

1992/93 .R67

## Faculty Recital

Thomas Rosenberg, cello  
Paul Nitsch, piano

A presentation of  
INDIANA UNIVERSITY SOUTH BEND  
Division of the Arts  
Daniel Cohen, Chancellor  
Robert W. Demaree, Jr., Dean of the Arts

Eight o'clock  
Friday, February 5, 1993  
Campus Auditorium  
Seventeenth Program  
1992-93 Season



## About the Artists

Originally from Buffalo, New York, cellist **Thomas Rosenberg** is a graduate of the Oberlin Conservatory. He holds a Master's degree from the Eastman School of Music where he studied with and was teaching assistant to Paul Katz and Lawrence Lesser. Other major teachers include Richard Kapuscinski, Einar Holm, Alan Harris, and Alta Mayer.

His studies of the string quartet literature have been with many noted chamber musicians, including members of the Budapest, Guarneri, Cleveland, Tokyo, and Juilliard quartets.

As a founding member of the highly acclaimed Chester String Quartet, Mr. Rosenberg performs throughout the United States and in Europe, and also gives master classes at many universities and music festivals. He is also a member of the New York Chamber Ensemble, with whom he regularly performs in New York's Alice Tully Hall at Lincoln Center.

Among some of the honors awarded to him are top prizes for chamber music at the Munich, Germany; Portsmouth, England; and Chicago Discovery competitions. In addition, he is vice-president and the artistic director for the prestigious Fischhoff National Chamber Music Competition.

His students have consistently won honors and awards. Many have gone on for further study at the nation's leading music schools and into professional careers in music.

Mr. Rosenberg is currently Associate Professor of Cello at Indiana University South Bend.

**Paul Nitsch** earned the Bachelor's and Master's degrees in piano performance at the Peabody Conservatory of Music in Baltimore. His professors were Walter Hautzig and Leon Fleisher. In 1975 and 1976 he was awarded Fulbright grants for study with Professors Dieter Weber and Noel Flores at the Hochschule fur Musik und Darstellende Kunst in Vienna, Austria. Other teachers with whom Mr. Nitsch has studied include Dr. George Crumb, Dr. George Lucktenberg, and Mr. Michael Zeng.

Mr. Nitsch serves on the faculty of Queens College in Charlotte, North Carolina, as Artist-in-Residence and Artistic Director of the Friends of Music at Queens College and is the Carolyn G. McManon Assistant Professor of Music. He is currently completing a doctoral degree in Collaborative Piano at the Cleveland Institute of Music.

Since 1983 Mr. Nitsch has also served as Assistant Director, Pianist-in-Residence and pianist of the Garth Newel Piano Trio at the Garth Newel Music Center in Hot Springs, Virginia. He has performed extensively as soloist and with orchestra. He appears as chamber pianist in over fifty concerts per season, having performed much of the piano chamber music literature during the last decade. His performances have been heard nationally on National Public Radio, WQXR in New York City and WCLV in Cleveland. With renowned chamber pianist Anne Epperson, he is a member of the duo-piano team "Shenanduo", formed in 1987. In 1992 he assumed the position of Artistic Director of the Fontana Concert Society in Kalamazoo, Michigan.

The use of recording or photographic devices in a concert in any auditorium of USB is forbidden. Eating, drinking or smoking at such events is prohibited. Attendance by children under the age of responsible behavior is discouraged.

## Program Notes



(1)

Sonata #1 in F, Opus 16.....Georges Onslow  
(1784-1853)

Three years before the birth of Georges Onslow, his father, an English Member of Parliament, was forced to leave England due to a homosexual sex scandal. He travelled to France where he met and married a French woman and also converted to Catholicism. The first of their three children was Georges who received a nobleman's education, spending his youth in London. When he returned to France, he became friends with a group of chamber musicians, which led him to study the cello and composition. Later, he spent two years in Germany and Austria furthering his musical training.

