

*FACULTY RECITAL*

*TIMOTHY PITTS, Double Bass*

*CHARLES TAUBER, Piano*

*SUSANNE MENTZER, Mezzo-soprano*

*Friday, October 30, 2009*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Concerto con Violino obbligato, Op. 3 No. 9** Antonio Vivaldi  
(arranged for solo bass and strings) (1678-1741)

*Allegro*

*Larghetto*

*Allegro*

*Timothy Pitts, solo bass*

*Kathleen Winkler, violin Joshua Kelley, viola*

*Emily Herdeman, violin Eva Lymenstull, cello*

*Katherine Munagian, double bass*

**Sonata in D Major** Johann Matthias Sperger  
*Allegro moderato* (1750-1812)

*Adagio*

*Moderato*

*Timothy Pitts, double bass*

*Charles Tauber, piano*

**Sonata in A Minor** Henry Eccles  
*Largo* (1670-1742)

*Allegro con spirito*

*Adagio*

*Vivace*

*Timothy Pitts, double bass*

*Charles Tauber, piano*

**Chant du Ménéstrel, Op. 71** Alexander Glazunov  
(1865-1936)

*Timothy Pitts, double bass*

*Charles Tauber, piano*

**Elegy** Mikhail Glinka  
*Doubt* (1804-1857)

*Susanne Mentzer, mezzo-soprano*

*Timothy Pitts, double bass*

*Charles Tauber, piano*

**Andante, Op. 1 No. 1** Sergei Koussevitzky  
**Valse Miniature, Op. 1 No. 2** (1874-1951)

*Timothy Pitts, double bass*

*Charles Tauber, piano*



## TRANSLATIONS

### *Glinka: Elegy (Ne iskushaj menja bez nuzhdy)*

*Do not tempt me needlessly by renewing your tenderness toward me.  
All the delusions of former days are meaningless to one whose heart  
has been broken.  
I no longer believe assurances, I no longer believe in love.  
And I cannot be enticed again by dreams already betrayed.  
Do not increase my blind grief. Make no more mention of the past.  
If you care for my feelings, do not disturb my numb repose.  
Yes, I sleep. And my oblivion is sweet.  
Forget bygone dreams. With them you will arouse in my soul not love,  
but only anguish.*

### *Glinka: Doubt (Somneniye)*

*Abate, floods of passion; sleep, my hopeless heart.  
I weep, I suffer, my soul has grown weary in solitude.  
I suffer, I weep. My anguish is too great to be dispelled by tears.  
Only blind hope foretells happiness for me, but in vain.  
I have no faith in insidious vows, separation has destroyed our love.  
I see my lucky rival before me, like a persistent and threatening dream.  
And secretly, menacingly, seething jealousy flares up.  
And secretly, menacingly, my hand reaches out for a weapon.  
I ignore the betrayal that my jealousy makes obvious:  
I reject the insidious slanders.  
Once again, I imagine I am happy, you are mine once more.  
The sad time has passed! We will embrace once again, and my  
resurrected heart will again pound, passionately and ardently.  
And passionately, ardently, your lips will again find mine.*

– Translations by Professor Laurence R. Richter, Indiana University

## BIOGRAPHIES

TIMOTHY PITTS has distinguished himself as one of the most versatile double bassists of his generation. As a soloist, chamber and orchestral musician, he has been heard in many of the world's greatest concert halls. Mr. Pitts' orchestral career began as a member of the Cleveland Orchestra after which he was appointed principal bass of the Houston Symphony, a position he held for seventeen years. Mr. Pitts also served as principal double bass of Boston's Handel and Haydn Society and the Boston Pops Esplanade Orchestra under the direction of John Williams.

An active chamber musician, Mr. Pitts has appeared as a guest artist with Bay Chamber Concerts, the Mainly Mozart Festival, Boston Musica Viva, the Pacific Music Festival in Sapporo, Japan, and the Skaneateles Festival in New York as well as with the Los Angeles Piano Quartet and the St. Lawrence, Jupiter, and Vermeer Quartets. He has collaborated with such artists as Menahem Pressler, Arnold Steinhardt, Christoph Eschenbach, Heinz Holliger, Robert McDuffie, and Roberto Díaz. As a member of the Houston Symphony Chamber Players, Mr. Pitts toured Germany and Japan, and appeared at Chicago's Ravinia Festival.

