

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

presents its 85th program of the 1991-92 season:

B74
1992
3-31

BRECHEMIN SCHOLARSHIP WINNERS

JOSEPH ADAM
JAY C. BULEN*
XIAO-PO FEI*
DOUGLAS FULLINGTON
ANDREA MOGIL*
CATHERINE TREADGOLD*
DAVID WOLFF*
ANDREW YEUNG*

**performing tonight*

MARCH 31, 1992

8:00 PM

MEANY THEATER

School
of
Music

University
of
Washington



DAT# 11966

CASS# 11,967 (All in Memo)

ANDREW YEUNG, violin
Laurent Philippe, piano (9:56)

Introduction and Rondo Capriccioso..... Charles Camille Saint-Saëns
(1835-1921)

103 CATHERINE TREADGOLD, mezzo soprano (13:00)
Laurent Philippe, piano

La Regata Veneziana..... Gioacchino Rossini
Anzoleta avanti la regata (1792-1868)
Anzoleta co passa la regata

Anzoleta dopo la regata
Nina's Aria from The Seagull..... Thomas Pasatieri
(b. 1945)

104 ANDREA MOGIL, flute (17:04)
Laurent Philippe, piano

Sonate pour Flute et Piano..... André Jolivet
I. Fluide (1905-1974)
II. Grave
III. Violent

CASS SIDE A
SIDE B

INTERMISSION

JAY C. BULEN, alto trombone (15:42)
Kevin Anderson, piano

105 Concerto for Alto Trombone and Strings..... J. G. Albrechtsberger
I. Allegro moderato (1736-1809)
II. Andante
III. Finale: Allegro moderato

106 XIAO-PO FEI, violin (10:13)
Minako Fukase, piano

Tzigane..... Maurice Ravel
(1875-1937)

107 DAVID WOLFF, piano (12:30)

Études:..... Frédéric Chopin
Opus 25, No. 1 in A Flat Major ("Aeolian Harp") (1810-1849)
Opus 10, No. 12 in c minor ("Revolutionary")
Polonaise: *Opus 53 in A Flat Major ("Hexic")*

ABOUT THE MUSIC...

The French composer, organist and pianist, Charles Camille Saint-Saëns, is best known for his "zoological fantasy," *Carnival of the Animals*. A prolific composer, his opus numbers run up to 169. He also edited the works of Rameau and wrote plays, poems, and essays on philosophy and music.

After being the foremost opera composer of the early nineteenth century, Rossini returned to Paris from Italy in 1857 to restore his health and retire from composing. After a period of recuperation, however, he spent the last eleven years of his life composing songs, piano pieces, small ensembles and the "Petite messe solennelle." *La Regata Venetiana*, is a cycle of three songs in Venetian dialect, describing a 'regata'—a gondola race.

The libretto of Pasatieri's opera based on Chekhov's play, *The Seagull*, was written by Kenward Elmslie. Constantine, a young playwright, is in love with Nina, an actress. She loves Trigorin, a successful author, who has scorned and abandoned her. In this aria, Nina appears to Constantine and tells him of her shoddy life as a second-rate player. On the edge of madness, she keeps losing her concentration, and says she is a seagull, reminiscent of a story Trigorin had written. Constantine, seeing that his love and career are hopeless, kills himself.

The twentieth-century French composer, André Jolivet, had a wide range of interests which saw his involvement in visual arts, drama, and literature, as well as music. Although he studied with Varèse, he did not employ 12-tone serialism in his compositions. Rather, his musical language was one of expanded tonality, demonstrating the influence not only of Varèse, but also of Debussy, Stravinsky, and Bartok. The flute was of particular importance to him, for not only did he write works for solo flute, he also gave the instrument a prominent place in his orchestral works.

Johann Georg Albrechtsberger was an Austrian composer, organist, and teacher. He composed many religious and instrumental works, and also wrote a textbook entitled *Grundliche Anweisung zur Composition (Fundamental Instruction in Composition)*. He served as court organist in Vienna from 1772, was Kapellmeister of St. Stephen's Cathedral, and was highly regarded as a teacher—Beethoven studied counterpoint under his tutelage for years.

Maurice Ravel, along with Claude Debussy, is usually classified as a composer under the title "Impressionist." Impressionism is a term used, by analogy with impressionistic paintings, to define the musical style predominant in turn-of-the-century France, which was increasingly abstract, moving away from traditional tonality. This only defines one characteristic of Ravel's output, however, since he, more than Debussy, retained elements of Classicism in his music: clean melodic contour, distinct rhythms, firm structures and functional harmony. His late works may also employ jazz elements.

Frédéric Chopin's compositional output is almost entirely for piano. His two sets of Études, Opp. 10 and 25, were composed between 1829 and 1836, and are

widely regarded as the finest of their genre. The Étude in A-flat, Op. 25, No. 1 is called "Aeolian Harp" for its arpeggiated figures in both hands, out of which emerges a melody. The Polonaise, a Polish dance, also provided creative impetus for Chopin: he wrote twelve of them. The Polonaise in A-flat, Op. 53, the "Heroic", was composed in 1842.

