primrose Memorial Scholarship Competition. She has been a soloist with the Peninsula Music Festival, the Charleston Symphony Orchestra, the National Repertory Orchestra, and the Concord Chamber Orchestra.

Her teachers include James Dunham and Kim Kashkashian.

Pianist RODNEY WATERS, a native of Lubbock, Texas, earned his Bachelor and Master of Music degrees from the Mannes College of Music in New York, where he studied chamber music with Felix Galimir and piano with Leon Pommers and Richard Goode. He has performed as soloist and chamber musician in such venues as Weill Recital Hall (New York), Orchestra Hall (Detroit), and Asahi Recital Hall (Tokyo).

In 2003 Naxos released his recording with Curt Thompson of the complete Sonatas for Violin and Piano by Charles Ives on their American Classics series. In March 2004, the New York Times included this CD on a list

of outstanding Ives recordings. The recording has not only received outstanding reviews from the New York Times, but also from Gramophone magazine and The Strad magazine.

In Houston he has performed with The Houston Symphony, as well as on chamber music concerts presented by CONTEXT, St. Cecilia, Barmusic, Musiqa, and the Shepherd School of Music. From 1992 to 2001 he served as a staff pianist at the Shepherd School of Music.

His work with refugees resettled by Interfaith Ministries for Greater Houston resulted in the CD **Seeking Refuge**, which combines music, poetry, and photography to raise both money and awareness for refugees in the United States. Also an award-winning photographer, his portrait series of HIV-positive individuals was unveiled during FotoFest 2006, an international photography festival held bi-annually in Houston.

A long-time advocate for the creative use of art for social causes, he is the Artistic Director of the Mukuru "Arts for AIDS" series, a program of AIDS Foundation Houston. Named for an African god of compassion, the series raises funds for HIV prevention programs in the Houston area. More information is available at www.Mukuru.org.

Soprano TRACY RHODUS holds Master of Music and Doctor of Musical Arts degrees in vocal performance from the Shepherd School of Music. An award-winning singer, she has twice been a regional finalist in the Metropolitan Opera Council Auditions and placed fifth in the nation in the National Association of Teachers of Singing Artists Awards Competition. Her performance as Lisabetta (**La Cena delle Beffe**) with Teatro Grattacielo in Alice Tully Hall at Lincoln Center earned her rave reviews; Italian newspaper America Oggi called her "The discovery of the evening" and "Marvelously expressive." She has premiered works for the Pittsburgh New Music Ensemble, Foundation for Modern Music, Houston Composers Alliance, and Society for Composers, Inc., and received critical acclaim from the Boston Globe for her performance at Tanglewood's Festival of Contemporary Music.

Ms. Rhodus is the regular soloist at Seventh Church of Christ Scientist, Houston and teaches voice at Texas Southern University, The Sound Singing Institute, and at the Interlochen Summer Arts Camp. Additionally, she is the Founder and Artistic Director of Col Canto, an organization dedicated to the performance of the art song repertory. Most recently, she performed the role of Orsola in Zandonai's **La Farsa Amorosa** with Teatro Grattacielo in New York City and in the Celestial Sirens program with Ars Lyrica Houston in Zilkha Hall. Upcoming engagements include Haydn's **Creation** in Kansas City and a program of British art song for Col Canto in Houston.

ACKNOWLEDGEMENT

Special thanks to Robert Bridges, violist in the Houston Ballet Orchestra, for his arrangement of Stravinsky's **Suite Italienne**. His catalog of works for viola can be found at RBP Music Publishers.



RICE