

*FACULTY AND
GUEST ARTIST RECITAL*

ALAN AUSTIN, violin (guest)

KENNETH GOLDSMITH, violin

JAMES DUNHAM, viola

NORMAN FISCHER, cello

PAUL ELLISON, double bass

ANDREA JABER, mezzo-soprano (guest)

THOMAS JABER, harpsichord

Thursday, February 7, 2008

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Sonata in G Minor for Antonio Vivaldi
Two Violins and Basso Continuo (1678-1741)
Andante
Allegro
Andante
Allegro

Sonata in D Major for Two Violins, Jean-Marie LeClair
Op. 3 No. 6 (1697-1764)
Andante
Allegro
Andante
Allegro

Sonata in C Minor for Carl Philipp Emanuel Bach
Two Violins and Basso Continuo, (1714-1788)
Wot. 161, 1 "Sanguineus und Melancholicus"
Allegretto - Presto
Adagio
Allegro

PAUSE
(5 minutes)

From Rodelinda (1725) George Frideric Handel
Sinfonia e recitativo accompagnato - (1685-1759)
Pompe vane di morte
Aria - Dove sei
Recitativo accompagnato - Sì, l'infida consorte
Aria - Confusa si miri l'infida consorte

Concerto in D Minor for Two Violins, Antonio Vivaldi
Cello, Strings, and Continuo, Op. 3 No. 11
Allegro - Adagio e spiccato - Allegro
Largo e spiccato
Allegro

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.

This charming sonata from 1705 is one of Vivaldi's earliest works and one of only twelve sonatas written specifically for two violins. The sonata features canonic imitation which was very popular during this period. Especially elegant is the Andante with its gently undulating triplets.

Although LeClair was born in Lyon, France, he studied in Italy with Corelli's pupil G.B. Somis, and performed with the great virtuoso Pietro Locatelli. LeClair brought Italian violin techniques back to France. These included demanding double-stops, double trills, vibrato, and vigorous bowing styles. The double-stops in this sonata imitate four-voice organ preludes.

C.P.E. Bach composed this sonata to demonstrate the techniques of rhetoric in music rather than spoken language. Melancholy and Sanguinary recall two psychological types from the ancient Greeks. Melancholy's character is self-explanatory, and Sanguinary man is more red-blooded, which makes him courageous, hopeful, and amorous! The narrative, which is described in great detail and printed along with the music, is a conversation and argument in which S. tries to cajole M. out of his mood. They argue and banter without much resolution throughout two movements. S. finally wins his case, and the final movement is of one mind.

Rodelinda, along with *Giulio Cesare in Egitto* and *Tamerlano*, all premiered during the 1724 and 1725 seasons in London, has been one of Handel's most successful operas. It was revived many times during his lifetime, and its popularity continues into the 21st century.

The first act opens with *Rodelinda*, Queen of Lombardy, mourning the loss of her husband, Bertarido, whom she believes has been abducted and killed. Scene VI, set in a cypress woods where the kings of Lombardy are traditionally buried, finds Bertarido in disguise, contemplating his fate among the tombs. Bertarido's discovery of his own tomb, recently erected by his rival Grimoaldo, provokes his great lament.

The role of Bertarido was written for the famous castrato Senesino, but is now traditionally sung by a contralto (in a "pants role") or by a countertenor.

Act I, scene vi Bertarido alone

Sinfonia e recitativo accompagnato

Pompe vane di morte,
menzogne di dolor, che riserbate
il mio volto e 'l mio nome, ed adulate
del vincitor superbo il genio altiero,
voi dite ch'io son morto,
ma risponde il mio duol, che non è vero.
(legge l'iscrizione)

"Bertarido fu re; da Grimoaldo
vinto fuggì; presso degli Unni giace;
abbia l'alma riposo, e 'l cener pace."
Pace al cener mio? Astri tiranni!
Dunque fin ch'avrò vita,
guerra avrò con gli stenti, e con gli affanni.

Aria

Dove sei, amato bene?
Vieni, l'alma a consolar.
Son oppresso da' tormenti
ed i crudi miei lamenti
sol con te posso bear.
Dove sei...

Sinjonìa e recitativo accompagnato

[*Oh ye graves*], vain splendor of death, sham of grief
that preserves my likeness
and my name, and yet praises the haughty victor and the
arrogant pride [of my usurper], you say that I am dead,
but my grief replies that this is untrue.
(He reads the inscription on the gravestone.)

"Bertarido was king; conquered by Grimoaldo, he fled,
taken by the Huns he lies dead. May his soul have repose,
and his ashes peace."

