

Celebrate Rice

RICE UNIVERSITY
CENTENNIAL CELEBRATION
1912-2012



The Shepherd School of Music

presents

In celebration of
William Bolcom

Brian connelly, piano

a syzygy event

sunday, October 7 at 3:00 p.m.
Lillian H. Duncan Recital Hall

Celebrate Rice

Over a century ago, William Marsh Rice laid out a vision to provide the city of Houston with a tuition-free Institute for the Advancement of Literature, Science and Art. That vision came to fruition on October 12, 1912, as Rice Institute held its opening ceremonies. Thus began its journey from a bold little university on the edge of a prairie to the world renowned institution we celebrate today.

The Shepherd School of Music proudly presents this performance as part of our Centennial Concert Series in honor of Rice's 100th birthday.

*Organized by Artist Teacher of Piano Brian Connelly, Shepherd faculty, students and guest artists present a program of works by William Bolcom as a precursor to the world premiere performances of Bolcom's **Ninth Symphony** during Centennial Week.*

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

***Scherzo-Fantasy for Woodwind
Quintet and Piano (1958)***

*William Bolcom
(b. 1938)*

*Aaron Perdue, flute
Emily Snyder, oboe
Lin Ma, clarinet
Emily Nagel, horn
Benjamin Kamins, bassoon*

Four Etudes, from Twelve New Etudes for Piano (1977-86)

*Rècitatif
Nocturne
Butterflies, hummingbirds
Hymne à l'amour*

***Abbacadabra (for Abba Bogin)
from Three Dance Portraits for Piano (1990)***

Three Rags for Piano

*The Poltergeist – Rag Fantasy (1971)
The Gardenia – Slow Drag (1970)
Brass Knuckles (written with William Albright) (1973)*

INTERMISSION

Piano Quintet No. 1 (2000)

*Sonata Movement
Larghetto
Lamentation
Rondo Furioso*

*Eric Halen, violin
Kiju Joh, violin (guest)
Joan DerHovsepian, viola
Christopher French, cello*

BIOGRAPHIES

BRIAN CONNELLY's performances span an unusually broad range of historical and modern repertoires. Born in Detroit, he attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. Mr. Connelly has premiered works by a host of contemporary composers such as William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Paul Cooper, Curtis Curtis-Smith, David Diamond, Ross Lee Finney, and many others. He is a frequent guest with new-music groups such as the Pittsburgh New Music Ensemble and the Chicago Contemporary Players, and he was featured in the Carnegie Hall series Making Music in a tribute to composer William Bolcom.



*Known for his affinity for the works of Olivier Messiaen, Connelly's recent performances include Messiaen's complete **Vingt Regards sur l'Enfant-Jésus** and **Catalogue d'Oiseaux** for piano, the complete song cycles with sopranos Lucy Shelton and Carmen Pelton, all of the chamber music, the **Oiseaux exotiques** with conductor Larry Rachleff and the Shepherd School Chamber Orchestra, and the **Trois petites liturgies de la Présence Divine** with conductor Donald Runnicles at the Grand Teton Music Festival.*

Mr. Connelly is also widely respected as a scholar and performer of historical instruments, appearing in the U.S. and Europe on 18th and 19th century pianos by Walther, Rosenberger, Graf, Pleyel, Bösendorfer, and Streicher. He is Artistic Director of the renowned ensemble CONTEXT, now in its 18th season; his recent recordings with that group—of music by Robert Schumann and Prince Louis Ferdinand—has received exuberant praise.

Mr. Connelly has appeared with many of today's most respected soloists, such as violinists Sergiu Luca and Stephanie Chase, cellists Roel Dieltiens, Gary Hoffman, and Lynn Harrell, flutist Carol Wincenc, clarinetist Charles Neidich, hornist Gail Williams, fortepianists John Gibbons and Riko Fukuda, and pianists Robert Levin, Ian Hobson, and Andre-Michel Schub. He has shared ragtime recitals with jazz pianist Marcus Roberts. He teaches piano performance and chamber music at the Shepherd School, and directs the graduate program in piano chamber music and accompanying.

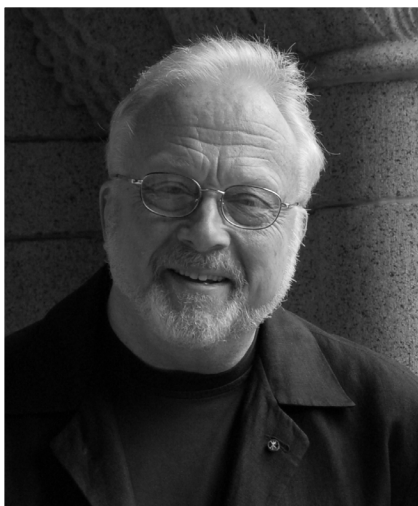
National Medal of Arts, Pulitzer Prize, and Grammy Award-winner **WILLIAM BOLCOM** (born May 26, 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music.

Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition.

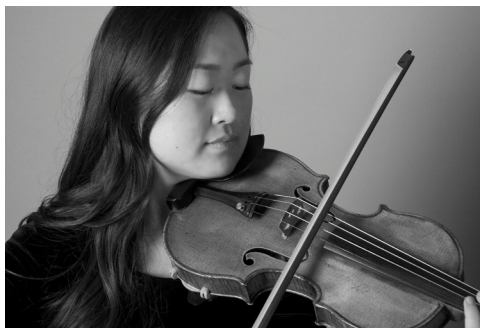
He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for **12 New Etudes for Piano**, and his setting of William Blake's **Songs of Innocence and Songs of Experience** on the Naxos label won four Grammy Awards in 2005.

As a pianist Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and popular songs from the early 20th century.

As a composer, Bolcom has written four violin sonatas; eight symphonies; three operas (**McTeague**, **A View from the Bridge** and **A Wedding**), plus several musical theater operas; eleven string quartets; two film scores (**Hester Street** and **Illuminata**); incidental music for stage plays, including Arthur Miller's **Broken Glass**; fanfares and occasional pieces; and an extensive catalogue of chamber and vocal works.



KIJU JOH, originally from Chicago, Illinois, has been a member of the Houston Symphony since 2007. She earned her Master of Music degree in chamber music performance under a fellowship at the University of Wisconsin-Milwaukee.



There she was a member of the Arreaux String Quartet

in the Leonard Sorkin Institute of Chamber Music. Ms. Joh also holds a Bachelor of Music degree in violin performance from Northwestern University, where she was a student of Myron Kartman and Blair Milton. Her principal teachers include Betty Haag-Kuhnke, Myron Kartman, Victor Aitay, and Robert Hanford.

Ms. Joh enjoys performing orchestral and chamber music throughout the United States, Europe, and Asia. Each summer, she travels to Asia and performs as a member of the Asia Philharmonic Orchestra, a touring festival orchestra directed by Maestro Myung-Whun Chung. Ms. Joh's orchestral experience includes performances with the Chicago Symphony Orchestra, the Milwaukee Symphony Orchestra, and the National Repertory Orchestra. She has also made solo appearances with the National Repertory Orchestra and the Houston Symphony.

JOAN DERHOVSEPIAN became a member of the Houston Symphony in 1999 after serving two seasons as Principal Violist of the Charleston Symphony Orchestra. She has been an instructor in Viola Orchestral Repertoire at the Shepherd School of Music since the fall of 2001. As a member of the Everest String Quartet, Ms. DerHovsepien concertized throughout the U.S. and Canada and won top prizes in the Banff and Fischhoff competitions, as well as hold-



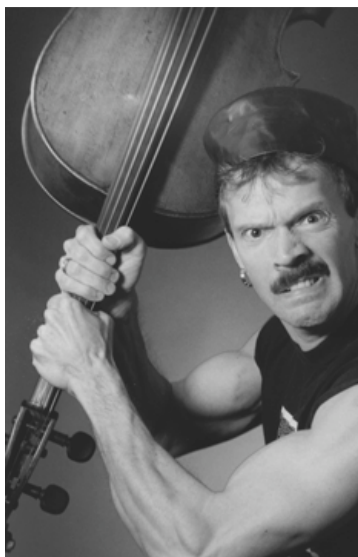
ing the string quartet residency with the Midland-Odessa Symphony. She played in the Rochester Philharmonic Orchestra from 1992-94.

Ms. DerHovsepien performs in the Grand Teton Music Festival and the Peninsula Music Festival each summer and has participated in the Aspen and Tanglewood Music Festivals. She has been a soloist with the Peninsula Music Festival, the Charleston Symphony Orchestra, the National Repertory Orchestra, and the Concord Chamber Orchestra of Milwaukee. Ms. DerHovsepien was a top prizewinner of the 1995 William Primrose Memorial Scholarship Competition. Her teachers include James Dunham and Kim Kashkashian.

