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The Performer's Psyche/The Composer's Psyche, November 15, 2004

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BOSTON UNIVERSITY

College of Fine Arts

School of Music

**The Performer's Psyche/
The Composer's Psyche**

Michelle LaCourse, viola

Mark Goodrich, tenor

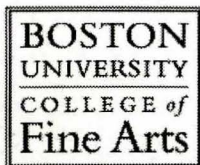
Martin Amlin, piano

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-Original Mission Statement
Eben Tourgee, 1873
First Dean of the School of Music

In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month program is by Amanda Granum, '06, entitled 'The Charles'. This painting is an attempt to capture a fleeting moment at dusk.



Monday, November 15th at 8 pm
Tsai Performance Center

**THE PERFORMER'S PSYCHE/
THE COMPOSER'S PSYCHE**

MICHELLE LACOURSE, viola
MARK GOODRICH, tenor
MARTIN AMLIN, piano

JAN BACH

"The Viola" from *People of Note*

STEINMETZ

Possessed II

AMLIN

Sonata for viola and piano

Chaconne
Interlude
Rondo

INTERMISSION

SHOSTAKOVICH

Sonata for viola and piano, Op. 147

Moderato
Allegretto
Adagio

PROGRAM NOTES

JAN BACH (b. 1937)

The Viola

The Viola, by Jan Bach, is one of twenty-nine duets and ensemble pieces for voices and instruments entitled, collectively, *PEOPLE OF NOTE* (1993), and based on poems by Laurence McKinney. An Illinois native, Bach studied at the University of Illinois in Urbana-Champaign, where he earned the Doctor of Musical Arts degree in Composition in 1971. He was on the music theory and composition faculty of Northern Illinois University from 1966 until his retirement in 2002, and was awarded one of the university's prestigious Presidential Research Professorship grants, as well as numerous other national and international awards and distinctions for his compositions. He has written for nearly every live performance medium, and his music is programmed with great frequency throughout the U.S. and Europe. A performer on piano and French horn as well, his composition teachers have included Roberto Gerhard, Aaron Copland, Kenneth Gaburo, Robert Kelly, and Thea Musgrave.

JOHN STEINMETZ (b. 1951)

Possessed II

Composer John Steinmetz is also a free lance bassoonist in Los Angeles, where he plays chamber music and orchestral concerts, operas and movie soundtracks, and he tours with Apple Hill Chamber Players, as well as with the Bill Douglas Trio, which he describes as "a bassoon-oriented jazz-funk-Renaissance-Latin-Afro-Irish group." His compositions have been performed throughout the U.S. and Europe, and his Quintet was recently released on CD by the Borealis Wind Quintet. Steinmetz researches learning issues for Apple Computer and designs education projects for Naxos Records, through whom his pamphlet "How to Enjoy a Live Concert" was published. *Possessed II* began its life for cello (as simply "Possessed"), commissioned by cellist Roger Lebow. The revised version, for viola, was created for Michelle LaCourse.

MARTIN AMLIN (b. 1953)

Sonata for viola and piano

Martin Amlin's *Sonata for viola and piano* was written for Patricia McCarty and premiered by her and the composer in 1987. All three movements are unified by a recurring six-note pattern (C - E-flat - B-flat - F - G - B-flat) which is used throughout the piece as a basis for the repetitive harmonic plan of the Chaconne, as a nostalgic reminiscence in the Interlude, and as a thematic element for a mixed-meter hoedown in the Rondo.

DMITRI SHOSTAKOVICH (1906-1975)

Sonata for viola and piano

The *Sonata for viola and piano* was the final work of Dmitri Shostakovich. Despite grave illness and hospitalization, he completed all of the writing during the last six weeks of his life. In one of his last letters, he wrote "I have some difficulties with my heart and lungs... I find it difficult to write with my right hand. It was very hard, but I completed the Sonata for Viola and Piano." He died in Moscow on August 9th, 1975, three days after the manuscript was delivered to the publisher, and never heard the piece performed. As in many of his other compositions, Shostakovich here makes references to pieces by other composers. The Beethoven "Moonlight Sonata" references in the third movement are clear. Shostakovich frequently performed that work as a young pianist, and the symbolism of moonlight, night and death inescapable. The second movement opens with a direct rescoring of material from the opera *The Gamblers*, based on Gogol's story, which Shostakovich had worked on during the 1940s and ultimately abandoned. He wrote "Gogol died from a fear of death... I sometimes think that there is no deeper feeling."

