

# *CHAMBER MUSIC CONCERT*

*KENNETH GOLDSMITH, Violin*

*KATHLEEN WINKLER, Violin*

*CSABA ERDÉLYI, Viola*

*WAYNE BROOKS, Viola*

*SHIRLEY TREPEL, Cello*

*NORMAN FISCHER, Cello*

*Sunday, March 28, 1993*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### ***String Quartet in E-flat Major, Op. 160***

Wolfgang Amadeus Mozart  
(1756-1791)

*Allegro*

*Un poco Adagio*

*Presto*

*Kenneth Goldsmith, first violin*

*Kathleen Winkler, second violin*

*Csaba Erdélyi, viola*

*Norman Fischer, cello*

### ***Sinfonia Concertante in E-flat Major,***

Wolfgang Amadeus Mozart

***KV 364*** (*Premiere of arrangement*

*by Csaba Erdélyi for string sextet*)

*Allegro maestoso*

*Andante*

*Presto*

*Kenneth Goldsmith, first violin*

*Wayne Brooks, second viola*

*Kathleen Winkler, second violin*

*Shirley Trepel, first cello*

*Csaba Erdélyi, first viola*

*Norman Fischer, second cello*

## INTERMISSION

### ***String Sextet in G Major, Op. 36***

Johannes Brahms  
(1833-1897)

*Allegro non troppo*

*Scherzo - Allegro non troppo - Presto giocoso*

*Poco Adagio - Adagio*

*Poco Allegro - Animato*

*Kathleen Winkler, first violin*

*Wayne Brooks, second viola*

*Kenneth Goldsmith, second violin*

*Norman Fischer, first cello*

*Csaba Erdélyi, first viola*

*Shirley Trepel, second cello*



Sir John Barbirolli brought SHIRLEY TREPEL to Houston in 1963. She held the Winnie Safford Wallace Chair as Principal Cellist with the Houston Symphony Orchestra until her retirement from the Orchestra in 1990. She previously had been a member of the Cleveland Orchestra and Assistant Principal of the Pittsburgh Symphony.

Born in Winnipeg, Canada, she received a four-year scholarship at age twelve to study with Daniel Saidenberg in Chicago. She continued her education at the Curtis Institute under Emanuel Feuermann and Gregor Piatigorsky, remaining Piatigorsky's assistant for three years following her graduation. Miss Trepel has appeared as soloist with such orchestras as the London Symphony, the Halle Orchestra, the Brussels Philharmonic, the Antwerp Philharmonic in Belgium, and the symphonies of Minneapolis, Pittsburgh, Atlanta, Baltimore, Cleveland, Winnipeg, and Houston. Her recitals throughout the United States and Canada have included New York performances at both Carnegie Hall and Town Hall. In 1967 Shirley Trepel and the Houston Symphony gave the world premiere of André Previn's Cello Concerto, which he wrote for her. She has recorded for RCA Victor and CRI.

Presently Professor of Cello at The Shepherd School of Music, her recent awards include the American String Teachers Association Citation for Exceptional Leadership and Merit (1989) and the YWCA Outstanding Woman in Arts (1990), Houston, Texas. In November 1990, Miss Trepel received the Grande Dame du Violoncelle, an award of the Eva Janzer Memorial Cello Center, Indiana University.

NORMAN FISCHER is one of this country's foremost champions of the cello. 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, recorded over 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI, and premiered over 50 compositions. In addition to performing the major concerti, Mr. Fischer has premiered and recorded several new scores for cello and orchestra. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, and Audubon String Quartets, the Santa Fe Chamber Music Festival, and Da Camera of Houston. He is also a member of the Concord Trio and Ensemble Pierrot.

A devoted teacher and mentor to younger players, Mr. Fischer taught at Dartmouth College and the Oberlin Conservatory before accepting the position of Professor of Violoncello at The Shepherd School of Music. During the summer he is a faculty member of the Tanglewood Music Center.



*CSABA ERDÉLYI, originally from Budapest, made history in 1972 by becoming the only violist ever to win the City of London Carl Flesch International Violin Competition with the viola. Lionel Tertis, who was present at the finals, called Erdélyi "a great ambassador for the viola and his country." A student of Pál Lukács and, subsequently, Yehudi Menuhin and Bruno Giuranna, he has made several appearances on the concert platform with Menuhin himself. As a soloist he has played with most of the British orchestras, on many occasions in the Royal Festival Hall and BBC Promenade concerts, and at leading music festivals. He has performed in most European countries, and he was invited by Joseph Szigeti and Rudolf Serkin to the U.S. to participate in the Marlboro Festival, where he worked with Pablo Casals.*

*Csaba Erdélyi was Principal Viola of the Philharmonia Orchestra from 1974 to 1978. From 1981 to 1987 he was the violist of the Chilingirian String Quartet as well as professor of viola at the Guildhall School in London. He has held master classes in Aldeburgh, Edinburgh, Oslo, Vienna, Beijing, Mexico, Hong Kong, Alaska, New Zealand, and throughout the U.S. Mr. Erdélyi has recorded for Decca, EMI, Philips, and Nimbus Records. He has also made recordings with Jessye Norman, András Schiff, and Bernard Roberts. He was the viola soloist in the film score of *Amadeus*, with Sir Neville Marriner conducting.*

