Paul A. Lee, piano

Doctoral Recital Series
Katzin Concert Hall | January 20, 2017 | 7:30 p.m.

Program

Violin Sonata No. 2 in A Major, Op. 12, No. 2
Allegro vivace
Andante più tosto allegretto
Allegro piacévole

Ludwig van Beethoven
(1770-1827)

Shelley Rich, violin

Vier ernste Gesänge (Four Serious Songs), Op. 121
Denn es gehet dem Menschen wie dem Vieh
Ich wandte mich und sahe an alle
O Tod, o Tod, wie bitter bist du
Wenn ich mit Menschen-und mit Engelszungen redete

Johannes Brahms
(1833-1897)

Robert Allen Saunders, bass

Intermission

mini cabs
I Feel Good
People Change
Those
Food Song #1
Food Song #2
I Will Never Forgive You
Songette
Not Even a Haiku
Maxim #1
Maxim #2
Anyone
Finale: Mystery of the Song?

Robert Allen Saunders, bass

ARIZONA STATE UNIVERSITY
School of Music
Fantasiestücke, Op. 73
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Genevieve Clarkson, tuba

Suite from *L'histoire du soldat*
Marche du Soldat
Le Violon du Soldat
Petit Concert
Tango-Valse-Rag
La Danse du Diable

Shelley Rich, violin
Cris Inguanti, clarinet

Robert Schumann
(1810-1856)

Igor Stravinsky
(1882-1971)
**Texts & Translations**

**Vier ernste Gesänge**

1.

*Denn es geht dem Menschen wie dem Vieh;*  
*wie dies stirbt, so stirbt er auch;*  
*und haben alle einerlei Odem;*  
*und der Mann hat nichts mehr den das Vieh: denn es ist alles eitel.*

*Es führt alles an einen Ort;*  
*es ist alles von Staub gemacht,*  
*und wird wieder zu Staub.*

*Wer weiß, ob der Geist des Menschen aufwärts fahre*  
*und der Odem des Viehes unterwärts unter die Erde fahre?*

*Darum sahe ich, dass nichts Bessers ist,*  
*denn der Mensch frohlich sei in seiner Arbeit,*  
*denn das ist sein Teil.*

*Denn wer will ihn dahin bringen,*  
*dass er sehe was nach ihm geschehen wird?*

*For it is to the man as to the beast;*  
*as this one dies, so he also;*  
*and all have one and the same breath;*  
*and the man has nothing more than the beast for it is all vain.*

*Everything goes to one place;*  
*It is all made of dust,*  
*and returns again to dust.*

*Who knows if the man’s spirit may go upwards*  
*and the beast’s breath downwards*  
*under the earth may go?*

*Therefore I saw, that nothing is better*  
*than the joyful man in his work,*  
*for that is his part.*

*For who will bring him there,*  
*that he might see will happen after him?*

*From Ecclesiastes 3: 19-22*

2.

*Ich wandte mich und sahe an alle,*  
*die unrecht leiden unter der Sonne,*  
*und siehe, da waren Tränen,*  
*derer, die Unrecht litten, und hatten keinen Tröster,*  
*und die ihnen Unrecht taten, waren zu mächtig,*  
*dass sie keinen Tröster haben konnten.*

*Da lobte ich die Toten,*  
*die schon gestorben waren,*  
*mehr als die Lebendigen,*  
*die noch das Leben hatten;*  
*und der noch nicht ist, ist besser, als alle beide,*  
*und das bösen nicht inne wird,*  
*das unter der Sonne geschieht.*

*I turned myself around and looked at all*  
*who suffer injustice under the Sun,*  
*and see there were tears, of those,*  
*who suffered injustice and had no comforter,*  
*and those who would do injustice to them were so strong*  
*that they were able to have no comfort.*

*Then I praised the dead*  
*who already were dead*  
*who are happier than the living*  
*who still had life;*  
*and yet better is the one that is not born*  
*and is not aware of the evil that is done under the sun.*

*From Ecclesiastes 4: 1-3*

3.

