

CHAMBER MUSIC CONCERT

"BASS INSTINCTS"

KENNETH GOLDSMITH, violin

KATHLEEN WINKLER, violin

SYLVIA OUELLETTE, violin

JAMES DUNHAM, viola

KAREN RITSCHER, viola

NORMAN FISCHER, cello

PAUL ELLISON, double bass

TIMOTHY PITTS, double bass

GREGORY BARNETT, double bass

DEBORAH DUNHAM, double bass

BEN LEVY, double bass

DAVID DE RISO, double bass

SHAWN CONLEY, double bass

Monday, November 4, 2002

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

String Quintet in F Major, G. 338

Luigi Boccherini

Allegro vivo, ma non presto

(1743-1805)

*Adagio non tanto**Minuetto**Finale: Allegro vivo, ma non presto*

Kenneth Goldsmith, violin

Karen Ritscher, viola

Sylvia Ouellette, violin

Norman Fischer, cello

Gregory Barnett, double bass

**Passacaglia for Violin
and Double Bass**

G. F. Handel / Johan Halvorsen

(1685-1759)/(1864-1935)

arr. Frank Proto

Kenneth Goldsmith, violin

Timothy Pitts, double bass

Tribute to Ray Brown**P-Ray-Lude**

John Clayton

(b. 1956)

Lil' Darlin'

Neal Hefti

(b. 1922)

arr. John Clayton

Double basses:

Paul Ellison, Ben Levy, David De Riso, Shawn Conley

INTERMISSION

Suite for Violin and Double Bass

Reinhold Glière

Prelude: Andante

(1875-1956)

Gavotte: Allegretto

arr. Frank Proto

*Cradle Song: Tranquillo**Intermezzo: Andantino**Scherzo: Vivace*

Kenneth Goldsmith, violin

Deborah Dunham, double bass

String Quartet No. 8, Op. 110

Dmitri Shostakovich

Largo

(1906-1975)

Allegro molto

(arranged for quintet)

*Allegretto**Largo**Largo*

Kenneth Goldsmith, violin

James Dunham, viola

Kathleen Winkler, violin

Norman Fischer, cello

Paul Ellison, double bass

KENNETH GOLDSMITH, violinist and co-founder of CONTEXT, a new group specializing in performance on both original and modern instruments, is Professor of Music at the Shepherd School of Music. As a recitalist and as soloist with orchestra, Mr. Goldsmith has toured the U.S., Canada, Mexico, Europe, Taiwan, and the People's Republic of China. His teachers include William Kroll, Mischa Mischakoff, and Nathan Milstein.

In 1962 Mr. Goldsmith won the Young Concert Artists Competition in New York City, and in 1980 he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C. With the Mirecourt Trio, he was a finalist at the 1976 Naumburg Chamber Music Competition in New York. Mr. Goldsmith has been concertmaster of several American symphony orchestras and has worked with such musical giants as Pablo Casals, Artur Schnabel, Leonard Bernstein, Sir John Barbirolli, Aaron Copland, and Zubin Mehta. Continuing this tradition, Mr. Goldsmith has former students now performing in professional chamber ensembles, in symphony orchestras, and in original instrument orchestras throughout the U.S. and Europe.

Now in its twenty-eighth year, the Mirecourt Trio continues to be a primary performing ensemble for Mr. Goldsmith. With more than twenty recordings in its discography, awards include a Grammy nomination, a "Recording of the Year" citation by The Village Voice, and a "Recording of Special Merit" by Stereo Review. The Mirecourt Trio is acclaimed for its superb command of the classic piano trio literature and for its adventurousness in expanding the repertoire with more than eighty new and commissioned works, including trios from Lou Harrison, Paul Chihara, Minoru Miki, Vivian Fine, Paul Creston, Joly Braga Santos, Peter Mieg, and Otto Luening.

