

University of Washington
SCHOOL OF MUSIC

presents the

B74
1994
1-18

BRECHEMIN SCHOLARSHIP WINNERS SHOWCASE

ANDREW CHILDS, *TENOR**

LORRAINE FADER, *HORN**

KUI HE, *VIOLIN**

ELIZABETH HOFFMAN, *COMPOSITION**

KRISTA-DAWN JENNER, *PIANO**

CRAIG JOHNSON, *HISTORICAL MUSICOLOGY*

NORIKO KOBAYASHI, *PIANO**

JAMES MURPHY, *TENOR*

DANIELLE PACHA, *HISTORICAL MUSICOLOGY*

MOLLY SANDVICK, *OBOE**

SUMIKO SATO, *COMPOSITION**

**on tonight's program*

7:00 PM
MEANY THEATER
JANUARY 18, 1994



School
of
Music

University
of
Washington

DATE# 12,278

CASS# 12,279
12,280

PROGRAM

*denotes Brechemin Scholarship recipient

DATE#
102

TIME REMEMBERED (1993)..... (12'11) Sumiko Sato*
in memoriam for Maho Miura (b. 1967)
I. TO NORTHWARD
II. TRIANGLE ISLAND
III. AFTERFLAKES

Jeff Yang, violin
Loren Dempster, cello
Alexis Odell, harp

[Due to time limitations, the first movement will not be performed tonight.]

103 AN DIE FERNE GELIEBTE, (12'50) Ludwig van Beethoven
ALOYS JEITTELES Op. 98, Nos. 1-6 (1816) (1770-1827)
Andrew Childs, tenor*
Joseph Adam, piano

104 FANTASY FOR PIANO (1993)..... (7'10) Elizabeth Hoffman*
Yuka Sasaki, piano

105 SONATA FOR OBOE AND PIANO (1962)..... (14'43) Francis Poulenc
II. Scherzo (1899-1963)
III. Déclaration

Molly Sandvick, oboe*
Matt Goodrich, piano

106 SUGGESTION DIABOLIQUE..... Sergei Prokofieff
① Visions Fugitives (1915-1917) - (9'25) (1891-1953)
4. Animato
8. Commodo
9. Allegretto tranquillo
10. Ridicola samente
11. Con vivacità
14. Feroce

Noriko Kobayashi, piano*

107 VILLANELLE..... (5'45) Paul Dukas (1865-1935)
Lorraine Fader, horn*
Rachel Roulet, piano

108 ANDANTE SPIANATO (1834) and..... (14'18) Frederic Chopin
GRANDE POLONAISE BRILLANTE, Op. 22 (1830-31) (1810-1849)
Krista Dawn Jenner, piano*

109 FANTASY, Op. 25 (based on Bizet's CARMEN)..... (10'52) Pablo Sarasate
(1884-1908)

Kui He, violin*
Stef-Albert Botma, piano

CASS 12,279 SIDE A

CASS 12,279 SIDE B

CASS 12,280 SIDE A

TIME REMEMBERED

SUMIKO SATO, COMPOSER

Time Remembered is based on the composer's reflections of her early years in Japan. The first movement recalls the river Kitakami. The second movement is reminiscent of the scenes in the schoolyard. The third movement reflects the snowy winters of her native land in northeast Honshu. [Notes by Sumiko Sato]

AN DIE FERNE GELIEBTE. ALOYS JEITTELES ANDREW CHILDS, TENOR

Beethoven's op. 98 set of songs, *An die ferne Geliebte*, is perhaps best known as the first song cycle. It differs greatly in structure from the better-known cycles of Schubert and Schumann in that it is through-composed; in many ways, its structure is more that of an operatic aria—with its contrasting sections and recurring themes—than of typical lieder. It is cyclical primarily in its sense of poetic closure, of an emotional journey undertaken and completed.