*O Tod, wie bitter bist du*  
*wenn an dich gedenket ein Mensch,*  
*der gute Tage und genug hat*  
*und ohne Sorge lebt;*  
*Und dem es wohl geht in allen Dingen*  
*und noch wohl essen mag!*  
*O Tod, wie bitter bist du.*

*O Tod, wie wohl tust du dem Düftigen,*  
*der da schwach und alt ist,*  
*der in allen Sorgen steckt,*  
*und nichts Bessers zu hoffen,*  
*noch zu erwarten hat!*  
*O Tod, wei wohl tust du.*

*Oh Death, how bitter are you*  
*when a man remembers you,*  
*who has enough good days*  
*and lives without care*  
*and for whom all things go well*  
*and who also may eat well.*

*Oh Death, how bitter are you!*

*Oh Death, how comforting you are to the needy one,*  
*who is weak and old,*  
*who is stuck in many troubles,*  
*and who has nothing better to hope for*  
*or expect!*  
*Oh Death, how comforting are you.*

*From Ecclesiastes 41: 1-2*

Und wenn ich weissagen könnte, un wüsste alle Geheimnisse und alle Erkenntnis und hätte allen Glauben, also, dass ich Berge versetzte; und hätte der Liebe nicht, so wäre ich nichts.

Und wenn ich alle meine Habe den Armen gäbe, und liese meinen Lieb brennen und hätte der Liebe nicht, so wäre mir's nicht nütze.

Wir sehen jetzt durch einen Spiegel in einem dunkeln Worte; dann aber von Angesicht zu Angesicht. Jetzt erkenne ich'sstückweise; dann aber weder ich's erkennen, gleich wie ich erkennt bin.

Nun aber bleibt Glaube, Hoffnung, Liebe, diese drei: aber die Liebe ist die grösste unter ihnen.

From 1 Corinthians, 13: 1-3, 12-13

Artist Biographies

Violinist Shelley Rich has been a member of the string faculty at Northern Arizona University since 2007 as Instructor of Violin and Violin/Suzuki Pedagogy. She regularly performs on NAU faculty recitals, the Horizons Concert Series, and currently serves as the assistant concertmaster and principal second violin (rotating) of the Flagstaff Symphony Orchestra. Over the years, Ms. Rich has performed with numerous orchestras, including the Flagstaff Festival Orchestra, Oregon Festival of American Music, Oregon Coast Festival, Eugene Symphony, Ballet West Orchestra, Geneseeo Orchestra (NY), Rochester Philharmonic, Tanglewood Festival Orchestra, Music Academy of the West Opera Orchestra, and the Heidelberg Castle Festival Opera Orchestra in Germany.

Ms. Rich is a 1991 graduate of the Eastman School of Music, where she earned a BM in violin performance and studied chamber music intensively for two years with members of the Cleveland Quartet. In 1997, she completed a Master's degree in violin performance at Northern Arizona University, where she taught string methods and served as vice president and co-founder of the Arizona Suzuki Association. From 1997-2005, Ms. Rich was the instructor and coordinator of the violin/viola Pedagogy Program at the University of Oregon, where she founded and directed the Community Music Institute Suzuki Strings Program and Chamber Players Program. While in Oregon, Ms. Rich was also the founder/director of the Northwest Suzuki Institute and the Northwest Advanced String Camp, which attracted students from across the western United States.

Ms. Rich has served on the faculties of string workshops and Suzuki institutes across the country, including Oregon, Colorado, Washington, Utah, California, Arizona, and Hawaii. A dedicated teacher, Ms. Rich has taught numerous students who have gone on to successful careers in music and have achieved awards in competitions (State ASTA solo competitions, Fischoff National Chamber Music Competition, Junior category), performed with professional orchestras, and received scholarships to high profile music camps and music schools, including Rice, Colburn, Oberlin, and the University of Michigan. Ms. Rich has served as president of both the Arizona and the Oregon chapters of the American String Teachers Association.

In addition to her NAU violin students, she currently teaches pre-college students through the NAU Community Music and Dance Academy, where her two daughters study violin and cello.

Robert Allen Saunders (DM, MM Indiana University, BM Marshall University) was a voice pupil of Paul Kiesgen and Roy Samuelsen for modern voice, and Paul Elliott for instruction in early vocal practices.

Saunders maintains an active performing schedule in opera, ensemble, and recital appearances. In August of 2009, he performed the role of Sparafucile for the Montana Lyric Opera Company. Other opera roles he has sung include Sparafucile in Verdi's Rigoletto, Dr. Bartolo in Rossini's Barber of Seville, The Doctor in Berg's Wozzeck, Doctor Bartolo in Rossini's Barber of Seville, Dr. Grenville in Verdi's La Traviata, and the Second Man in Armor in Mozart's The Magic Flute.

