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Muir String Quartet, October 14, 2005

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BOSTON UNIVERSITY

**College of Fine Arts
School of Music**

MUIR STRING QUARTET
in residence at Boston University

PETER ZAZOFSKY violin
LUCIA LIN violin
STEVEN ANSELL viola
MICHAEL REYNOLDS cello

Noon
Friday, October 14, 2005

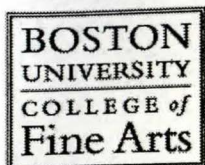
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– Phyllis Curtin, Dean *Emerita*
Boston University College of Fine Arts

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This work by Michele Fais, Class of 2005 depicts the Boston Public Library.



Friday, October 14, 2005 at noon
College of Fine Arts Concert Hall

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LUDWIG
VAN BEETHOVEN
(1770-1827)

String Quartet No. 2 in G Major, Op. 18

Allegro
Adagio cantabile
Scherzo, Allegro
Allegro molto, quasi Presto

FRITZ KREISLER
(1865-1962)

String Quartet in A minor

Moderato-Allegro moderato
Allegro vivo, con spirito
Allegretto-Andante con moto
Allegro molto moderato

The **Muir String Quartet**, in Residence at Boston University, begins its 27th anniversary this season. It has long been acknowledged as one of the world's most powerful and insightful ensembles, distinguishing itself among audiences and critics with its "exhilarating involvement" (Boston Globe), "impeccable voicing and intonation" (San Francisco Examiner) and "unbridled musicality" (American Record Guide).

Winner of the 1981 Naumburg Chamber Music Award and 1980 Evian International String Quartet Competition, the Muir first appeared on the scene in 1980, and was greeted with rave reviews and an extensive feature in the New Yorker. The quartet was also featured on the internationally acclaimed PBS broadcast, *In Performance at the White House* for President and Mrs. Reagan. Formed in 1979 following graduation from the Curtis Institute of Music, the Muir String Quartet's principal chamber music teachers were Felix Galimir and members of the Guarneri Quartet.

In its commitment to advancing contemporary American music, the Muir Quartet has had commissioned works written for them by such distinguished composers as Joan Tower (Night Fields), Sheila Silver (From Darkness Emerging), Richard Danielpour (Shadow Dances and Psalms of Sorrow – featured on CBS Sunday Morning), Richard Wilson (Third String Quartet), and Charles Fussell (Being Music – based on poetry of Walt Whitman). The quartet also gave the World Premiere performance of the Native American collaborative work, Circle of Faith, featured on National Public Radio. Recently-premiered works include those by esteemed American composers Richard Danielpour (Feast of Fools – for bassoon and string quartet), Lukas Foss (String Quartet #4), Ezra Laderman (String Quartets #9 and #10), and Joelle Wallach (String Quartet #3).

The Muir Quartet has been in residence at Boston University's School of Music since 1983, and gives annual summer workshops at the Boston University Tanglewood Institute (BUTI). The Muir has also given master classes at schools nationwide, including the Eastman School of Music, the Curtis Institute, and the Shepherd School of Music at Rice University in Houston, Texas. For over a decade, the quartet has taught, coached, and administered the Advanced Quartet Program at the Summit Institute for the Arts and Humanities in Utah, formerly the Snowbird Institute now in Park City, Utah, where the Muir works in tandem with composer Joan Tower.

In keeping with the quartet's namesake, the great naturalist, explorer and Sierra Club Founder, John Muir, the quartet donates proceeds from its much-touted EcoClassics CDs to a variety of environmental and conservation organizations. Its recording of the Beethoven Quartets (Op. 132 and the Grosse Fugue) on this label received a 1995 Grammy nomination. The most recent EcoClassics release is a mixed repertoire CD with flutist Carol Wincenc and baritone Douglas Webster. The Muir can also be heard on recording for ADDA/Qualiton and EMI, for which it received two Grand Prix du Disque.

Highlights of recent and upcoming appearances include cities such as New York, Chicago, Los Angeles, San Francisco, Philadelphia, Detroit, Vancouver, Montreal, Seattle, Cincinnati, Pittsburgh, Phoenix, Toronto, Houston, and Minneapolis. The quartet's busy European concert schedule also takes them frequently throughout Germany, France, Austria, Switzerland, Belgium, and the Netherlands.

The Muir has been lauded for its stunning performances of complete Beethoven String Quartet cycles of Boston, Providence, Salt Lake City, Bozeman (Montana), the University of Maryland, and on the prestigious Slee Series in Buffalo.

