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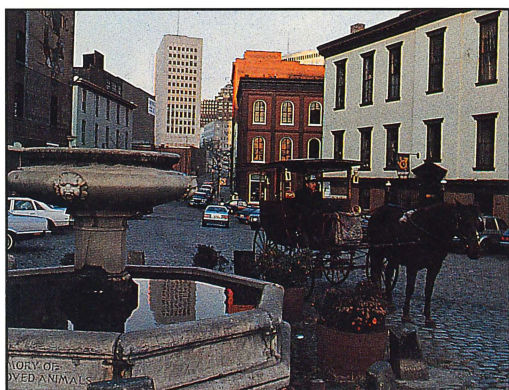
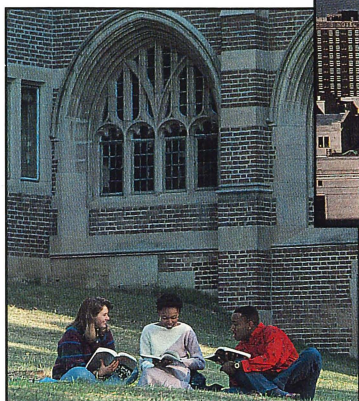
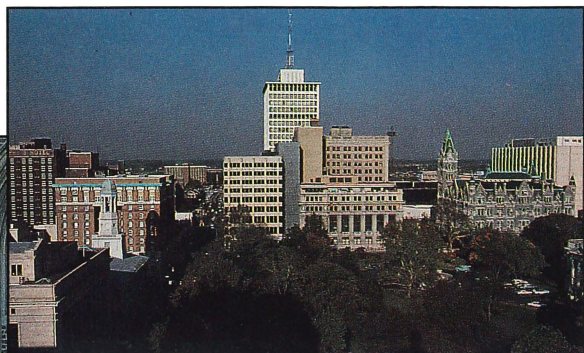
Department of Music, University of Richmond

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UR MOVES DOWNTOWN



**A CONCERT SERIES
AT THE CARPENTER CENTER, RICHMOND, VIRGINIA
HOSTED BY THE UNIVERSITY OF RICHMOND**

4-24-91

**University of Richmond Concert Series at
The Carpenter Center
for the Performing Arts**

JANUARY 9

The Boston Camerata

Joel Cohen, Music Director

FEBRUARY 27

Michael Brecker, guest saxophonist

with the University Jazz Ensemble and
the UR jazz fusion quintet, Late 4 Breakfast
directed by Michael Davison

APRIL 19

The Shanghai Quartet

with Richard Becker, piano

APRIL 24

CURRENTS Concert

**with Heinz Holliger, guest oboist
and Christine Schadeberg, guest soprano**

Fred Cohen, conductor

All concerts begin at 8 p.m.
They are free and open to the public.

*These concerts are made possible by a grant from
The E.R. and L.B. Carpenter Foundation*

CURRENTS

THE ENSEMBLE FOR NEW-MUSIC
AT THE UNIVERSITY OF RICHMOND
FRED COHEN *MUSIC DIRECTOR*

This concert is made possible by a grant from
E. R. and L. B. Carpenter Foundation
with additional funding from
Meet the Composer, Inc.

PROGRAM

Sequenza VII (1973)

Luciano Berio
(b. 1925)

Heinz Holliger *oboe*

Folk Songs (1968)

Luciano Berio

1. Black is the colour... (U.S.A.)
2. I wonder as I wander... (U.S.A.)
3. Loosin yelav... (Armenia)
4. Rossignolet du bois (France)
5. A la femminisca (Sicily)
6. La donna ideale (Italy)
7. Ballo (Italy)
8. Motettu de Tristura (Sardinia)
9. Malurous qu'ò uno fenno (Auvergne)
10. Lo fiolaire (Auvergne)
11. Azerbaijan love song (Azerbaijan)

Christine Schadeberg *soprano*

Patricia Werrell *flute* Charles West *clarinet*

Peter Guroff *viola* Mikail Istomin *cello*

Barbara Chapman *harp*

Steven Barton, Michael Werne *percussion*

Fred Cohen *conductor*

Chemins IV (1975)

Luciano Berio

Heinz Holliger *oboe*

Terri Lazar, Karan Anne Wright, Paula Francis *violin*

Peter Guroff, Osman Kivrak, Nina Falk *viola*

Charlotte Lucy, Mikail Istomin, Barbara Gaden *cello*

Mark Stevenson, Paul Bedell *contrabass*

Fred Cohen *conductor*

intermission

Three for Emily (1990)

Fred Cohen

(b. 1958)