In 2001, Saunders was the bass soloist for two performances of Mozart's Requiem Mass in Russia with the State Orchestra of Russia in Moscow and with the St. Petersburg State Orchestra in St. Petersburg. More recent performances include guest soloist appearances in Frigyes Hidas' Requiem at Middle Tennessee State University in October 2006 and bass soloist with The Viola da gamba Dojo of New York, directed by John Mark Rozendaal in November of 2007. Allen frequently performs with the Fort Wayne Early Music Ensemble, specializing in early Baroque music.

A Handel specialist, Allen recently presented a paper on Baroque ornamentation at The Hawaii International Conference on Arts and Humanities in January of 2008. In July of 2010, he co-presented a workshop on baroque ornamentation in Piobbico, Italy for "Music in the Marche" an opera and Italian language program in which he teaches during June and July.

Prior to joining the voice faculty at the Northern Arizona University School of Music in August 2008 where he teaches private vocal lessons, master classes, and acts in an advisory role to the NAU Opera, he was the Coordinator of Voice at Indiana University-Purdue University Fort Wayne where he taught voice, diction, vocal pedagogy, song literature, and directed the IPFW opera workshop.
Cris Inguanti joined the woodwind faculty at Northern Arizona University in the fall of 2014 after serving as the assistant principal and bass clarinetist of the Vancouver Symphony Orchestra for seventeen seasons. He has also been a member of the Pacific Northwest Ballet and Houston Ballet Orchestras, the New York City Opera National Company Orchestra, and the New Philharmonia of Portugal, and has appeared as a soloist with orchestras and in recital in Europe and North America. In addition, he has performed in a wide variety of chamber series, including guest appearances with the Hancock Chamber Players, the Pro Nova Ensemble, and the Blue River, Forster, and DiNovo Quartets. As a member of the Manhattan Wind Quintet, Mr. Inguanti has won numerous prizes in chamber music competitions and has commissioned a number of new works for this genre. He has recorded the Mozart Sinfonia Concertante for Winds with the New Philharmonia of Portugal, a CD of premieres for woodwind quintet with the Manhattan Wind Quintet, two solo CD’s (one of which, VOX TERRA – music written for the clarinet from 1980 to 2010, was nominated for best CD in the Western Canada Music Awards), and is heard on many CBC recordings with members of the Vancouver Symphony Orchestra. Prior to his new post at NAU he taught at the University of British Columbia, where he was a member of Nu:BC, the School of Music’s new music ensemble, and also taught at the Vancouver Academy of Music.

Genevieve Clarkson (doctoral candidate Indiana University, MM University of Cincinnati College-Conservatory of Music, BM James Madison University) joined the brass faculty at Northern Arizona University in the fall of 2016. Her past teachers have included John Mueller, John Cradler, Kevin Stees, Timothy Northcut, and Daniel Perantoni.

Ms. Clarkson has won a variety of awards and recognition for her solo playing. In 2005, she was a semi-finalist in the Falcone International Young Artist Tuba Competition and the next year won runner-up in the International Tuba-Euphonium Association (ITEA) Young Artist Tuba Competition in Denver, Colorado. More recently, she was a semi-finalist in the Falcone Tuba Artist competition (2009) and the ITEA Artist Tuba Competitions (2010 and 2012).

Ms. Clarkson has performed with the Lexington Philharmonic (Lexington, KY), the Richmond Symphony Orchestra (Richmond, IN), the Lafayette Symphony Orchestra (Lafayette, IN), and the Terre Haute Symphony (Terre Haute, IN). In addition to professional symphonies, Ms. Clarkson has played with a wide variety of music festivals including the National Symphony Orchestra Summer Music Institute (Washington, DC), the Shenandoah Valley Bach Festival (Harrisonburg, VA), and the Spoleto Festival (Spoleto, Italy). She also plays contrabass tuba in the In Motus Quartet, a tuba-euphonium quartet made up of professional players and teachers from across the country. Assisted by a recording artist grant, the In Motus Quartet released their first CD in the spring of 2016 through Emeritus Recordings.