

*FACULTY AND
GUEST ARTIST RECITAL*

KYUNG SUN LEE, violin (guest)

IVO-JAN VAN DER WERFF, viola

NORMAN FISCHER, cello

ROBERT MOELING, piano

Wednesday, February 17, 2010

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Piano Quartet in A Minor, Op. 67

Lento; Andante mosso

Vivo

Allegretto; Allegro molto

Joaquín Turina

(1882-1949)

**Piano Quartet in
E-flat Major, K. 493**

Allegro

Larghetto

Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Piano Quartet in E Major, Op. 20

Allegro brillante

Adagio più tosto largo; Allegro agitato

Allegro molto; Moderato serafico

Sergei Taneyev

(1856-1915)

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

by Robert Moeling

Joaquín Turina was born in Seville, Spain, but his origins were of Northern Italy (between Verona, Brescia, and Montova). He studied there as well as in Madrid. He lived in Paris from 1905 to 1914 where he took composition lessons from Vincent d'Indy and studied the piano under Moritz Moszkowski. While there, he got acquainted with Debussy and Ravel.

The Piano Quartet is a fine example of Turina's love of simplicity and beauty. The textures are never heavy or over-complicated, and in the tonal colors one can clearly hear the influence of the French impressionists. The thematic materials, however, are purely Spanish. As in many of Turina's works, there are frequent tempo changes within the movements, and although all movements introduce their own thematic ideas, the second and third movements frequently re-visit material from the first movement, creating a strong cyclical feel.

Sergei Taneyev was born in Vladimir, to a cultured and literary family of Russian nobility. He began taking piano lessons at age five with a private teacher. His family moved to Moscow in 1865. The following year, the nine-year-old Taneyev entered the Moscow Conservatory, where he eventually joined the composition class of Tchaikowsky. In 1871, Taneyev studied piano with the Conservatory's founder, Nikolai Rubinstein. Taneyev graduated in 1875, the first student in the history of the Conservatory to win the gold medal both for composition and performance.

Unlike most of his contemporaries, who were devoted to the nationalist Russian style, Taneyev had a more cosmopolitan outlook and remained closer to West European Romanticism. An astute scholar of the counterpoint of Bach, Palestrina, and Lassus, Taneyev had a unique method for composing. He would conceive of his thematic materials and then put them through a rigorous series of contrapuntal exercises. Only after he had exhausted his materials' polyphonic possibilities would he start his actual composition.

The Piano Quartet's first movement is a sonata form, monolithic in scope with a surprising opening chord in D-sharp Major; E major being the key of the work. The second movement is a grand hymn with an Allegro agitato middle part that introduces the main thematic material of the Finale. The Finale is also a large sonata form. Its coda starts as a fugue with the movement's main theme as subject matter. This gradually relaxes into the Moderato serafico, a grand summarization of all the work's thematic materials in various contrapuntal settings.

BIOGRAPHIES

Violinist KYUNG SUN LEE is seen frequently on concert stages around the world. In former seasons she performed the concerti of Tchaikovsky, Mendelssohn, Sibelius, and Bartók (No. 2), the double concerti of both Bach and Mendelssohn, and **The Four Seasons** of Vivaldi. Lee also champions the rarely-performed concertos of French Romantic composers such as Theodore Dubois and Benjamin Godard, whose works she performed with the critically-acclaimed Jupiter Symphony under the direction of the late Jens Nygaard. In October 2004 she performed a violin concerto of Jean-Marie LeClair in France with the *Orchestre de Chambre Français*, with whom she toured the United States in March 2005.

A laureate in numerous international competitions, Lee captured first prizes in the Washington and D'Angelo International Competitions; bronze medals in the Tchaikovsky Competition and the Queen Elisabeth Competition, and third prize in the Montreal International Competition, where she also won the Audience Favorite and the Best Performance of the Commissioned Work prizes.