1. Wood

2. Starlight

3. Child

Christine Schadeberg *soprano*

Patricia Werrell *flute* Charles West *clarinet*

MaryLynne VanDeventner *French horn*

Karan Anne Wright *violin*

Judy Hobbs Cohen *viola* Mikail Istomin *cello*

Hope Armstrong Erb *piano* Steven Barton *percussion*

Fred Cohen *conductor*

Trio (1966)

Heinz Holliger

(b. 1939)

in three movements

Heinz Holliger *oboe, English horn*

Peter Guroff *viola*

Barbara Chapman *harp*

Heinz Holliger is considered to be one of this century's truly outstanding musicians. Called the "world's premiere oboist" by the New York Times, his performances in recital, chamber music concerts and orchestral appearances have led critics world-wide to hail him as "dazzling," "masterly," "extraordinary" and "charismatic," possessing "magnetic eloquence." A musician following the classic tradition, his contributions extend beyond his principal instrument: he is a noted composer, and is devoted to promoting music of the contemporary era.

In addition to being a strong advocate of performing contemporary music, Heinz Holliger is an active composer. He has written in numerous genres, including several short operas. His chamber opera, "What where," based on a play by Samuel Beckett, recently received its premiere in Frankfurt. Many of his compositions appear on such record labels as Deutsche Grammophon, Philips and Monitor.

Heinz Holliger was born in Switzerland, the son of a physician. He attended the Bern Conservatory, studying piano, oboe, and composition with a pupil of Bartok and Kodaly. In Paris, he continued his studies with oboist Pierre Pierlot and pianist Yvonne Lefebure, then joined the Basel Symphony and Chamber Symphony as first oboist. In Basel, he studied composition with Pierre Boulez, the musician whom he considers the greatest musical influence in his life.

Soprano Christine Schadeberg enjoys a remarkable career that spans four centuries of vocal repertoire. She has appeared with symphony orchestras and chamber music groups across the United States and Europe, and is in demand as a recitalist, winning special recognition for her interpretations of American song.

Hailed as "one of the brightest lights on the modern concert scene" (Leighton Kerner, *The Village Voice*), Miss Schadeberg has received critical acclaim for her vocal and dramatic talents as well as for her musicianship and unerring pitch security. Critics have praised her "brilliantly rendered, vital vocalizations" (*The Pittsburgh Post-Gazette*), her "astonishing vocal and emotional range" (*The Boston Globe*), and her extraordinary naturalness, certainly and expressivity" (*The Dallas Morning News*). Andrew Porter in *The New Yorker* called her singing "pure, passionate and various, compassing in brilliant fashion the extended vocal and emotional requirements."

In May of 1988 she accepted an invitation to join The Jubal Trio, and has concertized with them across the United States in a broad range of repertoire for flute, soprano, and harp. Miss Schadeberg's recording of Elliot Carter's *A Mirror on Which To Dwell* with *Speculum Musicae* has just been released on Bridge Records, and other recordings by Miss Schadeberg are available on the Orion and Opus One labels.

Miss Scadeberg appears annually with the CURRENTS new-music ensemble.

CURRENTS is an ensemble of professional musicians specializing in the music of our time. Founded in 1986 by Dr. Fred Cohen, Assistant Professor of Music at the University of Richmond, CURRENTS has performed over forty Richmond premieres and six world premieres. Repertoire ranges from contemporary American to exciting new Eastern European works to the classic works of the twentieth century. Special attention is given to music by Virginian composers, and CURRENTS is proud to sponsor an annual CURRENTS COMMISSIONS concert featuring new music by regional and nationally acclaimed composers. Upcoming CURRENTS concerts this year include:

May 27, 1990: The Second Annual CURRENTS COMMISSIONS concert: first performances of compositions by Fred Cohen, Joel Feigin, Timothy Kloth, Ralph Graves and Walter Ross.

July 13, 1990: World premieres of works by Ben Johnston and Jonathan Kramer, and featuring a fully staged version of Stravinsky's *The Soldier's Tale*. This concert is presented in conjunction with the Richmond International Music Festival.

1. *Wood*, Linda Pastan

My daughter at almost three
rehearses for her life all day
with acquiescent dolls and blocks
that form strange alphabets
of prophecy. I watch,
fearing the evil eye
of milkmen and housecats,
the bland malevolence of stairs,
the viruses that come
even through the mailslot,
so hungry are they for cells.
Beauty ignites its own slow fuse.
Helpless I knock and knock on wood,
on cribslats, on pencils,
on the bottoms of chairs,
and now on this rough tree trunk
I drag into the house
and shamefaced christen roofbeam.