*From 1987 to 1991 Csaba Erdélyi was professor of viola and chamber music at Indiana University in Bloomington. Since then he has been Professor of Viola at The Shepherd School of Music.*

*In recent years his recital partners have included Bernard Roberts, Brian Connelly, and Ian Hobson, with whom he performed in Italy and China this year.*

*WAYNE BROOKS is the principal violist of the Houston Symphony. Born in Los Angeles, Mr. Brooks joined the orchestra in 1977 as associate principal violist after graduating from the Curtis Institute of Music in Philadelphia. In 1985 he won the position of principal viola.*

*In addition to appearances as soloist with the Houston Symphony, Mr. Brooks has appeared in chamber music performances with Joseph Silverstein and Christoph Eschenbach. He has participated in concerts of contemporary chamber music in the Houston Symphony's INNOVA series, in performance with Da Camera, and in chamber music festivals in Craftsbury, Vermont, and Lake City, Colorado. He has toured Germany as the solo violist of the Pennsylvania Pro Musica. Additionally, Mr. Brooks presently serves on the faculty of The Shepherd School of Music as Artist Teacher of Viola.*



## BIOGRAPHIES

*KENNETH GOLDSMITH is violinist of the Mirecourt Trio, an ensemble that enjoys international acclaim through tours, prize-winning recordings, and television and radio broadcasts. He is currently Associate Professor of Violin at The Shepherd School of Music. As a recitalist and 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, Nathan Milstein, and Mischa Mischakoff, and he holds degrees from George Peabody College and Stanford University.*

*Mr. Goldsmith has given master classes throughout the U.S., Europe, and the Orient and appears frequently in recital with pianist Jo Anne Ritacca. His extensive recorded repertoire, both solo and with the Mirecourt Trio and Lyric Art String Quartet, appears on the following record labels: ABC, Genesis, CRI, Innova, Grand Prix, Audax, Gasparo, Bay Cities, and TR Records. With the Mirecourt Trio, he has embarked on a compact disc series for Music and Arts of America featuring new American music and the standard literature for piano trio.*

*In 1962 Mr. Goldsmith won the Young Concert Artists' Competition in New York City, and he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C., in 1980. With the Mirecourt Trio, he was a finalist at the 1976 Naumburg Chamber Music Competition in New York. His academic career includes posts at Stanford University, California State University at Fullerton, Grinnell College, University of Iowa, Pomona College, University of California at Irvine, and the University of Houston.*

*The artistry of KATHLEEN WINKLER has earned her the plaudits of critics and audiences alike since her solo debut at age seventeen with the Philadelphia Orchestra. The recipient of numerous awards for outstanding musicianship, Ms. Winkler took first prize in the First International Carl Nielsen Violin Competition in 1980. Sponsored debuts followed in New York (Alice Tully Hall), London (Purcell Room and Queen Elizabeth Hall), Washington, D.C. (Kennedy Center for the Performing Arts and the Library of Congress), on the British Broadcasting Corporation (BBC), and on the International Voice of America.*

*The Philadelphia-born artist received her Bachelor of Music degree **magna cum laude** from Indiana University and her Master of Music degree **summa cum laude** from the University of Michigan. Her teachers include Josef Gingold, Ivan Galamian, Paul Makanowitzky, and Itzhak Perlman.*

*Formerly on the faculty of the Oberlin Conservatory, Ms. Winkler is an Associate Professor at The Shepherd School of Music. During the summer she teaches at the Meadowmount School for Strings in New York and the Music Academy of the West in Santa Barbara.*



## PROGRAM NOTE

by Csaba Erdélyi

*The idea of a string sextet version of the **Sinfonia Concertante in E-flat Major, KV 364**, for solo violin, solo viola, and orchestra, stems from around 1804, when an anonymous German composer published such an arrangement. A few years ago this arrangement was rediscovered, and it aroused enough interest to be recorded and issued on compact disc by the extended Cleveland Quartet. I performed it with the Chamber Soloists of Austin at the University of Texas in January 1992.*

*Unfortunately, however, this anonymous arrangement contains many deviations from Mozart's original notes (a typical trend of the 19th century) and errors in harmony and counterpoint. My feeling was a mixture of delight in a new chamber work of Mozart and frustration about the impurities of the arrangement. Those parts of the sextet which were faithful to the original score sounded so convincing as chamber music that I could not rest until I had written out the entire work in a new arrangement containing nothing but the original and even incorporating the oboe and horn parts in the string sextet. The resulting score turned out to be quite similar to the late string quintets in its conversational character.*

*This work took almost a year for me to complete, and it is now protected by international copyright. I am thrilled by the opportunity to have the first performance this evening at The Shepherd School of Music with my beloved colleagues.*



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