

# 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 piacevole

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?

William Bolcom  
(b. 1938)

Robert Allen Saunders, bass

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

## School of Music

Fantasiestücke, Op. 73  
Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit Feuer

Robert Schumann  
(1810-1856)

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

Igor Stravinsky  
(1882-1971)

Shelley Rich, violin  
Cris Inguanti, clarinet

## Texts & Translations

### Vier ernste Gesänge

1.

*Denn es gehet 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.*

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.

*Es fährt 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?*

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?

*Darum sahe ich, dass nichts Bessers ist,  
denn dass der Mensch fröhlich sei in seiner Arbeit,  
denn das ist sein Teil.  
Denn wer will ihn dahin bringen,  
dass er sehe was nach ihm geschehen wird?*

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.*

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.

*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 des Bösen nicht inne wird,  
das unter der Sonne geschieht.*

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 lebet;  
Und dem es wohl geht in allen Dingen  
und noch wohl essen mag!  
O Tod, wie bitter bist 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!

*O Tod, wie wohl tust du dem Dürftigen,  
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 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*

4.

*Wenn ich mit Menschen –und mit Engelszungen redete  
und hätte der Lieber nicht, so wär' ich ein tönend  
Erz oder eine klingende Schelle.*

*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 liesse 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 Angesichte.  
Jetzt erkenne ich's stückweise; dann aber werd ich's  
erkennen, gleich wie ich erkennt bin.*

*Nun aber bleibet Glaube, Hoffnung, Liebe, diese drei:  
aber die Liebe ist die grösseste unter ihnen.*

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

If I spoke with men's and angels' tongues  
and had not Love, I would only be a sounding  
brass instrument or a tinkling cymbal.

And if I could prophesy and understand all  
mysteries and all knowledge, and had all  
faith so that I could remove mountains;  
and had not love, so I should be nothing,

And if I gave all my goods to the poor,  
and let my body burn and had  
not love, so it would not profit me anything.

We see now in a mirror in a dark  
word; then but from face to face  
now I know in part; then shall I  
know, even as I am known.

And now remains Faith, Hope, Love, these three:  
but Love is the greatest among them

Translations adapted from Lois Phillips' *Lieder Line by Line* (New York, Oxford University Press, 1996).

#### mini cabs

##### 1. *I Feel Good*

I feel good about something!  
I feel good about something  
and I'm going to find out what it is!

##### 2. *People Change*

People change. People change  
into what they are.

##### 3. *Those*

Those who want to all the time  
do it less than those who don't.

##### 4. *Food Song #1*

Are you antipasto or provolone?

##### 5. *Food Song #2*

French food flambé.  
Mexican food, olé.  
Jewish food, oy vay.

##### 6. *I Will Never Forgive You*

I will never forgive you!  
I will never forgive you!  
Never forgive you for my behavior.

##### 7. *Songette*

You lie through your teeth!  
but one little tooth says,  
"How can you lie? You don't know the truth."

##### 8. *Not even a haiku*

I rub your name.  
I rub your name.  
My life, my life appears.

##### 9. *Maxim #1*

Half started, half begun.

##### 10. *Maxim #2*

You can whack a baby's behind with a dead turkey  
but don't spill tomato aspic on the Law!

##### 11. *Anyone*

Anyone who cares enough about you to steal your  
mail can't be all bad.

##### 12. *Finale: Mystery of the Song?*

Mystery of the song?  
It means what it means and you mean what you mean  
and how the two do together spells the song.

## 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, Genesee 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, Fischhoff 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 Univeristy 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.