

*FACULTY AND  
GUEST ARTIST RECITAL*

*CURTIS MACOMBER, violin (guest)*

*JOSEPH MAILE, violin*

*JAMES DUNHAM, viola*

*NORMAN FISCHER, cello*

*JEANNE KIERMAN, piano*

*Wednesday, September 24, 2008*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Serenade in C Major  
for String Trio (1902)***

*Ernö Dohnányi  
(1877-1960)*

*Marcia  
Romanza  
Scherzo  
Tema con variazioni  
Rondo (Finale)*

*Curtis Macomber, violin  
James Dunham, viola  
Norman Fischer, cello*

***The King of the Sun:  
Tableaux for Violin, Viola,  
Cello, and Piano (1988)***

*Stephen Hartke  
(b. 1952)*

*Personages in the Night Guided by the  
Phosphorescent Tracks of Snails  
Dutch Interior  
Dancer Listening to the Organ in a Gothic Cathedral  
Interlude  
The Flames of the Sun Make the Desert Flower Hysterical  
Personages and Birds Rejoicing at the Arrival of Night*

*Curtis Macomber, violin  
James Dunham, viola  
Norman Fischer, cello  
Jeanne Kierman, piano*

### INTERMISSION

***Quintet No. 2 in A Major  
for Piano and Strings, Op. 81 (1887)***

*Antonín Dvořák  
(1841-1904)*

*Allegro, ma non tanto  
Dumka: Andante con moto  
Scherzo: Furiant  
Finale: Allegro*

*Curtis Macomber, violin  
Joseph Maile, violin  
James Dunham, viola  
Norman Fischer, cello  
Jeanne Kierman, 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 NOTE

### *The King of the Sun* . . . . . Stephen Harke

Of the five and one-half movements that comprise my piano quartet *The King of the Sun*, it was the second (Dutch interior) that was composed last, and thus, because it was written with the benefit of hindsight regarding the rest of the work, it is in some ways the key to the whole. To begin, it bears the word "Phantasmagorically" as its tempo marking to suggest the constant shifting of musical images that drives the piece. The musical materials derive from a late medieval canon entitled *Le ray au soleyl* ("the Sun's ray") that was jotted down on some empty staves at the foot of a manuscript page otherwise devoted to a chanson by the Flemish composer Johannes Ciconia (c.1370-1412), and hence has been generally misattributed to him even though clearly the work of a less accomplished musician (though no less delightful for that). The movement title itself, as is the case with all the other movements, is taken from a painting by Joan Miró. In Miró's Dutch interior, he based his composition on a picture postcard of a painting by the seventeenth century Dutch genre painter Jan Steen, but his treatment is so delightfully willful and whimsical that the original is barely recognizable. In my Dutch interior, I subject the canon (which might be considered Dutch in provenance by some) to similar distortion, most notably rendering it as a violin solo in which the original's contrapuntal character is negated by the verticals of the violin multiple-stops which must be used to account for all the notes in the canon's texture. The underpinning of this solo has nothing to do directly with the violin part, but evokes the spirit of medieval music in its form, an estampie, and in its isorhythmic structure. The canon also appears in the fourth movement, "The flames of the sun make the desert flower hysterical" now compressed into the bright, violent chords that open the piece, and then returning at the end in a direct quotation that breaks off abruptly as soon as the first serious contrapuntal "error" is heard. The remaining movements deal with other issues, among them the recurrent "snail music" heard first at the very beginning of the work and in several other movements thereafter. But, most curiously for a piece entitled *The King of the Sun*, most of the movements take place indoors or at night, but for the fateful solar encounter of the hapless desert flower. I had no idea in starting out that this would be the outcome, but I welcomed it, for all its being somewhat convoluted and even arcane, because, quite simply, it was fun to do. Thus just as Miró's painting is both whimsical and serious, I have sought to accomplish the same thing in my music.

— Note by the composer

## BIOGRAPHIES

The playing of violinist CURTIS MACOMBER has been praised recently by the New York Times for its "thrilling virtuosity" and by The Strad magazine for its "panache." He is recognized as one of the most versatile soloists and chamber musicians before the public today, equally at home and committed to works from Bach to Babbitt, and with a discography ranging from complete Brahms String Quartets to the Roger Sessions Solo Sonata ("This is one of the best recordings of 20th-century solo violin music ever made." American Record Guide) to the complete Grieg Sonatas (released fall of 2002 on the Arabesque label).

