

*FACULTY, STUDENT,  
AND GUEST ARTIST RECITAL*

*YUNG-HSIANG WANG, Violin*

*MICAH RINGHAM, Violin*

*IVO-JAN VAN DER WERFF, Viola*

*NORMAN FISCHER, Cello*

*ROBERT MOELING, Piano*

*Monday, December 5, 2011*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### ***Quintet in G Minor, Op. 57***

*Dmitri Shostakovich*

*(1906-1975)*

*Prelude: Lento*

*Fugue: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento*

*Finale: Allegretto*

## INTERMISSION

### ***Quintet in A Minor, Op. 84***

*Edward Elgar*

*(1857-1934)*

*Moderato – Allegro*

*Adagio*

*Andante – 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.*

## PROGRAM NOTES

### **Quintet in G Minor, Op. 57** . . . . . Dmitri Shostakovich

Shostakovich's **Quintet in G Minor, Op. 57** was written in 1940 with the Second World War looming. It was composed at the request of the Beethoven Quartet for which many of the string quartets were written. The premiere was on November 23 of that same year with the composer at the piano. The piece consists of five movements with the first and fourth movements functioning as elaborate introductions. The opening "cell" is a strong unifying factor as it appears in many different incarnations throughout the piece. The slow and somber Fugue is followed by a sardonic Scherzo, very similar in character to that of the second trio, written four years later. The Intermezzo provides the dramatic highpoint of the work and leads attacca into the Finale which, in a manner typical for Shostakovich, is seemingly light-hearted but has tragedy always lurking close by.

- Note by Robert Moeling

### **Quintet in A Minor, Op. 84** . . . . . Edward Elgar

1918 proved to be a wonderfully productive year for Elgar. Alongside the cello concerto he composed his three greatest chamber works, the Violin Sonata, the String Quartet in E minor and the Piano Quintet. Having long been disillusioned with the establishment in England and frustrated with what he perceived the public wanted him to write, especially following a very cool reception in 1913 for his last major orchestral work, **Falstaff**, his wife found a country cottage, Brinkwells, near Fittleworth in Sussex hoping the quiet and solace would inspire him to write again. Surrounded by woods and hills Elgar did indeed recover the urge to compose. As his wife heard the music being created she perceived that it was a new Elgar sound, still recognizable of course, but different in its harmonic simplicity and autumnal mood which she poetically called "Wood Magic". His close friend, the writer Algernon Blackwood may have suggested a local legend about a group of dead trees at nearby Bedham Copse that fascinated Elgar, with their "twisted branches stretching out eerily towards the beholder". The legend said that a group of Spanish monks had been struck by lightning and turned into dead trees while practicing black magic there. On finishing the first movement Elgar stated it was "ghostly stuff".

There may well be some other hidden program in the quintet. The monastic element is suggested at the start by the piano's modal theme in octave unison, like plainchant, and a "Spanish" rhythm, a favorite with Elgar, dances lazily in on the upper strings after the first allegro section. Ultimately though, the program scarcely matters, for the real importance of the quintet is in its splendour as music, in particular, the Adagio, inhabiting the same withdrawn and desolate world as parts of the cello



concerto. The Spanish theme makes a reappearance in the final movement where it is transformed into a kind of ghostly slow waltz but Elgar leads inevitably to a triumphant conclusion.

-Note by Ivo-Jan van der Werff

## BIOGRAPHIES

*NORMAN FISCHER* 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, recorded over 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout and CRI, and premiered 50 works. The New York Times recently said, "During its 16 years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition."