The music is neither structurally daring nor harmonically innovative, though Beethoven makes use on several occasions of tonal shifts of descending minor thirds. Each "song" is strophic, and any variation within the verses occurs in the piano line. What is both striking and revealing about the *An die ferne Geliebte* cycle is its sentiment; in his only attempt at cycle composition, Beethoven succeeded—in 1816—in creating an opus which anticipated full-blown Romantic lieder by half a century. He also bared his musical soul. Beethoven sought to set texts of the highest ethics, and supreme—though moral—longing; the cycle shares the ideal of marriage with *Fidelio*. Beethoven's extensive use of pastoral imagery and "noble" key signature (*E♭* major) heighten the Romantic character of his narrator, and the entire cycle can be heard as a single yearning soliloquy.

[Notes by Andrew Childs]

I On the hill I sit gazing into the blue haze, toward the far meadows where, beloved, I found you. Far am I separated from you; mountain and valley lie between us and our peace, our happiness and our pain. Ah, you cannot see the glance which to you so warmly rushes, and the sighs, they are lost in the space between us. Will then nothing more reach to you; nothing be the messenger of love? I will sing, sing songs to ring out my pain to you! It is at the sound of song that every space and every time escape, and a loving heart is reached by what a loving heart has blessed.

II. Where the mountains so blue, from the misty grey looks this way, where the sun glows, where the clouds circle, there would I be. There in a peaceful valley cease pain and torment; where in the rock the silent primrose is and the wind blows so softly, there would I be. To the pensive forest I am driven by love's force, by inner pain. Ah, I would not hesitate here could I, beloved, be with you forever.

III. Light sailing clouds on high, and you, brooklet small and thin; if you can catch a glimpse of my love, greet her for me many thousand times. If, clouds, you see her walking in the silent valley, let me appear to her in the airy hall of heaven. If she stands by the bushes, now autumnal yellow and bare, pour out to her what is destined to me; pour out to her, little birds, my torment. Quiet west wind, carry to my true love my sighs which fade at the sun's last ray. Whisper to her my love's imploring; let her, brooklet small and thin, true in your ripples see my never-ending tears.

IV. These clouds on high, this cheerful flock of birds will see you, oh fairest; take me with light flight. These west winds will waft to your cheek and breast, will ruffle your locks of silk. That I could share that joy! To you from those hills this busy brooklet hurries. Should she be mirrored in you, flow back to me straight away.

V. May returns, the meadow blooms, the wind blows so gentle so mild. Chattering, the brooks run. The swallow returns to the hospitable roof—she builds so eagerly her bridal chamber where love will dwell. She brings busily from here and there many soft things for the bridal bed, many warm things for the little ones. Now the pair live together so true; what Winter has parted is joined in May. All that love he can unite. May returns, the meadow blooms, the wind blows so gentle and mild. I alone cannot journey from here. When Spring unites all that loves, only our love has no Spring appear, and tears are its only gain.

VI. Accept then these songs, beloved, I sang to you; sing them again at evening to the lute's sweet sound. As the evening's red draws toward the calm blue lake and its last ray fades behind that mountain top—and you sing what I have sung out of a full heart, sounded without artfulness, aware only of longing. Then, at these songs shall recede, what parts us so far, and a loving heart be reached by what a loving heart has blessed.

SONATA FOR OBOE AND PIANO

MOLLY SANDVICK, OBOE

The 1962 *Oboe Sonata* shows Poulenc totally in control of both form and language: it was written at the same time as his *Clarinet Sonata* (some six years after the *Flute Sonata*, which remains the most famous of this group of works) and was dedicated to the memory of Sergei Prokofiev. It was first performed by Pierre Pierlot and Jacques Fevrier in June 1963, just a few months after Poulenc's death. Perhaps because the *Sonata* is a memorial piece, Poulenc's favorite order (as in the other two works on this record) of two fast movements framing a slow movement gives way to one in which two slow movements frame a fast movement. The gigue-like *Scherzo* has a quiet central episode; and the final *Déploration* (a title which echoes a whole French tradition of music composed on the death of a famous colleague or composer) is ritualistic and static, facing away to nothing at the close.

