

*FACULTY AND
GUEST ARTIST RECITAL*

JOAN DERHOVSEPIAN, viola

SUSAN ARCHIBALD, piano

SOPHIA SILIVOS, violin (guest)

JENNIFER OWEN, violin (guest)

*and violists from the
Houston Symphony Orchestra:
Wayne Brooks, Linda Goldstein,
Wei Jiang, George Pascal, Rita Porfiris,
Fay Shapiro, and Dan Strba*

Monday, January 12, 2008

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

**Terzetto for Two Violins
and Viola, Op. 74**

Antonín Dvořák
(1841-1904)

Introduzione
Larghetto
Scherzo
Tema con Variazione

Reflection
for viola and piano

Benjamin Britten
(1913-1976)

Sonata for Solo Viola, Op. 25 No. 1

Paul Hindemith
(1895-1963)

Breit Viertel
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass. Wild. Tonschonheit is Nebensache.
Langsam, mit viel Ausdruck

INTERMISSION

Suite for Viola and Piano (1998)

Kenji Bunch
(b. 1973)

Rhapsody
Scherzo
Lament
Cadenza
Allegro

Serenade for Strings in E Major, Op. 22
(Larghetto)

Antonín Dvořák
arr. Joan DerHovsepián

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

All of the music that you will hear tonight was written for the viola, by violists. Although they may be more familiar as composers, all of these musicians played, or currently play, the viola (most of them professionally) while adding substantial contributions to our repertoire.

Dvořák's principal instrument was organ, but he also played viola in the Prague Provisional Theater Orchestra for about a decade. Here he played nightly in the pit as he honed his skills in composition and acquired practical knowledge of orchestration. Dvořák was only twenty-two years old when Richard Wagner conducted his orchestra, and we can only imagine what kind of impression this made on the young composer. He wrote the *Terzetto* with himself and two friends in mind, his violin teacher and a chemistry student who was also an amateur violinist.

Benjamin Britten was not only a pianist, but also a violist from a young age. He began studying composition from composer and violist Frank Bridge at age thirteen, and they often played chamber music together. Britten was just seventeen years old when he composed *Reflection*. The piece shows not only his admiration for Bridge, but also his interest in Schoenberg and the Second Viennese School. He thought enough of it to submit it as part of his composition scholarship application to the Royal College of Music. *Reflection*, however, did not see its first performance until 1995, sixty-five years after it was composed. Britten's own fingerings grace the part.

Hindemith began as a violinist, but became interested in playing the viola in chamber music. He founded the Amar Quartet in 1922, which was known for its performances of modern music. Hindemith was recognized in Germany as the most prominent viola soloist of his time, premiering both the Walton and Milhaud concertos. His playing was said to be full of slides, had very little vibrato, and a tone that left something to be desired. Although violists Lionel Tertis and William Primrose were not complimentary of Hindemith as a performer, it is clear from his recordings that he was a virtuosic player, a unique voice on the instrument, and an accomplished musician.

Kenji Bunch attended the Juilliard School in viola performance and was the founding violist of the Flux Quartet. He is part of the New York performing composer group, Ne(x)tworks, premiering new and experimental music. He plays fiddle and sings in the bluegrass band Citigrass, teaches viola and composition at The Juilliard School Pre-College, works with Mark O'Connor, and is in the process of recording his own works for viola.

BIOGRAPHIES

Violist JOAN DERHOVSEPIAN is an Artist Teacher of Viola at The Shepherd School of Music, instructing students in viola orchestral repertoire and chamber music. She became a member of the Houston Symphony in 1999, after serving two seasons as Principal Violist of the Charleston Symphony Orchestra. Ms. DerHovsepien is active performer of chamber music in Houston, including the Context, Mukuru, Greenbriar, and Musiqqa concert series. She spends her summers in Wyoming at the Grand Teton Music Festival and in Wisconsin as Principal Violist of the Peninsula Music Festival. As a member of the Everest Quartet, Ms. DerHovsepien concertized throughout the United States and Canada and won top prizes in the Banff and Fischhoff competitions. She also held the string quartet residency with the Midland-Odesa Symphony. Ms. DerHovsepien played in the Rochester Philharmonic Orchestra from 1992 to 1994. She won second prize in the 1995 William Primrose Memorial Scholarship Competition. Her teachers include James Dunham and Kim Kashkashian.

SUSAN ARCHIBALD is a native of Nova Scotia, Canada. She is currently in her seventh year working as a staff pianist at The Shepherd School of Music. She received a Master of Music degree from the Cleveland Institute of Music (2001), and received her Bachelor of Music degree in Piano Performance from the University of British Columbia (Vancouver, 1989). She also completed an Artist Diploma program at the Glenn Gould Professional School in Toronto (1992). She has studied with Martin Canin at The Juilliard School while in high school, with Lynn Djokic in Nova Scotia, and Lee Kum-Sing in Vancouver. While a student in Toronto she participated in master classes of Leon Fleisher.

Susan Archibald worked at the Royal Conservatory of Music in Toronto and the University of Toronto as an accompanist from 1992 to 1999. A first prize winner in the Canadian Music Competitions (1985), she received a Special Mention award from the Concerts Atlantiques International Auditions (1988). She accompanied a top prize winner at the 1993 Munich International Competition and has performed in recitals in the United States, Canada, and Europe, and with members of the Cleveland, Boston, Philadelphia, and Toronto Symphonies. Susan has been heard in performances on NPR, Bavarian Radio, CBC Radio, and Radio Canada.

SOPHIA SILIVOS has been a member of the Houston Symphony since 1992. Ms. Silivos began her career as first violinist of the Dakota Quartet and then was named principal second violinist of the New Mexico Symphony. She has performed as soloist with the Houston Symphony and served as Associate Concertmaster for the 2005-06 season. An ardent proponent of chamber music, she has appeared with ensembles throughout the United States and has performed live for the public radio stations of Chicago, Houston, and Minnesota. Here in Texas, she appears regularly with the Greenbriar Consortium, the Foundation of Modern Music, and is a featured violinist for the St. Cecilia and Mukuru concert series. She has served on the faculties of the University of Houston and Augustana College, teaches privately, and gives master classes. In the summer of 2007, Ms. Silivos was invited to participate in a three week tour of China, which included solos with orchestras, recitals, and master classes.

Originally from Australia, JENNIFER OWEN is now in her tenth season as Principal Second Violin of the Houston Symphony. She has also held the position of Principal First Violin of the Tasmanian Symphony Orchestra (Australia) and Associate Concertmaster of the Richardson Symphony (Texas). She has performed as soloist with the Tasmanian Symphony Orchestra, the New Amsterdam Symphony Orchestra (New York City), and the Houston Symphony. As a chamber musician, Ms. Owen was a member of the Canberra String Quartet for five years, including two years as resident graduate quartet at the Hartt School, Connecticut, under the tutelage of the Emerson Quartet. She performed throughout Tasmania with the Virtuosi Tasmania Ensemble, and as a guest artist on faculty recitals at the Tasmanian Conservatorium. Most recently, she has appeared as guest artist on many faculty recital programs at Rice University and the University of Houston.