He has performed in 49 of the 50 United States and on 5 continents. In addition to performing the major concerti, Mr. Fischer has premiered and recorded many new scores for cello and orchestra including two recorded with the Cleveland Chamber Symphony by Augusta Read Thomas and Ross Lee Finney. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" [New York Times] for his New York debut recital of the complete Bach Suites in one evening and "Coruscating" [Boston Globe] for his performance of Osvaldo Golijov's *Omaramor* at the opening of the 1998 Tanglewood festival. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's score was used for the premiere of Arthur Miller's *Broken Glass*. His chamber music expertise has led to guest appearances with the American, Audubon, Blair, Cavani, Chester, Chiara, Ciompi, Cleveland, Enso, Emerson, Jasper, Juilliard, Mendelssohn and Schoenberg string quartets, the Santa Fe Chamber Music Festival, Banff, Chamber Music International, Context, and Houston's Da Camera Society. Mr. Fischer joins pianist Jeanne Kierman and violinist Andrew Jennings as the Concord Trio, a group that has been performing together for over 30 years. For the last 10 years, Mr. Fischer also joined Ms. Kierman and violinist Curtis Macomber as co-artistic directors of the autumn chamber music extravaganza *Musica Viva Festival* headquartered in Norwich, VT.

A devoted teacher and mentor to young players, Mr. Fischer has been on the faculty of Dartmouth College and the Oberlin Conservatory of Music, and is currently Herbert S. Autrey Professor of Violoncello and Coordinator of Chamber Music at the Shepherd School of Music at Rice University (Houston, TX). Since 1985, he has taught at the Tanglewood Music Center (summer home of the Boston Symphony), in Lenox, MA where he holds the Charles E. Culpepper Foundation Master Teacher chair and is also Coordinator of Chamber Music. Mr. Fischer is also on the board of Chamber Music America.

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 a preparatory piano instructor at Rice University and a former visiting professor of piano and 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 guest artist with the Amsterdam Chamber Music Society, Sitka Festival, Anchorage Winter Classics, Piatagorsky Foundation, and Park City International Festival, where his collaboration with Michael Webster and Leone Buyse as pianist for the Webster Trio began.

MICAH RINGHAM was born in Hamilton, New Zealand, in 1988. After emigrating to Canada with her parents, she began violin lessons at the age of five with Marka Wilcox-Akins. Growing up in Vancouver, British Columbia, she participated in many local festivals and orchestras, including the Kiwanis Festival of Vancouver, Victoria, and the Fraser Valley, the Vancouver Youth Symphony Orchestra, and the Vancouver Academy of Music Orchestra. She attended the Langley Fine Arts School until her junior year, when she was accepted to Interlochen Arts Academy, in Traverse City, Michigan. After earning the Fine Arts Award upon graduation, she moved to Cleveland, Ohio, with a place in David Updegraff's studio at the Cleveland Institute of Music. While earning her Bachelor of Music degree in Violin Performance from CIM, she was given opportunities to work with several orchestras in the area, including the Erie Philharmonic, Youngstown Symphony, Suburban Symphony, and the Fort Wayne Philharmonic. Micah has also had the pleasure of spending two summers at the Tanglewood Music Center, in Lenox, MA, with the possibility of a third season in 2013. In the spring of 2011, she auditioned for and won an opening in Kenneth Goldsmith's studio at Rice University, where she is currently working towards a Master of Music Degree in Violin Performance.

Violinist YUNG-HSIANG WANG (guest) has performed extensively as a recitalist and chamber musician in the United States, Europe, and Asia, with appearances at venues such as Carnegie Hall's Weill Recital Hall, Alice Tully Hall in New York, Banff Centre in Canada, and festivals including Schleswig-Holstein in Germany and Evian in France. Since winning First Prize at Taiwan's National Violin Competition at age 13, he has been featured by National Public Television of Taiwan, Nashville Public Television, and by radio stations in the United States, Denmark, and Taiwan. Wang's repertoire ranges from early music, which he performs on a period violin, to contemporary music, of which he is a strong advocate. He is a founding member of Trio Solari (with clarinetist Chad Burrow and pianist Amy I-Lin Cheng), and was violinist-in-residence of the esteemed Guild of Composers in New York City in 1996-98. He is currently a concertmaster with the Grammy-nominated early music group Ars Lyrica. Wang has served on the violin faculty at Vanderbilt University and University of Houston, and has



also taught at the Texas Music Festival and Thy Chamber Music Festival in Denmark. As a full-scholarship recipient, Wang studied at the Curtis Institute of Music (B.M., violin), Juilliard School (M.M., orchestral conducting), and Stanford University (Ph.D., musicology and humanities).

*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, and in 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.