Mr. Macomber has for many years been recognized as a leading advocate of the music of our time. He has performed in hundreds of premieres, commissions, and first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey.



As first violinist of the award-winning New World String Quartet for eleven years (1982-93), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe, and, with the Quartet, was appointed Artist-in-Residence at Harvard University from 1982-90. With that group he also recorded fourteen discs and performed numerous times on Public Radio and Television in the U.S. and on the BBC in Great Britain.

A founding member of the Apollo Piano Trio and a member of the 20th-century music ensemble Speculum Musicae since 1991, and the newest member of the Da Capo Chamber Players, Mr. Macomber has also appeared with the New York New Music Ensemble, Group for Contemporary Music, Sea Cliff Chamber Players, and in chamber music series across the country and in Europe. He is a regular participant at La Musica in Sarasota and at the Monadnock Music Festival. He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos, and Musical Heritage; CRI has just released his third solo recording, entitled "Casting Ecstatic"; the previous disc ("Songs of Solitude") was named by the New York Observer as one of 1996's best instrumental solo discs ("Macomber's intensely human fiddle ... seems an entire universe, sufficient unto itself."). The complete Grieg Sonatas are available on Arabesque, and the complete Brahms Sonatas will be out on Bridge Records in 2008.

Mr. Macomber is a member of the chamber music faculty of the Juilliard School and the violin faculty of the Manhattan School of Music. He has also taught at the Tanglewood Music Center, the Taos School of Music, and the Yellow Barn Music School. Other recent summer engagements have included Chamber Music Northwest and the Bard Festival. He holds his Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg Prizes.

Violinist JOSEPH MAILE is equally at home as a soloist, recitalist, and chamber musician. He has performed in all of these roles throughout the United States, including New York City, Cincinnati, and Houston. In 2003, Mr. Maile won the Cincinnati Symphony Youth Orchestra Concerto Competition playing Saint-Saëns' **Violin Concerto No. 3**. He subsequently performed the concerto at Music Hall with a joint orchestra combining the Cincinnati Symphony Orchestra and the Cincinnati Symphony Youth Orchestra.

This past summer, Mr. Maile participated in the celebration of American composer Elliot Carter's one-hundredth year during the Tanglewood Music Center's Festival of Contemporary Music, sitting concertmaster of the TMC Orchestra for Mr. Carter's **Dialogues for Piano and Orchestra** featuring pianist Christopher Hodges and Mr. Carter's **Clarinet Concerto** with the Boston Symphony's principal clarinetist Thomas Martin, both under the direction of Eric Nielsen. Mr. Maile has also performed in positions of leadership under several renowned conductors, including Larry Rachleff as concertmaster of the Shepherd School Symphony Orchestra and as principal second of the Juilliard Symphony and the Juilliard Orchestra under conductors Guillermo Figueroa, Hugh Wolff, and George Manahan.

As a chamber musician, Mr. Maile participated in the American premiere of Dai Fujikura's **Another Place** for string quartet in the Peter Jay Sharpe Theater during The Juilliard School's 2006 FOCUS! Festival. In addition, he has been a member of chamber ensembles coached by Paul Katz, Donald Weilerstein, Roger Tapping, Norman Fischer, and James Dunham, and by members of the Colorado String Quartet, the Amernet String Quartet, and the Ying String Quartet.



Mr. Maile is a graduate of the Juilliard School having studied with Itzhak Perlman and Cathy Cho. He is currently in his second year of the master's program in violin performance at The Shepherd School of Music as a student of Kathleen Winkler. A native of Cincinnati, Ohio, he began playing the violin at the age of five and later pursued his violin studies with Constantine Kiradjieff and with Gabriel Pegis, the principal second of the Cincinnati Symphony Orchestra. Mr. Maile plays on an 1859 Gustave Bernardel.

