



*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*MICHAEL WEBSTER, guest conductor*

*NORMAN FISCHER, cello*

*DAVID WATERS, bass trombone*

*KENNETH GOLDSMITH, violin*

*Thursday, March 26, 1998*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

*Vigil* (1990) Augusta Read Thomas  
(b. 1964)  
Norman Fischer, cello solo

*Songs of Darkness, Power,  
and Radiance* (1987) Nicholas C.K. Thorne  
(b. 1953)  
David Waters, bass trombone solo

## INTERMISSION

*Blue Fantasy* (1987) (Premiere) Arthur Gottschalk  
(b. 1952)  
Kenneth Goldsmith, violin solo

*Free-Fall* (1989) (Premiere) Richard Lavenda  
(b. 1955)

## PROGRAM NOTES

*Vigil* . . . . . Augusta Read Thomas

*Vigil* for cello and orchestra expresses an abstract or metaphorical vision of a vigil. Contrasting sections of ceremonial and nocturnal musics are juxtaposed, throughout which the solo cello and the orchestra engage in a continually transforming dialogue. Commissioned by the Cleveland Chamber Symphony with funding from the Academic Challenge III Program of the Ohio Board of Regents, *Vigil* was premiered on November 4, 1990, at The College of Wooster with Norman Fischer as soloist. Mr. Fischer also recorded the work with the Cleveland Chamber Symphony for GM Recordings.

Augusta Read Thomas, currently Associate Professor of Composition at the Eastman School of Music and Composer-in-Residence of the Chicago Symphony, studied at Northwestern and Yale Universities and at the Royal Academy of Music. She has received numerous fellowships, including a Bunting Fellowship from Radcliffe College and a three-year Junior Fellowship at Harvard. Her compositions range from pieces for solo instruments to full orchestra works, including pieces premiered by the Philadelphia Orchestra, the National Symphony Orchestra, and the New York Philharmonic.

# SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, Music Director

## Violin I

Jana Vander Schaaf,  
concertmaster  
Anne Huter  
Gregory Ewer  
David Fuller  
Fia Mancini  
Tomasz Golka

## Cello (cont.)

Daniel Oliver  
Gregory Beaver

## Double Bass

Antoine Plante,  
principal  
Kjetil Laukholm

## English Horn

Margo Carlson  
Julie Gramolini  
Jared Hauser

## Clarinet

Carrie Budelman  
Sharon Koh  
Molly Mayfield

## Trumpet

Brian Brown  
David Dash  
Matthew Harding  
Jens Larsen

## Trombone

Karen Marston  
Steven Wills

## Violin II

Samuel Thompson,  
principal  
Maria Sampen  
Gabrielle Stebbins  
Jocelyn Adelman  
Martha Walvoord  
Barbara Downie

## Flute

Caroline Kung  
Emily Perryman  
Caen Thomason-Redus

## Bass Clarinet

Molly Mayfield

## Harp

Cathy Lin  
Laurie Meister

## Piccolo

Caroline Kung  
Emily Perryman

## Bassoon

Shasa Dobrow  
Damian Montaño

## Piano

Jason Bednarz  
Beverly Min

## Viola

Anna Bach-y-Rita,  
principal  
Chloë Kline  
Jonah Sirota

## Alto Flute

Caen Thomason-Redus

## Contrabassoon

Shasa Dobrow

## Percussion

Marc Dinitz  
Patrick Kelly  
Trent Petrunia  
Scott Pollard  
Lucas Scanlon  
Douglas Smith  
Che-ming Tsai

## Oboe

Margo Carlson  
Julie Gramolini  
Jared Hauser  
Jason Sudduth  
Rosemary Yiameos

## Horn

Kristina Crago  
Jeffrey Garza  
Austin Hitchcock  
Elizabeth Matchett  
Kimberly Penrod  
Shane Smith

## Cello

Hikaru Tamaki,  
principal  
Corinne Cassini

## Orchestra Manager

Martin Merritt

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

## *Songs of Darkness, Power, and Radiance* . . . Nicholas C.K. Thorne

*Songs of Darkness, Power, and Radiance* was composed in response to a commission from David Taylor, Gerard Schwarz, and the New York Chamber Symphony. It lasts about fifteen minutes and is scored for two flutes, two oboes, two clarinets, two bassoons, two or four horns, two trumpets and piccolo trumpet, timpani, percussion, piano, solo bass trombone, and strings.

