

*FACULTY AND STUDENT  
RECITAL*

*MICHAEL WEBSTER, Clarinet*  
*REBEKAH DALEY, Horn (student)*  
*KENNETH GOLDSMITH, Violin*  
*JAMES DUNHAM, Viola*  
*JESSE CHRISTESON, Cello (student)*  
*CAMDEN SHAW, Cello (student)*  
*ROBERT MOELING, Piano*

*Monday, January 30, 2012*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Clarinet Quintet in E-flat Major,  
Op. 102***

*Robert Fuchs  
(1847-1927)*

*Allegro molto moderato*

*Allegro scherzando*

*Andante sostenuto*

*Allegretto grazioso; Allegro*

## INTERMISSION

***Sextet in C Major, Op. 37***

*Ernő Dohnányi  
(1877-1960)*

*Allegro appassionato*

*Intermezzo: Adagio*

*Allegro con sentimento*

*Allegro vivace, giocoso*

### *Performers:*

*Michael Webster, clarinet*

*Rebekah Daley, horn (student)*

*Kenneth Goldsmith, violin*

*Eric Halen, violin*

*James Dunham, viola*

*Jesse Christeson, cello (student)*

*Camden Shaw, cello (student)*

*Robert Moeling, piano*

*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

Robert Fuchs (1847-1927) and Ernő Dohnányi (1877-1960) have much in common. They were forerunners to Leonard Bernstein as keyboard performers, conductors, and composers. Also like Bernstein, they were gifted teachers, to the extent that they are remembered almost more for their teaching than for their compositions.

In his capacity as conductor of the Gesellschaft der Musikfreunde and professor of harmony at the music conservatory in Vienna, Fuchs taught a whole generation of important musicians, including Mahler, Sibelius, Wolf, and Zemlinsky. Fuchs was only six years younger than Dvořák, and, like Dvořák, was championed by Brahms, who said, "Fuchs is a splendid musician; everything is so fine and so skillful, so charmingly invented, that one is always pleased."

A supporter of Jews during the Nazi era, Dohnányi was forced to leave his native Hungary in 1944, settling first in Austria, then Argentina, and finally in 1949 in Tallahassee, Florida, where he taught at Florida State University for his remaining years.

Dohnányi's life overlapped Fuchs's by 50 years. Living 80 and 83 years respectively, they both wrote in a romantic style that did not change with the times. As a result both works on this program were anachronistic and might have been written at least twenty years earlier. I suspect that if they had been, they would have achieved greater popularity.

By the time Fuchs wrote his clarinet quintet in 1917, the music world had already been rocked by Debussy's *Afternoon of a Faun*, Stravinsky's *Rite of Spring*, and Schoenberg's *Pierrot Lunaire*, yet Fuchs continued to write music that often sounds like Brahms or Dvořák, with forays into Regeresque chromaticism and unexpected modulation. The form is as traditional as could be: a lyrical sonata – allegro first movement; a Mendelssohnian scherzo; a slow movement in an extended ternary form (ABA); and a theme and variations finale in the tradition of Mozart and Brahms.

Dohnányi's *Sextet*, written in 1935, is similarly traditional in many ways. It follows the typical four-movement form of the late romantic, and is almost identical in length to the Fuchs at 30 minutes. The form is: sonata – allegro first movement; slow movement in traditional ternary form (ABA); theme and variations; rollicking rondo.

But there are a few twists. At several crucial moments the entire ensemble arrives at an open tritone (augmented fourth or diminished fifth), which can resolve either out or in. It forms the transition between the first and second themes of the first movement and is used in a unique way. Dohnányi follows the classical repeat of the exposition, which had pretty much died out by this time, but uses the tritone to modulate so that the second theme appears in C-sharp minor the first time, and G minor the second. Two more distant keys cannot be found!