She has given master classes at music schools across the country, and during the summer months, she teaches at the Karen Tuttle Viola Workshops, BU's Tanglewood Institute, and the Heifetz International Music Institute.

BOSTON UNIVERSITY VIOLA ENSEMBLE

The BU Viola Ensemble performing with Prof. LaCourse this evening is comprised of Viola Performance Majors from the LaCourse studio. The performers are:

PETER CAMA-LEKX, a 3rd year DMA student from Toronto, Canada
DANIEL DOÑA, a 1st year DMA student from Monroe, Michigan
JOO-YEON LEE, a 2nd year DMA student from Seoul, South Korea
MERRICK NELSON, a Junior from Pittsfield, Massachusetts
EMILY RIDEOUT, a 2nd year Performance Diploma student from Collegeville, Pennsylvania
CLARK SPENCER, a 1st year MM student from Highlands Ranch, Colorado
GREG WILLIAMS, a Senior from Moriches, New York

CAROL RODLAND viola

Guest Artist Carol Rodland is a member of the viola faculty of the New England Conservatory of Music. She made her debut as a viola soloist with the Philadelphia Orchestra at age seventeen. Since then, she has performed to critical acclaim throughout North America and Europe. Recent performances have included recitals at Merkin Hall and Weill Recital Hall, concerto appearances with the Stuttgart Chamber Orchestra and the Davos Festival Orchestra, and concerts as guest violist of the Henschel Quartett throughout Europe and at the Frick Collection and Merkin Hall. She is a frequent performer with the Orpheus Chamber Orchestra and has been a member of Vermont's Craftsbury Chamber Players since 1995. Rodland has won prizes in numerous national and international competitions, and has also been the recipient of Fulbright and Beebe Fund grants. She holds degrees from the Juilliard School and the Musikhochschule Freiburg, where she studied with Karen Tuttle, Kim Kashkashian, and Paul Doktor.

MARTIN AMLIN piano

Currently Associate Professor in Composition and Theory at the School of Music at Boston University, where he was recipient of the 2002 Kahn Award for his Piano Sonata No. 7, Martin Amlin maintains a busy schedule as composer, pianist, and educator. His compositions have been performed throughout the world and are published by the Theodore Presser Company. He won the National Flute Association's newly-published music award for his Sonata for Piccolo and Piano, and his Concerto for Piccolo and Orchestra was premiered by the Atlanta Symphony Orchestra. His Three Madrigals were first performed at Tanglewood by the Tanglewood Festival Chorus. A versatile performer, Mr. Amlin has appeared many times as soloist with the Boston Pops Orchestra and has been featured in the Boston Symphony Orchestra's Prelude concerts at both Symphony Hall and at Tanglewood. He has also been pianist for the M.I.T. Experimental Music Studio, the New England Ragtime Ensemble, the American Vocal Arts Quintet, and the FleetBoston Celebrity Series. He has given the world premieres of many new works and has often performed live on Boston's WGBH radio station. Martin Amlin studied in Fontainebleau and Paris with Nadia Boulanger and received his masters and doctoral degrees as well as the Performer's Certificate from the Eastman School of Music. He is the recipient of grants from the National Endowment for the Arts, the Massachusetts Cultural Council, ASCAP, the Massachusetts Artists Foundation, the St. Botolph Club Foundation, and the Massachusetts Council for the Arts. His recordings may be heard on the Albany, Hyperion, Koch International, Centaur, Crystal, Titanic, Opus One, Ashmont, Folkways, and Wergo labels.

PAUL HINDEMITH (1895–1963)
Sonata for viola solo, Op. 25 No. 1

The career of Paul Hindemith included extensive performing as a viola soloist and member of the Amar Quartet; an enormous output of varied compositions; authorship of numerous noted written works; a commitment to teaching that took him from Berlin's Hochschule für Musik to planning and establishing a system of music education for the Turkish government to an appointment at the Yale University School of Music as well as at the University of Zurich; and extensive activities as a conductor. Nazi authorities denounced his music as "un-German," which led to his leaving Germany for a brief residency in Switzerland, after which Hindemith made his home in the United States, with the Yale appointment in 1940. While in the United States, he taught for two summers at the Berkshire Academy in Stockbridge, and delivered the Charles Elliot Norton Lectures at Harvard University during the 1949-50 terms. He later became an American citizen, though he returned to Switzerland in the 1950s, reducing his teaching and devoting himself more to his composing, conducting and writing. Hindemith's contribution to the viola repertoire includes four unaccompanied sonatas, four works for viola and piano, and four works for viola solo with orchestra. The Sonata, Opus 25, No. 1, written in 1922, was dedicated to Czech violist Ladislav Cerný.

