

Department of Music • Northeastern University
January 16, 2002 at 8:00 pm • Ryder Hall • Room 354

Ensemble EnCor

Janis Lieberman, *horn*
Laurien Jones, *violin*
Rebecca Bogart, *piano*

Program

<i>Sonata for Piano and Horn, op. 17</i> Allegro moderato Poco Adagio, quasi Andante Rondo, Allegro moderato	Ludwig van Beethoven
<i>Draught of Passion</i> (premiere)	Anthony Paul De Ritis

Intermission

<i>Trio for Violin, Horn and Piano in E-flat Major, op.40</i> Andante Scherzo: Allegro Adagio mesto Finale: Allegro con brio	Johannes Brahms
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About the Artists

Ensemble EnCor begins its first East Coast tour in Boston with the premiere performance of Anthony DeRitis's trio: *Draught of Passion*. This is the beginning of the Ensemble EnCor's 2002-2003 project featuring American composers on its concerts and its upcoming CD.

Janis J. Lieberman, music director of Ensemble EnCor, started playing the horn at age nine. Two years later her family moved to Ankara, Turkey, where she studied horn with the principal player of the Ankara Symphony Orchestra. After several years of living and traveling in the Middle East, and Europe Janis returned to America to study at the Boston University School of the Arts. Janis studied with Harry Shapiro and later studied with Ted Thayer of the National Symphony. In 1977 Janis was appointed the Principal Hornist of the Israel Sinfornietta Orchestra, one of Israel's major orchestras, performing and recording over 65 concerts a year throughout the country and on tour in Europe. While with the Israel Sinfornietta, Janis played with Zubin Mehta and Isaac Stern. Janis received the Israel-America Cultural Foundation Grant for Young Musicians in 1977, and studied with Meir Rimon. In addition, Janis was on the faculty of the Rubin Conservatory of Music in Israel.

Laurien Jones, violinist, is a native of Spokane, Washington. She earned her BA Degree in music from Eastern Washington University, and a MM Degree from the University of Nebraska--Lincoln. She enrolled at Ohio State University to complete additional research for her thesis on John Dowland. Laurien has studied violin with Daniel Majeske at the Cleveland Music School Settlement, with Stephen Clapp at the University of Texas--Austin and at Aspen Music

Festival, and with Lisa Elson of Calgary, Alberta. In 1985, she relocated to the San Francisco Bay Area and has been active as a soloist, chamber and orchestral musician. Laurien is co-founder and

conductor of New Millennium Strings, a chamber orchestra in Berkeley, CA. Also, she is on the teaching faculty of the Community Music Center of San Francisco, CA.

Rebecca Bogart, pianist, has performed extensively in her home state, across the U.S. and in Europe. Her recent solo piano CD release called *American Retrospective* features works by Copland, Gershwin, Joplin, Beach and other American composers. Critics commented that the disc shows “technique to burn...Wow! you will have fun with this CD...more enjoyable than the barnstorming of the recent Van Cliburn finalists.” Ms. Bogart has won numerous awards for her playing including top honors in the Pacific International Piano Competition and an Alfred Hertz fellowship from U. C. Berkeley. She won the Audience and Romantic Music prizes in the 1996 Bay Area Keyboard Arts Competition, and in July 1998, she performed in Italy and Sicily and was a prizewinner at the Ibla International Piano Competition. Ms. Bogart also completed a residency at the Villa Montalvo Center for the Arts, where she was honored as a Montalvo Fellow.

Anthony Paul De Ritis is an Assistant Professor of Music Technology and Composition, and Chair of the Multimedia Studies program at Northeastern University in Boston. Previously he taught Physics: Acoustics at the San Francisco Conservatory, and completed his Ph.D. in Music Composition at the University of California, Berkeley.

De Ritis studied composition with Jorge Liderman, Mark Phillips, and William Duckworth, and orchestration based on psychoacoustic principles with Richard Felciano. For three years De Ritis served as David Wessel’s assistant at Berkeley’s Center for New Music and Audio Technologies (CNMAT). De Ritis will be having his Carnegie Hall premiere at the Weill Recital Hall on June 11, 2002.

Program Notes for *Draught of Passion* by the composer

Draught of Passion was, in its first incarnation, the first movement of a larger work for classical guitar and electronic sounds titled *Unquiet Sky*. A work commissioned by Northeastern guitarist Robert Ward, and invited for performance by composer/guitarist Apostolos Paraskevas at the International Guitar Congress/Festival in Corfu, Greece, during July, 1999.

I met Janis Lieberman, hornist, when we both played with the Sacramento Philharmonic (I’m a violinist) in 1997. At that time, Janis spoke often of the chamber group that she directed, the Ensemble EnCor, consisting of violin, horn and piano. She invited me to write a piece as a companion to the great Brahms horn trio of the same instrumentation.

Despite my move to Boston in 1998, having accepted a position as assistant professor of music at Northeastern University, Janis would consistently remind me of my promise to write a work for her group. I am extremely thankful for her patience and persistence it’s nice to have someone really interested in playing your music. When she mentioned that the Ensemble EnCor was planning an East Coast tour, this was just the push I needed to finish *Draught of Passion*.

I believe that this composition is typical of the music that I have been writing over the last few years, its main characteristic being that the meters of the work often shift between basic pulses of a quarter-note, and of a dotted eighth-note.

The harmonies of this composition are not complex. My hope is that the incorporation of a variety of stylistic references (none to drastic) presented in short moments placed side by side can serve to keep the interest of the listener. For me, the most interesting moments occur when rhythmic unisons are “strummed” revealing its guitaristic ancestry, and in its last statement, with the low open strings of the guitar resonating in the left-hand of the piano.