Another unusual structural quirk is replacing the traditional dance movement (minuet or scherzo) with a theme and variations, which is linked to the finale by a reappearance of the tritone. The finale is in standard rondo form: ABACABA. With a twinkle in his eye, Dohnányi twice interrupts the impas-



sioned *B* theme with the polka-like *A* theme, but allows the *B* theme to continue unimpeded the second time around. With grandeur, the first-movement theme reappears broadly at the end of the piece, setting up the greatest musical surprise that I know of. Haydn would have been proud!

– Notes by Michael Webster

## BIOGRAPHIES

*JESSE CHRISTESON*, cellist, is currently working on his Master's degree in Cello Performance with Norman Fischer at Rice University. During the 2009-2010 school year, Mr. Christeson was the winner of the Stetson University (FL) and Tampa Bay Symphony Concerto Competitions, and was a featured soloist with both orchestras. Hailing from Daytona Beach, Florida, he has been active as a substitute cellist with the Orlando Philharmonic Orchestra since 2007. His recent summer engagements include the National Orchestral Institute in College Park, MD (2011), Aspen Music Festival (2009, studio of Eric Kim), and the Brevard Music Center (2010, Felix Wang).

Mr. Christeson also holds degrees in Voice and Philosophy from Stetson University. He is a professional singer for the choirs of the Bach Society and the Houston Grand Opera.

*REBEKAH DALEY* is in her second year of graduate studies at the Shepherd School of Music under the tutelage of William VerMeulen. Recently appointed Principal Horn of the North Carolina Symphony, she will begin her duties there in the fall of 2012. Before coming to Houston, Ms. Daley earned her bachelor of music degree from the Curtis Institute, where she studied with Jennifer Montone and the late Jerome Ashby. She is an alumna of numerous summer music festivals, including Spoleto USA, Music Academy of the West, Sarasota Music Festival, and the Colorado College Summer Music festival. She will be attending Marlboro Music this summer.

*JAMES DUNHAM* came to the Shepherd School as Professor of Viola in 2001. A founding member of the Naumburg Award winning Sequoia String Quartet, and later violist of the Grammy Award winning Cleveland Quartet, Mr. Dunham was formerly on the faculty of Cal-Arts, Eastman and the New England Conservatory (where he received the Louis & Adrienne Krasner Teaching Excellence Award.) He serves as Artist/Faculty at a variety of summer programs including le Domaine Forget (Quebec) as well as the Texas, Sarasota and Aspen Music Festivals. His viola is a Gasparo da Salo, ca. 1585.

*KENNETH GOLDSMITH*, Professor of Violin at the Shepherd School of Music at Rice University, is now in the sixth decade of an active career as a chamber musician, soloist, concertmaster, and teacher. He has championed stylistic performances with appropriate instruments for forty years and his students enjoy careers in major orchestras, in period music ensembles, and in



chamber ensembles throughout Europe, Asia, Canada, and the United States. His teachers include violinists Mischa Mischakoff, William Kroll, and Nathan Milstein, and he earned degrees at George Peabody College for Teachers and Stanford University.

Mr. Goldsmith's academic posts include Stanford University, California State University - Fullerton, Pomona College, Grinnell College, and the University of Houston. Many of Professor Goldsmith's students may be found teaching in public and private schools, in private studios, and in colleges and universities throughout the United States. Mr. Goldsmith plays a violin made in 1965 by Sergio Peresson.

ERIC HALEN joined the Houston Symphony as Assistant Concertmaster in 1987. In 1997, he assumed the position of Associate Concertmaster and served as Acting Concertmaster in 2005-06 and 2008-10. Mr. Halen is also a member of the violin faculty at the Shepherd School of Music at Rice University.