CHRISTOPHER FRENCH is the associate principal cellist of the Houston Symphony. Before joining the orchestra in 1986 he held titled positions in both the Shreveport and Honolulu symphonies. Chris is the seventh of a full octave of musical siblings. He enjoys performing with the Bad Boys of Cello, the alter ego of the Houston Symphony cello section. The Bad Boys have played in venues as disparate as homeless shelters and elementary schools in an effort to eliminate the classist misconceptions about classical music.

Chris is a graduate of North Park University in Chicago where he was winner of the Performance Award. In addition to three concerto performances with the Houston Symphony he has appeared on the Chamber Players series, Da Camera of Houston and the Greenbriar Consortium. He participates in the Mainly Mozart Festival in San Diego, Music in the Mountains in Durango, CO, and the Grand Teton Music Festival.

Chris teaches orchestral repertoire at Rice University.



Since entering the world of professional music in 1972, BENJAMIN KAMINS has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. During his nine years as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges and was a member of the Aurora Wind Quintet. In 1981 he was appointed Principal Bassoon of the Houston



Symphony, a position he held until 2003. As a founding member of both the Epicurean Wind Quintet and the Houston Symphony Chamber Players, his life in Houston remained diverse as his artistic presence deepened in the community. Faculty appointments came at the University of Houston and then at Rice University's Shepherd School of Music. The result of this was a personal involvement with fine academic institutions and the communities they serve. Now as a Professor at Rice University's Shepherd School, Mr. Kamins continues to be an advocate for young musicians and classical music performance.

In addition to his time in the Minnesota and Houston Symphonies, he has served as a guest principal with other major symphony orchestras in Pittsburgh, Los Angeles, Boston and New York. His tenure in the orchestra world resulted in many solo performances and recordings, including a recording of the Mozart Bassoon Concerto with conductor Christoph Eschenbach.

Mr. Kamins currently spends his summer teaching and performing throughout the U.S. He holds faculty positions at the Music Academy of the West in Santa Barbara, California and the International Festival Institute at Round Top in Round Top, Texas. Both programs pair faculty chamber music performances with their highly regarded teaching programs. He is also Principal Bassoon of the Sun Valley Summer Symphony in Sun Valley, Idaho, a superb orchestra comprised of leading musicians from the nation's top orchestras.

Mr. Kamins is in demand for master classes, recitals and chamber performances throughout North America. An interest in new music has led to a recent series of commissions and tours that serve to enrich the repertoire for the bassoon.

In addition to his performances on modern bassoon, Mr. Kamins'

interests have taken him into the world of historical performance, and he also performs on baroque bassoon. He can be heard playing with many fine period instrument ensembles, especially *Ars Lyrica Houston*.

In all of his professional activities Mr. Kamins has been an active participant in maintaining the vitality of each institution. During his orchestral years, he served on numerous committees, searches and planning groups that worked toward the long-term success of these orchestras. At Rice University he continues to enjoy creating partnerships between the Shepherd School and other areas of the University.

Ben Kamins' solo CD of French recital pieces on *Diabolical Genius Records* is available at iTunes and CD Baby.

ERIC HALEN joined the Houston Symphony as Assistant Concertmaster in 1987. In 1997, he assumed the position of Associate Concertmaster and was later named Concertmaster. After earning his bachelor's degree at Central Missouri State University, he received his master's degree at the age of 20 from the University of Illinois, while studying with Sergiu Luca. At age 23, he became artist/teacher of violin at Texas Christian University. Mr. Halen has performed in solo and chamber music programs in the U.S. and abroad, including solo appearances with the St. Louis and Houston Symphonies.



As a chamber musician, Mr. Halen has collaborated with many pre-eminent artists including violinist Sergiu Luca, cellists Gary Hoffman and Lynn Harrell, and pianists Christoph Eschenbach and John Kimura Parker. Locally, Mr. Halen has made frequent guest appearances with DA CAMERA of Houston, and CONTEXT. As a member of the Houston Symphony Chamber Players, he has toured the U.S., Japan, and Europe. Critics have described Mr. Halen's violin playing as "sterling", and "tenderly expressive and dramatic". A review in the *Chicago Sun-Times* of Mr. Halen's performance of Messiaen's **Quartet for the End of Time** states, "...as the final, sustained tone of Eric Halen's violin faded to close... there was no doubt that the evening had offered the best kind of virtuosity." Mr. Halen plays a violin made in 1616 by Antonio and Hieronymus Amati.

A special thanks to Shepherd School students Aaron Perdue (flute), Emily Snyder (oboe), Lin Ma (clarinet), and Emily Nagel (horn) for helping to make this performance possible.