Solo literature for the trombone, or the bass trombone, is virtually non-existent, which seems strange, for it is one of the oldest fully chromatic instruments. I responded enthusiastically to this commission, not only for that reason, but because David Taylor is such a remarkable musician. He has few peers as a bass trombonist. The inspiration for this work comes largely from him and his instrument. When one contemplates the inner character of the bass trombone, certain adjectives seem to me inevitable: powerful, dark, brooding, brilliant, radiant, severe, and above all, lyrical. "Lyrical" is the term that perhaps best describes my writing for the instrument in my new piece. Titling it "Concerto for Bass Trombone and Orchestra," and it surely is a concerto, seemed to me cold and perfunctory, hence my own title.

*My work of the last decade has been relatively thick-textured with lots of dense counterpoint and filigree. My most recent scores reflect a move in the opposite direction, presenting musical materials in their bare, most essential form, perhaps like a move from the Baroque to the Classical. At any rate, I do not feel bound by one compositional mode, but am inclined to wear different stylistic hats, as mood and occasion demand. The form of **Songs of Darkness, Power, and Radiance** is a simple ABA — three sections, slow, fast, slow, separated by cadenzas for the trombone, all played without pause. The orchestral writing is conceived to illuminate the dark and brilliant voice of the bass trombone.*

— Note by the composer

*Nicholas Thorne was born in Copenhagen, Denmark, in 1953 and has lived in the U.S. since 1963. He studied at the Berklee College of Music, at the New England Conservatory, and with Gunther Schuller at Tanglewood. In the past eight years, he has fulfilled some twenty commissions, the most recent of which are from the Philadelphia Orchestra and the Saint Paul Chamber Orchestra, among others. His music has been performed in Europe by the Danish Radio Orchestra, L'Ensemble Intercontemporain, the London Sinfonietta, and the Rome Radio Orchestra, and in the U.S. by the New York Philharmonic and Pittsburgh Symphony. Among the awards he has received are the Koussevitzky Composition Prize and a Guggenheim Fellowship. At present, he divides his time between the University of Michigan at Ann Arbor, where he is assistant professor and postdoctoral scholar, and his studio in Marshfield, Vermont.*

**Blue Fantasy** . . . . . Arthur Gottschalk

*Blue Fantasy* was originally commissioned by Sergiu Luca for the Texas Chamber Orchestra; however, this group disbanded less than a week before the deadline for the commission. In 1996 Frances Richard, of ASCAP's Department of Symphonic and Concert music, saw a score and encouraged me to show the piece to Kenneth Goldsmith. Professor Goldsmith was kind enough to show enthusiasm for the work and encourage tonight's performance. It has been a long, hard road for this work.

*Blue Fantasy* is the last major work I have composed using serial techniques. The secondary theme in this quasi-sonata form fantasy is derived from an old Rumanian Jewish folk song; due to this and other aesthetic considerations, I found myself spending so much time arranging and ordering pitch materials in order to avoid a "twelve-tone sound" that I made the decision to thenceforth dispense with such strict techniques, and rather regard them as merely tools in a larger compositional toolbox.

— Note by the composer

*Arthur Gottschalk was born in San Diego, California, but grew up on the east coast. He attended the University of Michigan, studying with Ross Lee Finney, Leslie Bassett, George Balch Wilson, and William Bolcom, where he received his doctorate in 1978. He has been on the faculty of The Shepherd School of Music since 1977, where he is the Director of the Electronic and Computer Music Laboratories. A 1978 recipient of the Charles Ives Prize, he was Composer-in-Residence at the Columbia/Princeton Electronic Music Center in 1983. He lectures frequently on music and technology, commercial music business and law. He is published by Seesaw Music, Equity Press, Shawnee Press, and Defiance Music, and is recorded on the Crystal, Orion, Golden Crest, and Summit labels.*

*Free-Fall* is a one-movement piece comprised of many short sections. At first, the motives are fragmented and incomplete, characterized by sudden changes of tempo or orchestration, abrupt, even awkward transitions, and an almost obsessive focus on four notes. Happily, things eventually become more stable, and the opening ideas are expanded, developed, and more gracefully and completely explored. I thought of the title before I wrote the music, and it initially served as a fertile source for musical ideas. Purely musical concerns quickly become more important than programmatic ones, but some aspects of a free-fall — the risk, excitement, turmoil, letting go — certainly remain.