After earning his bachelor's degree at Central Missouri State University where he studied violin with his father, Dr. Walter Halen, 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. At age 24 he was featured soloist with the St. Louis Symphony. Mr. Halen has made frequent guest appearances with DA CAMERA of Houston, and MUSIC IN CONTEXT, and performed at summer music festivals including the Aspen Music Festival, the Pacific Music Festival in Sapporo, Japan and Cascade Head Festival in Oregon. As a member of the Houston Symphony Chamber Players with Christoph Eschenbach, he has toured the U.S., Japan, and Europe and made recordings for Koch International. He has performed as soloist many times with the Houston Symphony, including Prokofiev's **Concerto in G Minor** with Christoph Eschenbach conducting, and the Mozart Duet Aria "**Non Temer Amato Bene**" with soprano Barbara Bonney and Hans Graf conducting at New York's Carnegie Hall. Mr. Halen plays a violin made in 1616 by Antonio and Hieronymus Amati.

A native of the Netherlands, pianist ROBERT MOELING has received international acclaim as a soloist, chamber musician and recording artist. As a collaborative artist he has performed with the likes of Joshua Bell, Cho-Liang Lin, Lynn Harrell and Karl Leister. He is a frequent guest with organizations such as the Park City Chamber Music Society, the Sitka Festival, the Texas Music Festival, the Amsterdam Chamber Music Society, Anchorage Winter Classics and Chamber Music International, Dallas.

A devoted pedagogue, he has held posts at the University of Wisconsin/Milwaukee, the Wisconsin Conservatory, Bethany College, Concordia University and Codarts, the University for the Performing Arts in Rotterdam, the Netherlands. He is currently Artist Teacher of piano in the preparatory program at Rice University's Shepherd School of Music. Together with flutist Leone Buyse and clarinetist Michael Webster, Moeling is pianist of The Webster Trio, in residence at Rice University.



Among his numerous, critically acclaimed recordings are the complete cello and piano works of Mendelssohn, Sonatas of Brahms and Liszt, songs of Brahms, the complete piano works of Dutch composer Willem Pijper and **World Wide Webster**, a recent Webster Trio CD with works of Debussy, Dvořák, Brahms and Gottschalk.

Cellist CAMDEN SHAW's playing has been described as "Wonderfully rich" (*Kansas City Star*) as well as "dynamic and brave" (*Stereo Times*). Shaw is the cellist of The Old City String Quartet, formed at the Curtis Institute of Music in Philadelphia, where he studied with Peter Wiley. The Quartet was grand prize winner of the 2010 Fischhoff Chamber Music Competition and is now the Resident graduate Quartet at Rice University. In addition to his love of chamber music, Shaw has an active career as a recitalist and soloist—highlights from recent years include a series with the Kansas City Symphony performing the Brahms Double Concerto, and the release of his solo album by the audiophile label Unipheye Music. The album met much critical acclaim. In addition to being a graduate of the Curtis Institute, Camden is a student of three years with renowned cellist Steven Isserlis at the International Musician's Seminar in Cornwall, England.

MICHAEL WEBSTER is a Professor of Music at Rice University's Shepherd School of Music and Artistic Director of the Houston Youth Symphony. Webster was also formerly principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, he has appeared with the Philadelphia Orchestra, the Boston Pops, the Chamber Music Society of Lincoln Center, the 92<sup>nd</sup> Street Y, the Tokyo, Cleveland, Muir, Ying, and Enso String Quartets, Da Camera, Context, Musiqa, and the festivals of Marlboro, Santa Fe, Chamber Music Northwest, Norfolk, Victoria, Stratford, Domaine Forget, Angel Fire, Steamboat, Park City, Sitka, Skaneateles, and Orcas Island.

Webster has performed and taught all over the United States and in Canada, Central and South America, Europe, Japan, China, New Zealand, and Australia. He has recorded for Arabesque, Albany, Beauport, Bridge, Camerata, Centaur, C.R.I., Crystal, and Nami. As composer and arranger, Webster has been published by International, G. Schirmer, and Schott. On the editorial staff of *The Clarinet* magazine, he contributes a regular column entitled "Teaching Clarinet."

