

*FACULTY AND GUEST  
ARTIST RECITAL*

*LEONE BUYSE, flute  
LINDA GILBERT, oboe (guest)  
KENNETH GOLDSMITH, violin  
PHILLIP KLOECKNER, harpsichord  
SHEA OWENS, baritone  
and students of the Shepherd School*

*Four Great Works of  
Johann Sebastian Bach  
“A Celebration of the  
Easter Season”*

*Friday, April 15, 2011*

*7:30 p.m.*

*Edythe Bates Old Recital Hall  
and Grand Organ*

*Celebrating* 1975-2010  
*35* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

## PROGRAM

### **Concerto for Oboe, Violin, and Strings, BWV 1060**

Johann Sebastian Bach  
(1685-1750)

*Allegro*

*Adagio*

*Allegro*

### **Brandenburg Concerto No. 3 in G Major, BWV 1048**

*Allegro*

*Adagio*

*Allegro*

### **Ich habe genug, BWV 82**

*Aria: "Ich habe genug"*

*Recitative: "Ich habe genug"*

*Aria: "Schlummert ein, ihr matten Augen"*

*Recitative: "Mein Gott! wenn kommt das schöne: Nun!"*

*Aria: "Ich freue mich auf meinen Tod"*

### **Suite No. 2 in B Minor, BWV 1067**

*Ouverture*

*Rondeau*

*Sarabande*

*Bourée I and II*

*Polonaise (Lentement) – Double*

*Menuet*

*Badinerie*

## ORCHESTRA MEMBERS

### **Violin**

Jude Ziliak

Sonja Harasim

Chloe Trevor

Seth Freeman

Joanna Becker

Mary Jeppson

Jun Kim

Joanna Park

Carmen Abelson

Meredith Peacock

### **Violin (cont.)**

Creston Herron

Jackie Murchie

Brooke Bennett

Rebecca Nelson

Kaaren Fleisher\*

Rose van der Werff\*

### **Viola**

Zachary Carrettin

Tracy Wu

### **Viola (cont.)**

Roberto Papi

### **Cello**

Eva Lymenstull

Lachazar Kostov

Jesse Christeson

### **Double Bass**

Amalia Bandy

\*Shepherd School staff

*The reverberative acoustics of Edythe Bates Old 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.*

## TRANSLATION

### ARIA

*It is enough.  
I have held the Savior, the hope of all peoples,  
In the warm embrace of my arms.  
It is enough.  
I have seen him,  
My faith has impressed Jesus on my heart;  
Now I wish this very day  
To depart from here with joy.*

### RECITATIVE

*It is enough.  
My one consolation is this:  
That I am Jesus' beloved and he is mine.  
In faith, I hold him.  
For in Simeon, I already see  
The joy of life to come.  
Let us go forth with Simeon!  
Ah! if only the Lord  
Would free me from my body's enslavement;  
Ah! if indeed my liberation were soon,  
With joy I would say to you, O World,  
It is enough.*

### ARIA

*Slumber, my weary eyes,  
Fall softly and close in contentment.  
O World, I will linger here no more.  
For indeed, I find nothing in you  
Pleasing to my soul.  
Here I am resigned to misery,  
But there, there I shall feel  
Sweet peace and quiet rest.*

### RECITATIVE

*My God! When will I hear that precious word: "Now!"  
Then I will depart in peace.  
And rest both here in the humus of cool earth  
And there within your bosom.  
My departure is at hand,  
O World, good night!*

### ARIA

*With gladness, I look forward to my death,  
Ah! if only it had already come.  
Then shall I escape all despair  
That still enslaves me now on earth.*



## BIOGRAPHIES

*LEONE BUYSE is the Mullen Professor of Flute at Rice University's Shepherd School of Music. In 1993 she relinquished her position with the Boston Symphony Orchestra to pursue a more active teaching and solo career after 22 years as an orchestral musician. Acting principal flutist of the BSO during her last three years in Boston, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Previously she served as assistant principal flutist of the San Francisco Symphony and played solo piccolo and second flute with the Rochester Philharmonic Orchestra.*

*The only American finalist in the 1969 Geneva International Flute Competition, Ms. Buyse has appeared as soloist with l'Orchestre de la Suisse Romande, the Boston Symphony, the Boston Pops, the San Francisco Symphony, the Utah Symphony, the Rochester Philharmonic, and the New Hampshire Music Festival, of which she was principal flutist for ten years. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard and Muir String Quartets, the Boston Musica Viva, Da Camera of Houston, and in recital with Jessye Norman and Yo-Yo Ma. Ms. Buyse has also been a guest artist on the National Arts Centre Orchestra's chamber series in Ottawa. Summer festival appearances include Aspen, Sarasota, Norfolk, Orcas Island Chamber Music Festival, Domaine Forget (Quebec), ARIA International Summer Academy, the Ithaca Flute Institute, Youth Orchestra of the Americas, Sitka, Maui, Strings in the Mountains, the Lake Placid Institute, and the Park City International Festival in Utah. With her husband, clarinetist Michael Webster, she performs in the Webster Trio and the Buyse-Webster Duo.*