Her career has taken her to many of the fifty states, as well as to Europe and the Far East. In North America, her concerto performances include those with the Montreal Symphony and the Jupiter Symphony; the Erie Philharmonic; the Missouri, Tuscaloosa, and Chautauqua Symphony Orchestras; and the Baltimore and Gainesville Chamber Orchestras. Overseas she has performed with the Munich Radio Orchestra under the baton of Yehudi Menuhin, the Belgian National Orchestra, the Moscow National Orchestra, and the New Zealand Symphony. In Asia, Lee has been guest artist with the Seoul Philharmonic, KBS Orchestra, Puchun Philharmonic and the Taipei City Symphony. In April 2000, she traveled to North Korea to perform the Sibelius Concerto with the Pyongyang National Orchestra and returned for an encore engagement in 2005. Her appearances in the United States include performances in such significant venues as Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and Bargemusic in New York City, and in Washington, D.C. at the Kennedy Center and the Phillips Collection. As a chamber musician she has participated in the Marlboro, Ravinia, and Cape & Islands Festivals in the United States and the Prussia Cove Festival in England. In 2001, Lee joined the distinguished string faculty at the Oberlin Conservatory of Music. She continues at Oberlin while also serving as an Associate Professor at the Moores School of Music at the University of Houston. She also teaches at both the Aspen Music Festival and Green Mountain Chamber Music Festival.

Lee received her Bachelor's degree from Seoul National University and her Master's degree and Artist's Diploma from the Peabody Conservatory. She also attended the Juilliard School in the professional studies program. Her teachers have included Nam Yun Kim, Sylvia Rosenberg, Robert Mann, Dorothy DeLay, and Hyo Kang.

Her discography includes a CD recorded with pianist and husband Brian Suits of sonatas by Prokofiev, Debussy, and Bartók released on the Sung-Eum label, which received outstanding reviews from Fanfare and Strad magazines. Their second CD includes works of Saint-Saëns, Godard, Chausson, Gershwin, Achron, and Suits himself. Lee has also recorded with pianist HaeSun Paik on EMI, with German pianist Peter Schindler and guitarist Sung-Ho Chang on Good International, and with German cellist Tillman Wick on the Audite label.

Kyung Sun Lee plays a Joseph Guarnerius violin made in 1723.

IVO-JAN VAN DER WERFF has attained accolades as a chamber player, recitalist, guest artist, and teacher throughout Europe and North America. As a member of the Medici String Quartet for twenty-four years, Mr. van der Werff performed in over 1,700 concerts in major festivals and venues worldwide, broadcasting regularly on radio and television. The Medici Quartet made more than forty recordings for EMI, Nimbus, Hyperion, and Koch, and won many awards for works ranging from Haydn, Britten, Janáček, Schubert, and the Beethoven cycle to more eclectic works of Saint-Saëns, Wajahat Khan, and Nigel Osborne. The quartet had collaborations with many artists across the musical, literary, and theatrical spectrum including the Royal Shakespeare Company, George Martin, Alan Bennett, John Williams, John Thaw, and Jack Brymer.

Mr. van der Werff has performed as recitalist in New York, New Zealand, Hong Kong, and Sri Lanka, as well as numerous venues throughout the United Kingdom. His recordings for ASV and Koch include the sonata by Max Reger and the complete works for viola and piano or harp by Arnold Bax. Mr. van der Werff is frequently invited to perform with other quartets and chamber ensembles throughout the United Kingdom and Europe.

Before joining the Medici Quartet, Mr. van der Werff worked with many conductors, including Sir George Solti, Bernard Haitink, and Klaus Tennstedt, and has since been invited to appear as guest principal viola and soloist with many of the United Kingdom's leading orchestras.

Mr. van der Werff was recently appointed Professor of Viola at The Shepherd School of Music. He was previously Professor of Viola and Chamber Music at the Royal College of Music in London. He developed a private viola program near London and taught at many international summer schools. He has also been a frequent adjudicator for competition juries.

His most recent project, inspired by his viola mentors Margaret Major, Peter Shidlof, and Bruno Giuranna, is a book entitled "Notebook for Viola Players" which is a series of exercises and explanations on and about viola technique. Mr. van der Werff plays on a viola by Giovanni Grancino, of Milan, c. 1690.

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, 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 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.

A native of The Netherlands, pianist ROBERT MOELING has gained international acclaim as a soloist, chamber musician, and pedagogue. After coming to the United States as a Fulbright scholar, he subsequently held teaching posts at Bethany College, Concordia University, the University of Wisconsin-Milwaukee, and the Wisconsin Conservatory. He is currently a preparatory piano instructor at Rice University and visiting professor of chamber music at Codarts, the University for the Performing Arts in Rotterdam, The Netherlands. His latest recordings include sonatas of Liszt and Brahms. Mr. Moeling has been a frequent guest with the Amsterdam Chamber Music Society, Sitka Festival, Anchorage Winter Classics, Groningen Festival, Piatagorsky Foundation, and Park City International Festival. He is pianist of The Webster Trio, with flutist Leone Buyse and clarinetist Michael Webster.



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