[notes by Nicholas Kenyon]

SUGGESTION DIABOLIQUE

NORIKO KOBAYASHI, PIANO

Sergei Prokofiev was a composer of an astonishing variety of musical genres—symphonies, ballets, operas, and programmatic pieces. Amongst his most prolific output was the piano music (he was a very gifted pianist, as evidenced by his recordings of the 3rd piano concertos). In addition to the 10 piano sonatas, several of which have justifiably become war horses in the repertoire, Prokofiev also wrote numerous short pieces, including the five we are hearing this evening. *Suggestion diabolique* is the last of "Four Pieces, Op. 4" composed during his student years at the St. Petersburg Conservatory. The twenty *Visions fugitives* (from which we are hearing numbers 8, 9, 11 and 14) were short pieces of widely varying moods, composed shortly before Prokofiev left to go live in Paris.

[notes by Noriko Kobayashi]

VILLANELLE

LORRAINE FADER, HORN

Paul Dukas, a French composer, music critic and teacher, composed the *Villanelle* as a text piece while he was a teacher at the Paris Conservatoire. The natural horn was still being taught, but the modern valved horn had gained acceptance as well. This piece begins and ends with sections originally intended to be played on the natural horn, and includes tests of every kind for the hornist: lyricism, hand-stopping, muting, range, technique and trills. Harking back to 16th century dance music, it creates a pastoral scene of village life, and horns at the hunt.

[notes by Lorraine Fader]

ANDANTE SPIANATO AND GRANDE POLONAISE BRILLANTE

KRISTA-DAWN JENNER, PIANO

The Polonaise was written in 1830-31. The *Andante spianato*, for piano solo, followed in 1834, by which time Chopin was settled in Paris. The two works, which have no real connection with one another, were glued together and performed by the composer at the Paris Conservatoire in 1835, his last public appearance in the city.

Spianato means "level, smooth, even." The Andante, one of the pieces Chopin used to play at musical parties in private houses (it was unlikely to exhaust either the invalid pianist or his fair listeners!) ripples along as placidly as the title suggests. There is a quiet middle section like a subdued mazurka before the ripples briefly return. Then, in a dramatic stroke of a kind Chopin rarely allowed himself, the horns interrupt with a fanfare (*allegro molto*) on the tonic G. The orchestra establishes the key of Eb in readiness for the piano's presentation of the first theme of the Polonaise. This polonaise projects Chopin at his most robust, full of high-stepping energy and bravura.

[Notes by Ronald Crichton]

FANTASY, OP. 25

KUI HE, VIOLIN

Pablo Sarasate studied in France and was a dedicatee of concertos by Saint-Saëns, Lalo and Max Bruch. He traveled extensively in Europe and in North and South America, and was recognized as the greatest Spanish violinist of his day. As a performer he eschewed the music of Paganini and his followers, partly because it did not appeal to him, and partly because his hand was too small for the wide stretches it often demanded. Sarasate wrote "fantasies" and "caprices" on excerpts from various operas, including Weber's *Der Freischütz*, Verdi's *La Forza del destino* and Gounod's *Faust*, *Mireille* and *Roméo et Juliette*, but one such arrangement that he must have undertaken with more than usual pleasure was Fantasy, Op. 25, based on Bizet's *Carmen*, that vivid evocation of Spain by a Frenchman who had never set foot in it. The Fantasy, dedicated to Joseph Hellmesberger, the distinguished violinist and Director for the Vienna Conservatoire, is based on five numbers in the opera, which are treated one after the other: the *Entr'acte* which separates Acts III and IV; Carmen's *Habanera* "L'amour est un oiseau rebelle," the *Chanson et Mélodrame* for Carmen, Don José and Zuinga "Mon officier c'était une querelle," and the *Séguidille et Duo* for Carmen and Don José "Près des remparts de Séville" from Act I; and the *Chanson bohème* for Carmen, Frasquita and Mercédès "Les tringles des sistres tintaient" from Act II.