Mr. Pitts has appeared as soloist with the Houston, Greenville, Savannah, Albany, and Mainly Mozart Festival Orchestras. In 2006, he gave the United States premiere of John Harbison's *Concerto for Bass Viol* with Hans Graf conducting the Houston Symphony.



A dedicated educator, Mr. Pitts' students can be found among the ranks of the world's finest ensembles. Formerly on the faculty of the Oberlin Conservatory, he is currently a Professor of Double Bass at The Shepherd School of Music. During the summer, he is on the artist faculty of the Beijing International Music Festival and Academy at the Beijing Central Conservatory of Music. Mr. Pitts lives in Houston with his wife, violinist Kathleen Winkler, and two daughters, Nina and Kiri, both aspiring cellists.

Since 2002 CHARLES TAUBER has been Staff Pianist at The Shepherd School of Music. A graduate of The Juilliard School, where he studied with eminent pianists Jerome Lowenthal and Joseph Kalichstein, Mr. Tauber has performed throughout the United States and abroad in such distinguished venues as the La Jolla Chamber Music Festival, the Vancouver Recital Society, Dumbarton Oaks, and the Kammermusiksaal der Berliner Philharmonie. As a proponent of modern music he has performed at the FOCUS! Festival at Juilliard, Summergarden at the Museum of Modern Art, the New York Guild of Composers in Merkin Hall, and the Charles Ives Center for Contemporary Music, where he participated in the premieres of six new piano trios. Prior to his current appointments, Mr. Tauber worked as Staff Pianist at The Juilliard School, The Quartet Program, Bowdoin Summer Music Festival, Music Academy of the West, and the National Foundation for Advancement in the Arts.

Internationally acclaimed mezzo-soprano SUSANNE MENTZER has taught at The Shepherd School of Music since 2006 and continues to perform actively. Widely admired for her acting and as a specialist in trouser roles (Cherubino in *Le nozze di Figaro* and Der Komponist in *Ariadne auf Naxos*), she specializes in the operas of Mozart, Berlioz, and Richard Strauss. Professor Mentzer enjoys a significant concert and recital career, and is particularly interested in chamber music. She has been a guest artist at the Metropolitan Opera in leading roles since 1989. During the 2008-2009 season, she appeared with the Chicago Symphony Orchestra in *La damnation de Faust* (Berlioz), the Pittsburgh Symphony in Mozart's *Requiem*, with the New York Philharmonic at Carnegie Hall in *L'enfant et les sortilèges* (Ravel), in the Metropolitan Opera's 125th Anniversary Gala (in which she reprised the title role in the trio from *Der Rosenkavalier*), *La Damnation de Faust* with the Toronto Symphony, and Bernstein's *Jeremiah Symphony* with the Minnesota Orchestra.

Professor Mentzer has appeared on four continents in nearly every great opera house and orchestra under the batons of R. Abbado, Bonyngé, Boulez, Chailly, Conlon, Sir Colin Davis, Sir Andrew Davis, Dutoit, Eschenbach, Haitink, Herbig, Järvi, Levine, Maazel, Mackerras, Marriner, Masur, Mehta, Muti, Ozawa, Salonen, Sawallisch, Slatkin, and Sinopoli, among others. Professor Mentzer cites as particularly inspirational Jean-Pierre Ponnelle and Giorgio Strehler. She can be heard on numerous recordings on Decca, Erato, Philips Classics, Telarc, Teldec, EMI, Koch, and International labels. She continues a long collaboration with pianist Craig Rutenberg. She has taught at DePaul University and the Aspen Music Festival.

Susanne Mentzer holds Bachelor and Master of Music degrees from The Juilliard School, and was trained in the Houston Opera Studio. She studied with Rose Bampton and Norma Newton. She serves on the Board of Trustees of The W.M. Sullivan Foundation in New York, which supports young singers. She also regularly adjudicates the Metropolitan Opera National Council Auditions and The George London Foundation Competition.



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