Violist JAMES DUNHAM is active as a recitalist and guest artist. He has collaborated with such renowned artists as Emanuel Ax, Joshua Bell, Lynn Harrell, Cho-Liang Lin and members of the American, Cassatt, Guarneri, Juilliard, Takács, Tokyo, and Ying Quartets. An advocate of new music, he recently premiered and recorded two works by Libby Larsen – her *Viola Sonata* (2001) and *Sifting Through the Ruins* (2005) for viola, mezzo-soprano (Susanne Mentzer) and piano, due for release by Naxos. Summers are spent at festivals including Sarasota, Amelia Island (Florida), Aspen, La Jolla Chamber Music Festival, and le Domaine Forget (Quebec), with past participation in Festival der Zukunft (Ernen, Switzerland), the San Diego Mainly Mozart Festival, and three summers at the Marlboro Music Festival. Highlights of recent seasons included a pair of concerts with the Takács Quartet in Carnegie Hall, concerts in Reykjavik, Iceland, returns to San Diego, San Francisco, New York, and Vermont, as well as regular engagements with Houston Friends of Music and Da Camera of Houston. Other recording projects have included *Glyph* by Judith Shatin for solo viola with string quartet and piano, and the recently released Telarc recording of Tchaikovsky's *Souvenir de Florence* with the Ying Quartet and cellist Paul Katz.

Violist of the 1996 Grammy Award-winning Cleveland Quartet for eight years, James Dunham performed throughout North America, Europe, the Far East, and the Soviet Union. Founding violist of the Naumburg Award winning Sequoia String Quartet, he formerly taught at California Institute of the Arts, the Eastman School of Music, and the New England Conservatory, where he also chaired the String Department and received the Louis & Adrienne Krasner Teaching Excellence Award. Mr. Dunham is Professor of Viola and Chamber Music at The Shepherd School of Music where he directs the Master of Music in String Quartet program.

NORMAN FISCHER is one of America's most versatile cellists. 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, and recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI.

In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, American, Chiara, Chester, Ensō, Blair, Schoenberg, Ciompi, Mendelssohn, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music Ann Arbor, Chamber Music International, CONTEXT, and Da Camera of Houston.

Norman Fischer and pianist Jeanne Kierman have performed together as the Fischer Duo for over thirty-five years. The Fischer Duo has been widely praised by music critics for its choice of repertoire. Thoroughly versed in the classical repertoire of Beethoven, Brahms, and Schumann, the Fischer



*Duo has acquired an equally impressive reputation for rediscovering neglected works of the past (Busoni, Foote, Boulanger, and Liszt). They have commissioned many new scores by contemporary composers such as Augusta Read Thomas, George Rochberg, David Stock, Robert Sirota, Shih-Hui Chen, Anthony Brandt, Richard Lavenda, Pierre Jalbert, and Richard Wilson. In October 2002 they launched a new chamber music festival in Vermont with violinist Curtis Macomber. Mr. Fischer is currently Professor of Violoncello and Coordinator of Chamber Music at The Shepherd School of Music.*

*JEANNE KIERMAN has served as Artist Teacher of Piano at The Shepherd School for the last fourteen years. In the 1970s and '80s, Ms. Kierman toured extensively under the sponsorship of the New England Foundation and the Vermont Arts Council as a member of the Alcott Piano Quartet. More recently, she has performed for Da Camera of Houston, Mohawk Trail Concerts, Vermont Musica Viva, Chamber Music Ann Arbor, Skaneateles and the Marrowstone Festival among others. As pianist with The Fischer Duo, Ms. Kierman has performed all over the United States for thirty-five years, and in 1996 and 1997 toured for the United States Information Agency as an Artistic Ambassador to South America and South Africa. Ms. Kierman has written about her experiences as a collaborative pianist for Piano and Keyboard Magazine and has recorded for Northeastern, Gasparo, Albany, and Bridge Records. A graduate of the Oberlin Conservatory of Music, the Dalcroze School, and the New England Conservatory, she studied piano with William Masselos, Miles Mauney, Victor Rosenbaum, and Menahem Pressler. Before the Shepherd School, Ms. Kierman formerly served on the faculties of the Oberlin Conservatory and Dartmouth College. In the summer months, Ms. Kierman works with students in piano chamber music at the Greenwood Music Camp in Massachusetts and performs also with the Concord Trio.*



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