The artistry of KATHLEEN WINKLER has earned her the plaudits of critics and audiences alike worldwide since her solo debut at the age of seventeen with the Philadelphia Orchestra. She has been heard with such orchestras as the Detroit Symphony (with which she has toured on many occasions), the Pittsburgh Symphony, the Danish Radio Orchestra, the Odense Byorkester, the Polish Slaska Philharmonic, the Grand Rapids Symphony, the Savannah Symphony, and the Phoenix Symphony, to name a few. She has toured throughout the U.S. and Canada as well as having performed in Sweden, Poland, Germany, Spain, and the Canary Islands. The recipient of numerous awards, Ms. Winkler took first prize in the First International Carl Nielsen Violin Competition which led to her sponsored debuts in Alice Tully Hall at Lincoln Center, London's Queen Elizabeth Hall and Purcell Room, the Kennedy Center and the Library of Congress in Washington, D.C., and numerous radio broadcast performances on the British Broadcasting Corporation (BBC) and the International Voice of America.

Through a national search, Kathleen Winkler was selected by the United States Information Agency to represent the U.S. as an Artistic Ambassador on concert tours throughout the world. Her initial tour took her to Singapore, Malaysia, Indonesia, Korea, and New Zealand. Another extended tour saw Ms. Winkler's performances representing our country in Saudi Arabia, Syria, Jordan, Algeria, Tunisia, Nigeria, and Kenya. A third tour took Ms. Winkler throughout Australia and South America.

The Philadelphia-born artist attended Indiana University where she received her Bachelor of Music degree, magna cum laude, as well as the coveted Performer's Certificate. She also attended the University of Michigan where she received her Master of Music degree, summa cum laude. Formerly on the faculty of the Oberlin Conservatory, Ms. Winkler is currently Professor of Violin at the Shepherd School of Music.

SYLVIA OUELLETTE, violinist, has performed as a recitalist and soloist, as well as a chamber and orchestral musician on the East Coast, in the Midwest, and in Italy. Her performances have included a solo recital and chamber orchestra performances for FerrarEstate in Ferrara, Italy, and broadcasts as a featured recitalist and as a member of the National Gallery Chamber Orchestra on National Public Radio.

In the fall of 2002, Ms. Ouellette began teaching violin for the Michael I. Hammond Preparatory Program at the Shepherd School of Music. In addition to her studio work, she is both the Outreach Coordinator and String Ensemble Coordinator for the Preparatory Program.

Ms. Ouellette received her Bachelor of Music degree from the Cleveland Institute of Music. She then studied chamber music with the Guarneri Quartet. Her teachers have included Kathleen Winkler, Linda Cerone, and Arnold Steinhardt, as well as principal violinists of the Cleveland and Philadelphia Orchestras, the National and Pittsburgh Symphonies, and the New York Philharmonic.

KAREN RITSCHER, violist, praised by The New York Times for her "superior musicianship," has an unusually diverse career. She is in demand as a recitalist, chamber musician, soloist and teacher. Ms. Ritscher is Associate Professor of Viola and Chamber Music at the Shepherd School of Music and Acting Principal Violist of the Houston Grand Opera Orchestra. She performs regularly with CONTEXT and Chamber Music Central in Houston as well as in numerous chamber music and recital appearances throughout the U.S. She has been a member of the Aureus Piano Quartet, Steve Reich Musicians, the American Composers Orchestra, and the Orchestra of St. Luke's. She has performed with numerous other groups including New York Philomusica, BargeMusic, the Orpheus Chamber Orchestra, the New York Philharmonic, and the New York Chamber Soloists. As a soloist, she has appeared with the Dallas Chamber Orchestra, the Texas Chamber Orchestra, the Westchester Symphony, and the Rochester Chamber Orchestra.

Ms. Ritscher is active in the commissioning of new works for viola and has so far premiered works of Bruce Adolphe, Wendy Mae Chambers, Bright Sheng, Chen Yi, and Tan Dun. She has previously taught at the Mannes College of Music, the Eastman School of Music, the Oberlin Conservatory, and the Manhattan School of Music, as well as serving as artist-faculty at such festivals as Aspen, Domaine Forget, Aria, Musicorda, Round Top, and Bowdoin. She has given master classes in Korea, Taiwan, Canada, and throughout the U.S. She was the string consultant for the book by Madeline Bruser, *The Art of Practicing; A Guide to Making Music from the Heart*, published by Bell Tower in 1997. She performs on a Francesco Goffriller viola made in 1730 in Udine, Italy.