Peace for my ashes? Tyrannous stars! Then as long as I live,
must I wage war against hardship and distress?

Aria

Where are you, dearly beloved? Come my soul to console.
I am oppressed with torments and my cruel laments can be
soothed only with you. Where are you...

Act I, scene xi

Bertarido alone, contemplates Rodelinda's confusion.

Recitativo accompagnato

Sì, l'infida consorte mi creda estinto ancora;
porga al novello sposo la fè, che a me serbò,
lieve qual fronda, e sappia allor ch'io vivo,
e si confonda.

Aria

Confusa sì miri l'infida consorte,
che in faccia di morte così mi deride.
Con finti sospiri e s'agita e s'ange,
e morto mi piange, e vivo m'uccide.
Confusa sì miri...

Recitativo accompagnato

Yes, my faithless consort still thinks me dead; let her bring
to her new husband the loyalty once offered to me,
let her be as foliage; and then let her know that
I am alive, and be confounded.

Aria

Confused may she see herself, my faithless consort,
who in the face of death thus derides me.
With feigned sighs she trembles and grieves, and as I
am dead she weeps for me, and as I live she kills me.
Confused may she see...

(English translations by Nico Castel, Leyerle Publications)

The twelve concertos which make up the collection known as *L'Estro Armonico* were the most famous group of instrumental works of the early eighteenth-century. In them one finds a variety of solo concertos and concertos for groups of mixed instruments. The collection also contains the famous **Four Seasons**. The D Minor Concerto begins by introducing the solo instruments without accompaniment. A cadential Adagio leads to the fugal section in which all voices participate. The lovely Siciliano leads to a finale modeled after the opening Allegro with canonic imitations and brilliant soloistic writing. This evening's performance is based upon the facsimile of Roger's edition which was printed in Amsterdam in 1711. This facsimile may be found in the Brown Fine Arts Library at Rice University.



RICE

BIOGRAPHIES

Baroque violinist ALAN AUSTIN's love of performing with period instruments first began when Kenneth Goldsmith handed him a Baroque bow to study a sonata by Bach. Today, he is a principal player and concertmaster of the Texas Bach Collegium of San Antonio and the J.S. Bach Society Orchestra of Houston, and has led and performed with period instrument ensembles such as the Texas Baroque Ensemble, Baroque Chamber Orchestra of Denver, Dallas Bach Society, and Aquinas, the early music ensemble at the University of St. Thomas. He has been a featured guest performer at Early Music Weekend at Round Top and the Amherst Early Music Festival, as well as on many recital series throughout the Southwest. He has recorded for the Dorian, Naxos, Zephyr, and Gothic labels.

A founding member of Ars Lyrica Houston, he has performed with the group and artistic director Matthew Dirst in concerts ranging from solo recitals to fully-staged Baroque opera productions. Ars Lyrica Houston has been featured at annual meetings and conventions of the American Musicological Society, the American Guild of Organists, and the American Bach Society, as well as in recital at many venues in Texas and the National Gallery in Washington, D.C.

Alan Austin is the General Director of the Immanuel & Helen Olshan Texas Music Festival, a four-week, full-fellowship orchestral training program held at the University of Houston's Moores School of Music each June.

KENNETH GOLDSMITH, Professor of Violin at The Shepherd School of Music, has an active career as a chamber musician, soloist, concertmaster, and teacher. A founding member of the Mirecourt Trio, the Camerata Quartet, the Nashville String Quartet, CONTEXT, 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. In 1962 Mr. Goldsmith won both the Young Concert Artists Competition and the Concert Artists Guild Award in New York City; in 1976 his piano trio, the Mirecourt Trio, was a finalist in the prestigious Naumburg Chamber Music Competition, and in 1980, he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C.

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. In addition to Mischa Mischakoff, principal teachers and major influences in his musical training were William Kroll, Nathan Milstein, and Pablo Casals.

As violinist of the Mirecourt Trio, Mr. Goldsmith has concertized and given master classes throughout the United States, Europe, and Asia. His extensive discography includes recordings on several record labels, including ABC, Music & Arts, Cinnabar Records, 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, and in professional quartets and trios throughout the United States and Europe.