*Widely recognized as one of America's foremost flute pedagogues, 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. Her students hold positions in many major orchestras, including the symphony orchestras of Cleveland, San Francisco, St. Louis, Houston, Kansas City, and San Diego, the Minnesota Orchestra, the Rochester Philharmonic, the Colorado Symphony, the New Zealand Symphony, the Singapore Symphony, and the Adelaide Symphony. Others are professors at such schools as the University of Texas at Austin, the University of Colorado at Boulder, Arizona State, the University of Wisconsin-Milwaukee, San Diego State, and the University of Wisconsin-Oshkosh.*

*Ms. Buyse has presented recitals and master classes at universities, conservatories and festivals across the United States, as well as in Canada, Japan, Australia, and New Zealand. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops and the San Francisco Symphony for the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo and chamber music recordings are available on the Crystal, Boston Records, CRI, Centaur, Hyperion, Elektra/Nonesuch, Equilibrium, Danacord, and Nami/Live Notes labels.*

*Oboist LINDA GILBERT is a Fulbright scholar and recipient of the University of Michigan's prestigious Albert A. Stanley Medal. She received her doctorate from the University of Southern California. She has performed with the Los Angeles Chamber Orchestra, Pacific and Houston Symphonies,*



*Los Angeles Bach Festival, L.A. Mozart Orchestra, the L.A. Music Center, Long Beach and Houston Grand Operas, and Houston Ballet. She has been a featured soloist at the Bach Aria, Sarasota, Strings in the Mountains and Grand Teton Music Festivals, and performs each summer as a member of the Grand Teton Music Festival Orchestra. Dr. Gilbert is the author of The Practice Handbook: A musician's guide to positive results in the practice room and the author and editor of Bass World Magazine's 'Body and Bass' column. She is an active freelance musician, performing regularly on oboe and English horn with ensembles including the Houston Symphony, Houston Ballet and Houston Bach Society. Linda maintains an extensive private teaching studio and teaches oboe for the High School for the Performing and Visual Arts. Nationally certified as a yoga instructor, yoga therapist and rehabilitative exercise specialist, Linda teaches 'Yoga for Musicians' at Rice University and other institutions, bringing the physical and mental benefits of yoga and yoga-based therapies to musicians around the country.*

*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, the Stanford Chamber Players, and CONTEXT, he was also violinist of the 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 a 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.*

*As a soloist and collaborator at the organ, piano, and harpsichord, PHILLIP KLOECKNER has established a successful and admired career as a versatile keyboard musician. His performances continue to be heard to critical acclaim in numerous venues and radio broadcasts throughout North and South America, and in Europe. In the past year he has appeared in recital at The National Cathedral (Washington, D.C.), Parroquia San Felipe Apóstol (Lima, Perú), The Church of St. Louis, (St. Paul, Minnesota), and in numerous venues in Houston. He has performed for national meetings of the Society for Seventeenth-Century Music and for the American Musicological Society,*



and his schedule also includes regular appearances as a workshop leader and competition adjudicator.

His first solo recording, *Exotic Variations*, will be released in 2011 by Raven Records and includes music by Samuel Scheidt, Louis Vierne, and André Isoir (the first digital recording of his *Variations on a Huguenot Psalm*). In it, Dr. Kloeckner explores the full tonal capabilities of the Fisk-Rosales organ at Rice University and highlights variation techniques in repertoire that spans more than four centuries

Phillip Kloeckner grew up in Vermont and began his career as an organist at the age of thirteen. After earning degrees from Swarthmore College, the Oberlin Conservatory of Music, and Rice University, he joined the faculty of The Shepherd School of Music in 2003, teaching a wide variety of courses in organ, music theory, ear training, keyboard skills, and church music. As the result of his early teaching experience, his first book, *Functional Hearing: A Contextual Method for Ear Training*, written with Arthur Gottschalk, was published in April of 1997 and remains in wide use. His interest and research in the field of nineteenth-century organs led him to the first comprehensive study of these instruments in Perú: *Nineteenth-Century Organs in Perú and the Special Case of Innocente Foglia* (2001). An article describing the some highlights of this work appears in the December 2009 issue of *The American Organist*.

Dr. Kloeckner has commissioned and performed in the premieres of numerous works for organ and choir by Arthur Gottschalk, Gerre Hancock, Ann Gebuhr, Carlyle Sharp, Jeffrey Nytech, and Kate O'Connell.

Dr. Kloeckner is Organist and Director of Music at St. Stephen's Episcopal Church in Houston, serves on the Music Commission of the Episcopal Diocese of Texas, and has been the Artistic Director of the United Nations Association International Choir for the past nine years. He has recently been named to the steering committee for the national convention of the American Guild of Organists in 2016.

Baritone SHEA OWENS, from Scottsdale, Arizona, is a student of Dr. Stephen King pursuing a master's degree in vocal performance. He was a vocal fellow at the Tanglewood Music Center last summer, where he performed the Lackey in *Ariadne auf Naxos* and the Swineherd in *A Full Moon in March*. Mr. Owens graduated with a Bachelor of Music degree from Brigham Young University, where he played the four villains in *Les Contes d'Hoffmann* as well as the title roles in *Don Giovanni* and *Le nozze di Figaro*. He spent two summers as a performing artist with Utah Festival Opera and performed in the chorus of *Carmen* with Utah Opera. At Rice University he sang the role of Liberto in *L'incoronazione di Poppea* and in the scenes program sang Figaro from *Il barbiere di Siviglia*. He also performed the role of Papageno in *The Magic Flute* with Phoenix Opera. He has been accepted into the Wolf Trap Opera Studio for the coming summer.



RICE