His largest body of music is his chamber music. He wrote thirty-four string quartets and thirty-five string quintets (2 violins, viola, and 2 cellos). Many were published and reached a wide audience. He has dwindled to near obscurity today, with audiences and performing musicians alike generally unaware of his existence.

As a member of the Chester String Quartet, I was first introduced to his music at the Newport Festival, where we performed one of the above mentioned cello quintets. When later I learned he had written not one, but thirty-five of these quintets, I became interested to know more about him. I had previously thought that only Schubert and Boccherini had written for that combination of instruments.

This sonata was unknown to me until I found a copy of it while rummaging through a music store in New York. I have never heard it performed, nor am I aware of anyone who has. Preparing it for performance took some "repair" work, as especially the piano part is full of wrong clefs, wrong rhythms, wrong notes, etc. The piece is somewhat in the style of Carl Maria von Weber and even suggests Chopin's florid style. It is in traditional sonata format with three movements, the outer two of which are in sonata-allegro form. Although not of the calibre of the great masterpieces of the cello and piano literature, it is certainly worthy of being performed.

(2)

Suite #2 for Solo Cello in d minor, BWV 1008.....Johann Sebastian Bach  
(1685-1750)

In 1717, Bach was appointed Kappellmeister and director of chamber music to Prince Leopold of Anhalt at Kothen, a post which he held for about six years. This was a tremendously creative period in his life. Some of the masterpieces from this period include Book I of "The Well-tempered Klavier, the six Brandenburg Concertos, The English and French Suites, the Sonatas and Partitas for solo violin, and the six Suites for solo cello.

Bach approached the challenge of creating literature for the cello (which was just emerging as a common musical instrument) in one huge gesture. This was seemingly a general trait of his, as evidenced by the scope of some of the above mentioned works. There was no apparent reason why he wrote these works, although some suggest it was for the cellist of the court at Kothen. No original manuscript by Bach exists, although there are three slightly different copies by musicians at Kothen, including Bach's wife. This has led to numerous editions and musicological arguments about what is "correct". In any case, everyone agrees that the Six Suites remain as some of the greatest masterpieces written for solo cello. Bach seems to explore specifically different moods and instrumental possibilities in each suite while always sticking to the general format of a free and improvisational Prelude followed by five specific stylized dance form movements of Allemande, Courante, Sarabande, Menuets (or Bourees, or Gavottes), and Gigue. Suite number two, in d minor is perhaps the most pensive and tender of the six suites.

Sonata for Cello and Piano, Opus 6.....Samuel Barber  
(1910-1981)

At age fourteen, the American composer Samuel Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class. He spent eight years there, and left as an already skilled and established composer. The cello Sonata was composed in 1932, his last year there. It is a highly dramatic and impassioned work that while remaining tonal, makes strong use of dissonance and other twentieth century traits such as complex rhythms, meter changes, and complex harmonies. Of particular interest



(3)

from a structural point of view, the "slow" second movement, much like some early Beethoven, is interrupted by a scherzo-like middle section.

Four Pieces for Cello and Piano.....David Popper  
(1843-1913)

Popper, born in Prague, was a brilliant and well known virtuoso cellist who was a student of Goltermann. He eventually settled in Budapest, becoming a Professor at the Royal Academy at age 53. He published many works, including four concertos for cello and orchestra, his famous book of cello studies, a string quartet, and over sixty-five character-salon pieces for cello and piano which range in difficulty from simple to the most highly virtuosic.

## Program

Sonata for Violoncello and Piano in F Onslow  
Allegro  
Andante  
Finale. Allegretto

Suite #2 for Solo Violoncello , in d minor, J. S. Bach  
BWV 1008  
Prelude  
Allemande  
Courante  
Sarabande  
Menuet I and Menuet II  
Gigue

## Intermission

Sonata for Violoncello and Piano, Opus 6 Barber  
Allegro ma Non troppo  
Adagio - Presto  
Allegro appassionato

Four Concert Pieces Popper  
Gavotte, Opus 67, #2  
Gnomes' Dance, Opus 50, #2  
Memoire, Opus 62, #1  
Tarantella, Opus 33

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