2. *Starlight*, Joseph Levine

My father stands in the warm evening
on the porch of my first house.
I am four years old and growing tired.
I see his head among the stars,
the glow of his cigarette, redder
than the summer moon riding
low over the old neighborhood. We
are alone, and he asks me if I am happy.
"Are you happy?" I cannot answer.
I do not really understand the word,
and the voice, my father's voice, is not
his voice, but somehow thick and choked,
a voice I have not heard before, but
heard often since. He bends and passes
a thumb beneath each of my eyes.
The cigarette is gone, but I can smell
the tiredness that hangs on his breath.
He has found nothing, and he smiles
and holds my head with both his hands.
Then he lifts me to his shoulder,
and now I too am among the stars,
as tall as he. Are you happy? I say.
He nods in answer, Yes! oh yes! oh yes!
And in that new voice he says nothing,
holding my head tight against his head,
his eyes closed up against the starlight,
as though those tiny blinking eyes
of light might find a tall, gaunt child
holding his child against the promises
of autumn, until the boy slept
never to waken in that world again.

3. *Child, Sylvia Plath*

Your clear eye is the one absolutely beautiful thing.
I want to fill it with colour and ducks,
The zoo of the new

Whose names you meditate -
April snowdrop, Indian pipe,
Little
Stalk without wrinkle,
Pool in which images
Should be grand and classical

Not this troublous
Wringing of hands, this dark
Ceiling without a star.

Fred Cohen is currently Assistant Professor of Music at the University of Richmond where he conducts the University of Richmond Orchestra and teaches theory and composition. He is the founder and Artistic Director of CURRENTS, and is also the organizer and director of the University's music technology lab. He holds a Bachelor of Arts degree from the University of California, and the Masters and Doctor of Musical Arts from Cornell University.

As a conductor, Dr. Cohen has led a diverse number of musical organizations, from opera and chamber opera to Gilbert and Sullivan, from numerous world premiere performances of all descriptions to historically authentic performances of classical music. According to the Richmond Times Dispatch, his work with CURRENTS has earned him the appellation "the city's maitre d' of modern music."

Dr. Cohen's musical output includes opera, chamber music, works for orchestra, film music, and electronic/computer music compositions. His works have been performed widely throughout America and in South America. He has received commissions from the Richmond Symphony, the Jewish Federation of Richmond, and numerous artists. His awards include the ASCAP Award to Young Composers, First Place in the Virginia Music Teachers Association Commissioned Composer Contest, and First Place in the Inaugural Composition Competition sponsored by Westfield State College.

Dr. Cohen lives in Richmond with his wife, Judy, and daughter, Emily.

THE DEPARTMENT OF MUSIC

The Department of Music at the University of Richmond offers both the Bachelor of Arts degree for those who want to major in music as part of a liberal arts curriculum and a Bachelor of Music degree for those wanting a more specialized major. Full-time faculty members are:

Suzanne Bunting, professor and chairman. BA University of Richmond; MM University of Michigan. Applied organ and accompanying program.

James Erb, professor. BA Colorado College; Teaching Certificate in Voice, Vienna State Academy of Music; MM Indiana University; AM, PhD Harvard University. Director, University Choir and Schola Cantorum.

Gene Anderson, associate professor. BA Luther College; MA, PhD University of Iowa. Director, University Wind Ensemble and Pep Band. Music theory.

Homer Rudolf, associate professor. BA Jamestown College; MA University of Southern California at Los Angeles; PhD University of Illinois (Urbana). History of music.

Richard Becker, assistant professor. BM and Performer's Certificate, Eastman School of Music; MM Boston University. Applied piano program. Recitalist-composer.

Fred Cohen, assistant professor. BA University of California at Santa Cruz; MFA, DFA Cornell University. Director, University Orchestra. Composition, music theory.

Michael Davison, assistant professor. BME Eastman School of Music; MST University of Wisconsin (Whitewater); DMA University of Wisconsin (Madison). Director, University Jazz Ensemble. Applied trumpet.

Catharine Pendleton Kirby, assistant professor. MB Women's College of the University of North Carolina; voice study with Jean Sanders, Earl Berg, Raymond McDermitt, Cornelius Reid, Frederick Wilkerson; coaching with Wyatt Insko, Martin Katz, Pierre Bernac, Suzanne Chereau. Applied voice.

Faculty for additional applied music lessons are employed from the Richmond Symphony Orchestra and the city.

The Shanghai Quartet is Quartet-in-Residence at the University of Richmond.

THE UNIVERSITY OF RICHMOND

The University of Richmond is considered by many to be one of the finest small private universities in the country, shown by its consistent rankings in the *U.S. News & World Report* ratings of the best colleges and universities in America. Primarily a teaching institution, the University continues to emphasize small classes and quality education.

The 350-acre campus, located since 1914 six miles west of the heart of Richmond, includes a 10-acre lake, lawns and woodlands. The original buildings were designed by Ralph Cram of Boston in the Collegiate Gothic architectural style; new buildings have followed this style, resulting in a harmonious setting for study.



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