Notes by Douglas Fullington

ABOUT THE SCHOLARSHIP WINNERS...

ANDREW YEUNG is a 20-year-old sophomore. Originally from Edmonton, Alberta, he first studied with Steven Staryk in master classes held during the Hamilton Summer Festival in 1990. He was a winner of the Edmonton Symphony Young Artists Award, and a scholarship at the Banff Centre School of Fine Arts. Mr. Yeung received a Multi-Cultural Alberta Government Grant to enable him to study with Professor Staryk at the University of Washington where he was a winner in the Brechemin Scholarship auditions and the recent School of Music Concerto Competition.

CATHERINE TREADGOLD, mezzo soprano, is currently completing her Master of Music degree in Voice with Mary Curtis-Verna. In University of Washington opera productions, she has been seen as the "Lady with the Hatbox" in Argento's *Postcard from Morocco* and, most recently, as Fidalma in Cimarosa's *The Secret Marriage*. In May she will perform the role of Mrs. Grose in Britten's *The Turn of the Screw*. Ms. Treadgold has a BA Cum Laude from Princeton University. Before coming to Seattle, she spent several years in New York performing in musical theater, opera and oratorio. Her operatic roles include Rosina in Rossini's *The Barber of Seville*, Dorabella in Mozart's *Così fan Tutte*, and Cherubino in Mozart's *The Marriage of Figaro*.

ANDREA MOGIL is a Doctor of Musical Arts candidate studying with Felix Skowronek. Originally from Philadelphia, she received an A.B. in composition from Princeton, and Master of Music in flute performance from the Yale University School of Music. She was a winner of the U.W. Concerto Competition, has received several fellowships, and is a National Merit Scholar. Among her former teachers are Thomas Nyfenger and Julius Baker.

JAY BULEN is engaged in a combined program of studies leading to a D.M.A. in trombone performance, and a Ph.D. in Systematic Musicology, specializing in musical acoustics. He holds a Bachelor of Fine Arts degree from California Institute of the Arts and a Master of Music degree from Arizona State University, both in trombone performance. He was formerly Principal Trombone with the Orquesta Sinfonica Nacional in Quito, Ecuador, and has extensive performing and teaching experience in a variety of musical idioms. His research is currently centered around the functioning of the embouchure during brass instrument performance.

XIAO-PO FEI is a 17-year-old freshman from Shanghai, P.R.C., and the fifth prize winner of the 1991 All-China Violin Competition. He was a student of Professor Zhang, who recommended that he further his studies with Professor Staryk. Since his arrival, Mr. Fei has added the Brechemin Scholarship, the Northwest Young Artist Series, and the School of Music Concerto Competition to his list of awards.

DAVID WOLFF is a 16-year-old sophomore studying with Robin McCabe and majoring in piano performance. Competitions he has won include the Snohomish County Concerto Competition, the Spokane Music Festival, and the Washington State Baldwin Competition. He was a finalist in the Young Keyboard Artists International Competition. Wolff has performed on the Northwest Young Artists Series, the Port Gardner Bay Music Series, and the Orcas Island Music Festival. He has twice been guest soloist with the Everett Symphony and has appeared on local television.

JOSEPH ADAM, organist, is also a Brechemin scholarship recipient, and presented the second of this year's Littlefield Organ recitals in February. He is a graduate student studying with Carole Terry. He received Bachelor of Music and Master of Fine Arts degrees in piano from The University of Iowa, and the Performer's Certificate in Organ from the Eastman School of Music where he is on leave from the doctoral program in organ. His past teachers include John Simms, Delores Bruch, James Dixon and Russel Saunders. In July 1991, Adam was named First Prize Winner in one of the world's leading organ competitions: the 16th International Organ Competition held in St. Albans, England. He is currently Organist and Director of Music and Liturgy at Sacred Heart Church in Bellevue, and Dean-elect of the Seattle Chapter of the American Guild of Organists.

DOUGLAS FULLINGTON completed his undergraduate studies in music history at the University of Washington in June 1991. He is currently working toward a Master of Music degree in music history, and holds a readership for the 200-level music history courses, as well as a Brechemin scholarship, for the 1991-92 academic year. Having a particular interest in church music history and philosophy, he is beginning work on a thesis with Professor JoAnn Taricani involving the music of British composer John Sheppard (c. 1515-1559/60).

Upcoming Concerts

Music of Persia & Cambodia; April 7, 8:00 PM, Meany Theater
Keyboard Debut Series; April 9, 8:00 PM, Meany Theater
Harp Ensemble; April 13, 8:00 PM, Meany Theater
University Symphony; April 21, 8:00 PM, Meany Theater
Contemporary Group; April 27, 8:00 PM, Meany Theater

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