Soloist, chamber musician, and teacher, JAMES DUNHAM is active internationally as a recitalist and guest artist. Formerly violist of the Grammy Award winning Cleveland Quartet and Naumburg Award winning Sequoia Quartet, he has collaborated with such renowned artists as Emanuel Ax, Richard Goode, Joshua Bell, Sabine Meyer, Bernard Greenhouse, and members of the Guarneri, Juilliard, and Tokyo Quartets. An advocate of new music, he has worked with many prominent composers, and in July 2001, gave the premiere of a new sonata for viola and piano written for him by Libby Larsen. In addition to his solo and chamber music activities, Mr. Dunham has served as guest principal viola with the Boston Symphony under Seiji Ozawa and the Dallas Symphony under Andrew Litton. From 1987 through its final recordings and concerts in December 1995, Mr. Dunham was violist of the renowned Cleveland Quartet. The Quartet won the 1996 Grammy for "Best Chamber Music Performance" for their Telarc recording of John Corigliano's **String Quartet**, written for their final tour.

Prior to recently becoming Professor of Viola at the Shepherd School of Music, Mr. Dunham served as Professor of Viola at the New England Conservatory and the Eastman School of Music. Mr. Dunham is much sought after as a jurist for events such as the Fischhoff Chamber Music and William Primrose Competitions, and has also been a featured soloist at the International Viola Congress. His summer activities include teaching and performing at many festivals, including those of Marlboro, Aspen, Sarasota, Yale at Norfolk, Bowdoin, and Musicorda. He has served as principal violist of the San Diego Mainly Mozart Festival for ten seasons, and this summer he celebrates his eighth year as violist of the Festival der Zukunft in Ernen, Switzerland. He is featured on an album of recent music for viola and winds on the Crystal Records label, and has recorded with the Sequoia Quartet for Nonesuch and Delos and with the Cleveland Quartet for Telarc.

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. The New York Times recently said, "During its sixteen years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition." In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" (The New York Times) for his New York debut recital of the complete Bach Suites in one evening, and "Coruscating" (The Boston Globe) for his performance of Osvaldo Golijov's *Omaramor* at the opening of the 1998 Tanglewood festival. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, Chiara, Chester, 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 perform together as the Fischer Duo, and during this season, they celebrate the 30th anniversary of their founding and their tenth year on the faculty of the Shepherd School. The Fischer Duo has been widely praised by music critics for its choice of repertoire. Thoroughly versed in the classical repertoire of Brahms, Beethoven, and Schumann, the Fischer Duo has acquired an equally impressive reputation for rediscovering neglected works of the past (Busoni, Boulanger, Foote, and Liszt). They have commissioned many new scores by contemporary composers such as George Rochberg, David Stock, Robert Sirota, Augusta Read Thomas, Richard Lavenda, Pierre Jalbert, Anthony Brandt, Shih-Hui Chen, and Richard Wilson. On the weekend of October 18, they will launch a new chamber music festival in Vermont with violinist Curtis Macomber.

A devoted teacher and mentor to younger players, Mr. Fischer has taught at Dartmouth College, the Oberlin Conservatory of Music, and currently is Professor of Violoncello at the Shepherd School of Music. Since 1985 he has taught at the Tanglewood Music Center, where is now the Coordinator of Strings.

DEBORAH DUNHAM was a member of the Rochester Philharmonic Orchestra for ten years before she moved to the Boston area in 1997. There she performed with the Boston Symphony and Pops Orchestras and served as a principal bassist for Boston Baroque, Boston Modern Orchestra Project, Emmanuel Music, Boston Musica Viva, Cantata Singers, The Handel and Haydn Society, Collage New Music and the Dinosaur Annex Music Ensemble. As principal bassist with Boston Baroque, she also recorded for Telarc Records.

She commissioned and performed several works for the double bass, most recently *Chant* by Sheila Silver, and recorded twentieth century music for New Albion and Mode records. She was also the bassist in the Eastman Chamber Ensemble when it recorded with Jan DeGaetani for the Bridge compact disc "Jan De Gaetani Sings Berlioz and Mahler," which received a Grammy Award nomination in 1991.

Ms. Dunham has appeared at many American music festivals including Aspen, Tanglewood, the Grand Teton Festival, Kent/Blossom, Bay Chamber Concerts, Mainly Mozart, Musicorda, Bowdoin, and the Portland Chamber Music Festival. In addition, she has played annually as principal bass at the Festival der Zukunft in Switzerland since 1993 and was a guest artist in 1997 at the contemporary music festival Musicarama in Hong Kong.