Claims are often made to other musical allusions, one of the most plausible being that the opening of the piece, with its rocking fifths, alludes to Berg's *Violin Concerto*. Near the end of his life, Shostakovich named Berg and Mahler as his favorite composers, and the Berg Concerto is sometimes discussed in terms of its dealing with death and celestial ascent. Also interesting to note is a twelve-tone row that emerges in the piano part during the viola's opening fifths. The same row reappears with unearthly ponticello effect later in the movement when the piano takes the rocking fifths, and the row appears one last time in a segmented version in the viola's quasi-cadenza closing of the movement. Also of interest are instance in the final movement when the "Moonlight Sonata" figure is transformed to the point that all twelve pitches are "piled up" in one pedaled gesture- perhaps a tip of the hat to, or at least an acknowledgement of, the second Viennese School, of which Berg was a main figure, and the twelve-tone language which that group promoted, but Shostakovich never embraced. The piece was written for and dedicated to violist Fyodor Drusynin. The first performance was a private concert in Shostakovich's home on what would have been his 69th birthday, September 25th, 1975, and the first public performance was on October 1st, six days later, in Leningrad.

MICHELLE LACOURSE, viola

Michelle LaCourse is Associate Professor and Chairman of the String Department at Boston University's School of Music. She has appeared as 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," "enchanted sound took you and cast a spell on you" and "has a mastery of the instrument like a sixth sense, and with it reveals to us the most profound secrets." An enthusiastic advocate for new viola repertoire, she has also commissioned and premiered several new pieces for the instrument. Ms. 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 International Music 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. Ms. 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. She has given master classes at music schools across the country.

MARK GOODRICH, tenor

Tenor Mark Goodrich is Associate Professor and Chairman of the Voice Department at Boston University's School of Music. An artist and educator, he had served as Coordinator of Vocal Studies at California State University, Fullerton for a decade before he joined the faculty at Boston University. His students can be heard in leading roles in major opera houses all over the world, including the Metropolitan Opera, New York City Opera, Paris Opera, San Francisco Opera, Santa Fe Opera, Chicago Lyric Opera, Boston Lyric Opera, Los Angeles Opera, Opera Pacific, Opera San Jose, and others. Dr. Goodrich has performed solo recital, opera and oratorio performances throughout the United States, as well as having toured Italy, Greece, and Yugoslavia as soloist with the Amor Artis Chorale and Orchestra, under the direction of Johannes Somary.

His operatic roles include Ernesto in Don Pasquale, Sextus in Giulio Cesare, Nemorino in L'elisir d'amore, Fenton in Falstaff, and the title role in Albert Herring. He has worked with many noted opera directors, including Ken Cazan, Tito Capobianco, and the late Cynthia Auerbach. He has also performed major roles in works by Mozart, Bach, Haydn, Handel and Saint-Saëns, including a performance of The Creation under the direction of James Sinclair with Orchestra New England.

In 1982, Goodrich premiered Somary's Ballad for God and His People, in a role written expressly for him. He has appeared annually as a featured soloist with the Baroque Festival of Corona Del Mar in Southern California. He made his debut in the Boston area with the Boston Landmarks Orchestra in Witness Cantata by Swanee Hunt, and as a soloist in Britten's War Requiem at Symphony Hall with the Boston University Symphony Orchestra and Symphonic Chorus.

A member of the Boston chapter of the National Association of Teachers of Singing (NATS), Dr. Goodrich served on the Executive Board of NATS-Los Angeles since 1994. While teaching full time at Boston University, he maintains private voice studios in Los Angeles and Manhattan.

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.



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Tuesday, November 16, 8 pm

Ellalou Dimmock Honors Voice Recital

Laura Parker, soprano
Robert Mezzanotte, tenor
Shiela Kibbe, piano
CFA Concert Hall

Wednesday, November 17, 8 pm

Musicology Lecture Series

Michael Beckerman, New York University
A Rovensky Duet and the Search for History
CFA Marshall Room

Thursday, November 18, 8 pm

Alta Voz

Works by contemporary composers
Tsai Performance Center

Boston University Chamber Orchestra

Richard Cornell,
Yiannis Hadjiloizou, and Emily Senturia, conductors
CFA Concert Hall

Friday, November 19, 8 pm

Boston University Musical Organizations

Concert Band
Chris Parks, director
CFA Concert Hall

Monday, November 22, 8 pm

Boston University Symphony Orchestra and Chorus

Ann Howard Jones and David Hoose, conductors
Simon Estes, bass-baritone
Peter Zazofsky, violin
Janna Baty, soprano
John Silber, narrator
Works by Tchaikovsky, Schumann, Antoniou, and Wagner
Symphony Hall

Tuesday, November 23, 8 pm

Boston University Percussion Ensemble

Tim Genis and Dan Bauch, directors
Works by Harrison, Cage, Rouse, Shapey
CFA Concert Hall

Monday, December 6, 8 pm

Boston University Musical Organizations

Vocal Jazz
CFA Concert Hall

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