Violist JAMES DUNHAM is active as a recitalist and guest artist. He has collaborated with such renowned artists as Emanuel Ax, Joshua Bell, Lynn Harrell, Cho-Liang Lin and members of the American, Cassatt, Guarneri, Juilliard, Takács, Tokyo, and Ying Quartets. An advocate of new music, he recently premiered and recorded two works by Libby Larsen – her *Viola Sonata* (2001) and *Sifting Through the Ruins* (2005) for viola, mezzo-soprano (Susanne Mentzer) and piano, due for release by Naxos. Summers are spent at festivals including Sarasota, Amelia Island (Florida), Aspen, La Jolla Chamber Music Festival, and le Domaine Forget (Quebec), with past participation in Festival der Zukunft (Ernen, Switzerland), the San Diego Mainly Mozart Festival, and three summers at the Marlboro Music Festival. Highlights of recent seasons included a pair of concerts with the Takács Quartet in Carnegie Hall, concerts in Reykjavik, Iceland, returns to San Diego, San Francisco, New York, and Vermont, as well as regular engagements with Houston Friends of Music and Da Camera of Houston. Other recording projects have included *Glyph* by Judith Shatin for solo viola with string quartet and piano, and the recently released Telarc recording of Tchaikovsky's *Souvenir de Florence* with the Ying Quartet and cellist Paul Katz.

Violist of the 1996 Grammy Award-winning Cleveland Quartet for eight years, James Dunham performed throughout North America, Europe, the Far East, and the Soviet Union. Founding violist of the Naumburg Award-winning Sequoia String Quartet, he formerly taught at California Institute of the Arts, the Eastman School of Music, and the New England Conservatory, where he also chaired the String Department and received the Louis & Adrienne Krasner Teaching Excellence Award. Mr. Dunham is Professor of Viola and Chamber Music at The Shepherd School of Music where he directs the Master of Music in String Quartet program.

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, American, Chiara, Chester, Ensō, Blair, Schoenberg, Ciompi, 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 have performed together as the Fischer Duo for over thirty-five years. 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 Augusta Read Thomas, George Rochberg, David Stock, Robert Sirota, Shih-Hui Chen, Anthony Brandt, Richard Lavenda, Pierre Jalbert, and Richard Wilson. In October 2002 they launched a new chamber music festival in Vermont with violinist Curtis Macomber. Mr. Fischer is currently Professor of Violoncello and Coordinator of Chamber Music at The Shepherd School of Music.

Performing solo and ensemble concerts as well as giving master classes on the double bass and period instruments on four continents, PAUL ELLISON is the Lynette S. Autrey Professor of Double Bass and chair of strings at Rice University's Shepherd School of Music, Pedagogical Advisor at the Colburn School of the Arts, Los Angeles, and guest tutor at the Yehudi Menuhin School, the Royal College of Music, and Bass Club, England. Summer positions include principal bass at the Grand Teton Music Festival and faculty/performer at Festival Domaine Forget, Quebec. Former students hold titled positions in major ensembles and institutions of higher learning on five continents. Previous positions include principal bass of Houston Symphony, Houston Grand Opera, Santa Fe Opera, Aspen Festival Orchestras (also faculty), professor of double bass and chair of strings at the University of Southern California, and president of the International Society of Bassists. Ellison was the first to receive both the diploma and teaching certificate from Institut International Rabbath, Paris. "...The treat of the afternoon turned out to be hearing the double bass as a solo instrument ... Paul Ellison ... demonstrated virtuosity. [The] bass shines as [the] music festival gets underway."

ANDREA JABER, mezzo-soprano, received the first Doctor of Musical Arts degree in Voice granted by Rice University's Shepherd School of Music in May 2002, having studied with Dr. Joyce Farwell. A native of Arkansas, Dr. Jaber completed her Bachelor of Music Education and Master of Music Education degrees at Arkansas State University. In addition, she studied at Indiana University and received a Diploma from the Academy of Vocal Arts in Philadelphia, Pennsylvania. She has taught on the faculties of Rice University and the University of Houston, and was named Assistant Chair of Fine Arts in Music at Houston Community College's Southwest Campus in January 2003. Dr. Jaber recently appeared as Mrs. Lovett in a new production of Stephen Sondheim's *Sweeney Todd*. In April she will make her Houston Symphony Orchestra solo debut in a performance of Mendelssohn's *St. Paul* with the Houston Symphony Chorus.

THOMAS JABER is Professor of Music and music director of the Rice Chorale. For the past twenty years, he has coached singers, collaborated as pianist, organist, and harpsichordist in countless recitals with both faculty and students, and conducted chorus and orchestra concerts as well as several operatic productions at Rice University and around the country. He recently was guest conductor in a large festival of choral music in the Sydney Opera House. He also recently appeared in recitals and operatic programs on the Amalfi coast in Italy and in the Harbin, China International Festival. Mr. Jaber is a graduate of Arkansas State University, Indiana University, and the world-renowned Curtis Institute of Music where he was a member of the faculty from 1976-88. Mr. Jaber is the Director of Music and Organist at Houston's Chapelwood United Methodist Church.