Deborah Dunham moved to Houston in 2001 with her husband, violist James Dunham. She is currently enrolled in the doctorate program at the Shepherd School of Music and performs as an extra for the Houston Symphony Orchestra.

Co-Principal Bass at the Grand Teton Festival, PAUL ELLISON is Professor of Double Bass and String Department Chair at the Shepherd School of Music. In addition, his diverse international activities include chamber music, period

instrument performance, and solo and duo performance, as well as workshops and master classes. Mr. Ellison enjoyed twenty-three years as a member and as Principal Bass of the Houston Symphony Orchestra, several years as Principal Double Bass of the Santa Fe Opera, and seven years as Chair of Strings at the University of Southern California.

Regular performances and master classes throughout North America and Europe include those with CONTEXT and Da Camera of Houston, Strings in the Mountains (Steamboat Springs, Colorado), Aspen, Festival Domaine Forget (Quebec), the Curtis Institute, Yale University, Banff (Canada), the Yehudi Menuhin School (Surrey, England), the Royal College (London), the Royal Northern College (Manchester), the Santa Fe Chamber Music Festival, Festival Flaine de Musique (Flaine, France), New World Symphony, Sarasota (Florida), Southern California Resource for Electro-Acoustic Music (Los Angeles), the Grand Teton Festival, and conventions of the International Society of Bassists in New York, Los Angeles, Houston, Austin, Chicago (Evanston), and Cincinnati, and in England, France, and Germany. Mr. Ellison was in residence at Australia's National Academy of Music in Melbourne as a guest artist and faculty member and recently gave classes and a concert at the Porto (Portugal) Conservatory. He and his wife, oboist Linda Gilbert, frequently share the stage, performing duos written for them. With former students holding prominent positions in orchestras and schools worldwide, Mr. Ellison holds the first Diploma and Teaching Certificate awarded by the Institute Rabbath in Paris and is the past President of the International Society of Bassists.

GREGORY BARNETT is Assistant Professor of Musicology at the Shepherd School of Music. He received the Ph.D. in Musicology from Princeton University. He studied the double bass at Oberlin College and at the University of Maryland, and his teachers include John Schaeffer, John Hood, and Curtis Burris.

TIMOTHY PITTS, Principal Bass of the Houston Symphony, graduated with distinction from the New England Conservatory of Music where his teachers were Lawrence Wolfe and Edwin Barker. In 1979 he was awarded a Leonard Bernstein Fellowship to attend Tanglewood, and while there, was the recipient of the Gustav Golden Award. Mr. Pitts was a member of the Cleveland Orchestra from 1985 to 1992, at which time he joined the Houston Symphony as Principal Bass. He has also held the position of Principal Bass with the Boston Pops Esplanade Orchestra as well as with the Handel and Haydn Society. An active chamber musician, Mr. Pitts has appeared as a guest artist with the Boston Musica Viva, the M.I.T. Chamber Players, the Amabile and Los Angeles Piano Quartets, and the Cleveland Octet. He has collaborated with such artists as Arnold Steinhardt, Christoph Eschenbach, Laurence Lesser, Heinz Holliger, and on numerous occasions, with the Vermeer Quartet. As a member of the Houston Symphony Chamber Players, he has toured Germany and Japan and has performed at the Ravinia Festival. Additional performances include appearances as soloist with the Houston and Savannah Symphonies as well as the Mid-West Bass Symposium, the Bay Chamber Concerts, Mainly Mozart, and the Skaneateles and Pacific Music Festivals.

As an educator, Mr. Pitts has given master classes at the National Orchestral Institute at College Park, Maryland, and at the Pacific Music Festival in Sapporo, Japan. Formerly on the faculty of the Oberlin Conservatory, he is currently Associate Professor of Double Bass at the Shepherd School of Music.

BEN LEVY, bassist, is a first-year graduate student of Timothy Pitts at the Shepherd School of Music. Originally from Cooperstown, New York, he received his Bachelor of Music degree from the New England Conservatory.

DAVID DE RISO, bassist, is from New York City and received the Bachelor of Music degree from the Shepherd School of Music. A student of Paul Ellison, he is currently a first-year graduate student at the Shepherd School.

SHAWN CONLEY, bassist, is from Honolulu and currently a sophomore-level student of Paul Ellison at the Shepherd School of Music.