— Note by the composer

Richard Lavenda's music has been played throughout the U.S., Europe, and Australia, by ensembles and soloists including the Houston Symphony Orchestra, the Slovak Radio Orchestra, Da Camera of Houston, the Pierrot Plus Ensemble, Earplay, the Sun String Quartet, Bricolage, and the Fischer Duo. He has been featured as a guest composer on many campuses and at festivals in Prague and Stuttgart as well as in Finland, Ukraine, Slovenia, and Australia. Lavenda has been a member of the Composition and Theory Department at The Shepherd School of Music since 1987. In addition to composition, he teaches courses in undergraduate theory, graduate analysis, aesthetics, pedagogy of theory, and a "Practicum in Contemporary Music," where composers and performers collaborate on the creation of new works.

## BIOGRAPHIES

A multi-faceted musician, MICHAEL WEBSTER is known as clarinetist, conductor, composer, and arranger. Formerly principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, he has also appeared as soloist with many orchestras, including the Philadelphia Orchestra and the Boston Pops. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, the Tokyo, Cleveland, Muir, Ying, and Leontóvych String Quartets, and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Victoria, Stratford, Domaine Forget, Angel Fire, Steamboat Springs, and Park City, among others. In Rochester, Mr. Webster directed the Society for Chamber Music for eleven years and taught at the Eastman School, from which he had earned three degrees. He was a member of the conducting faculty of the New England Conservatory and taught clarinet both there and at Boston University. From 1993-97 he held the position of Adjunct Professor of Conducting at the University of Michigan and Conductor of the Michigan Youth Symphony. As a composer and arranger, he has been published by G. Schirmer and International and recorded by C.R.I. In September 1997, Michael Webster joined the faculty of The Shepherd School of Music, where he is Associate Professor of Clarinet and Ensembles. He is also Artistic Director of the Houston Youth Symphony and Ballet.

NORMAN FISCHER is one of this country's foremost exponents 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 forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and

CRI; and premiered over fifty compositions. His New York solo debut playing the *Six Suites of J. S. Bach* in one evening was hailed as "inspiring" by The New York Times. In addition to performing the major concerti, Mr. Fischer has premiered and recorded several new American scores for cello and orchestra. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's unaccompanied cello music was featured in the premiere of Arthur Miller's **Broken Glass**. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, and Audubon string quartets, the Santa Fe Chamber Music Festival, and Da Camera of Houston. A member of the Concord Trio and Ensemble Pierrot, he collaborates frequently with pianist Jeanne Kierman as the Fischer Duo.

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. Mr. Fischer holds the prestigious Beatrice Sterling Procter Chair at the Tanglewood Music Center, following the late Louis Krasner in that position.

DAVID WATERS, Associate Professor of Trombone at The Shepherd School of Music, received his Bachelor's degree from the University of Houston and his Master of Music degree from the University of Texas. His instructors have included artist teachers of the Chicago Symphony Orchestra, the New York Philharmonic, and the Metropolitan Opera Orchestra. Mr. Waters was first trombonist with the Austin Symphony for two seasons and then joined the National Orchestral Association in New York and the North Jersey Wind Symphony. Since 1966 he has been bass trombonist of the Houston Symphony. Other performance activities have included recordings, show orchestras, jazz ensembles, chamber music, and solo appearances.

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 Professor of Music at The Shepherd School of Music. As a recitalist and soloist with orchestra, Mr. Goldsmith has toured the United States, Canada, Mexico, Europe, Taiwan, and the People's Republic of China. His teachers include William Kroll, Mischa Mischakoff, and Nathan Milstein, 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. Mr. Goldsmith has been Concertmaster of several American symphony orchestras and has performed with virtually every major conductor and soloist. 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.