JAMES GRANT (b. 1954)
***Chocolates* (Torch songs for viola and piano)**

The music of James Grant has been heard throughout North and South America, Europe, Australia, New Zealand and Japan. In addition to receiving First Prize in the 1998 Louisville Orchestra competition for new orchestral music, Grant was one of five American composers to win the 2002 Aaron Copland Award, and received the Sylvia Goldstein Award in 2004. Grant attended Hampshire College in Amherst Mass., and holds a DMA degree in Composition from Cornell University. He served on the Music Faculty of Middlebury College in Vermont, until 1992, when he left academe to compose and lecture full-time. He has been Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia, and to the Bay-Atlantic Symphony in Bridgeton, New Jersey. Currently living and working in Toronto, Canada, Grant continues to be active as a lecturer and private teacher of composition. His *Chocolates* (Torch songs for viola and piano), is written in a language and style recalling the passionate, tuneful ballads and jazz improvisations of the American 40s and 50s. The piece, written in 1998, was commissioned by and is dedicated to Michelle LaCourse.

—Michelle LaCourse

MICHELLE LACOURSE viola

Michelle LaCourse, violist, is an Associate Professor of Music and Chair of the String Department of Boston University's School of Music. Active as a soloist and chamber musician throughout the United States and Europe, her playing has been described by critics in such terms as "a miraculous blend of intense passion and artistic elegance." An enthusiastic advocate for new viola repertoire, she has also commissioned and premiered several new pieces for the instrument. Prof. LaCourse was formerly a member of the Lehigh Quartet, the Delphic String Trio and the Aeolian Trio, and has performed at numerous music festivals such as Aspen, Eastern, Interlochen, Skaneateles, Musicorda, and the Heifetz Institute. She has also performed at some of the world's leading concert venues, such as Vienna's Musikverein, Berlin's Kammermusiksaal and Washington's Kennedy Center. As an orchestral musician, she has performed with the Baltimore Symphony, and was formerly principal violist of the Chamber Orchestra of Grenoble France. Prof. LaCourse holds degrees from the Peabody Conservatory of Music, where she studied with, and was teaching assistant to renowned pedagogue Karen Tuttle. She also studied with David Holland at the Interlochen Arts Academy and Robert Swan at Northwestern University.

BOSTON UNIVERSITY SCHOOL OF MUSIC
UPCOMING EVENTS AND PERFORMANCES

Tuesday, October 18 at 8pm

Violas and Chocolates
MICHELLE LACOURSE viola
MARTIN AMLIN piano
Guest Artist CAROL RODLAND and Viola Ensemble
Works by Jacob, Hindemith, Bridge, Bartok and Grant
CFA Concert Hall

Monday, October 24 at 8pm

Boston University Chamber Orchestra
PETER ZAZOFSKY violin and conductor
YIANNIS HADJILOIZOU and JONATHAN GIRARD coconductors
STRAVINSKY Suite No. 2 for Small Orchestra
WAGNER *Siegfried Idyll*
MOZART Violin concerto No. 3 in G Major, K. 216
CFA Concert Hall

Tuesday, October 25 at 8pm

Boston University Wind Ensemble
DAVID MARTINS conductor
BERNSTEIN Overture to "Candide"
MOZART Serenade No. 12 in C minor, K. 33
GANDOLFI *Vientos y Tangos*
SPARKE *Dance Movements*
Tsai Performance Center

Thursday, October 27 at 8pm

Boston University Symphony Orchestra
DAVID HOOSE conductor
ELGAR Symphony No. 1
Tsai Performance Center

Thursday, November 3 8pm

Faculty Recital Series
JOHN MURATORE guitar with
ROBERTO CASSAN accordion
works by Moreno-Torroba, Brouwer, Hand,
Koshkin, Wheeler, and Piazzolla
Tsai Performance Center

Tuesday, November 8 8pm

Muir String Quartet
in Residence at Boston University
MOZART Quartet in D minor, K. 421
SHOSTAKOVICH Quartet No. 14 in F sharp Major, Op. 142
DVORAK Quartet in A flat Major, Op. 105
Tsai Performance Center

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
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