[Notes by Robin Golding]

Tenor ANDREW CHILDS was raised in New Hampshire and received his Bachelor of Music degree from the University of California at Irvine. At UCI he was the recipient of many academic scholarships and honors, and won several local competitions. He is pursuing his Doctoral degree at the University of Washington, studying with Julian Patrick.

Childs was featured in the Music Academy of the West's 1990 and 1991 seasons, and has performed with the Pacific, Pasadena, San Jose, and Orange County Youth symphony orchestras. He has a special interest in art song, and has studied the *Lieder* and *chanson* repertoire with such noted artists as Martin Katz, Graham Johnson, and Elly Ameling.

Childs' opera repertoire includes recent performances as Orfeo in the University of Washington Opera production of Monteverdi's *L'Orfeo*, Ralph Rackstraw in *H. M. S. Pinafore*, and roles in *Gianni Schicchi* and Kurt Weill's *Mahagonny Songspiel*. He is a member of the Seattle Opera Chorus, and has recorded for the Bay Cities label with the Pacific Chorale.

LORRAINE FADER has a Bachelor of Music degree and a Teaching Certificate from the University of British Columbia. She played horn in the Okanagan Symphony for twelve years, and founded the Ogoopogo Brass Quintet. She taught grades 4 through 7 and worked in the Ministry of Advanced Education in Teacher Training.

In 1991 she came to Seattle and earned a Master's degree in Horn Performance, and won a Brechemin Scholarship to further her studies. She has now begun to work toward a Doctor of Musical Arts degree in horn performance. Fader currently plays in the Yakima Symphony, Brassworks Brass Quintet, and other groups in Seattle.

KUI HE of Shanghai, China, is a freshman at the University of Washington School of Music, studying with Professor Steven Staryk. His earlier education was at the High School of the Shanghai Conservatory of Music, and he was concertmaster of the String Orchestra of the Symphony of Shanghai Conservatory of Music. Previously he has soloed with the Shanghai and University of Washington Symphonies.

ELIZABETH HOFFMAN received her Bachelor of Arts in Music from Swarthmore college, and her Master of Arts in Composition from S.U.N.Y. Stony Brook where she studied with Bulent Arel. She is in the D.M.A. program at the University of Washington and is currently a student of Professor Diane Thome.

A 1993-94 Brechemin Scholarship winner, Hoffman has been a Theory Teaching Assistant at the School of Music and at present is a Graduate Staff Assistant at the Humanities and Arts Computing Center. She is a recipient of a Seattle Arts Commission 1993 Seattle Artists Program award for the development of a new work.

KRISTA-DAWN JENNER began her piano studies in Edmonton, Alberta at age four. Since then she has received the highest mark in Alberta in several grades of the Royal Conservatory of Toronto and Eastern Board Canadian Examination Systems; and was awarded the highest mark in Canada in her grade ten Western Board exam and Associate Diploma from the Royal Conservatory in Toronto. Jenner has appeared as a guest soloist with orchestras such as the Concordia College Community Orchestra, the Edmonton Youth Symphony and the Alberta College Faculty Orchestra. In the summer of 1991 she competed in the National Competition of the Registered Music Teachers Association of Canada, as the Alberta representative. She was awarded a scholarship upon entering the

University of Washington. Her freshman year she studied with Béla Siki, completed her freshman recital and performed in the UW Opera production of *Orfeo*. Ms. Jenner is honored to be a 1993-94 Brechemin Scholarship recipient. She is a student of Robin McCabe pursuing a Bachelor of Music degree and will be performing the Schumann Concerto with the University Symphony Orchestra as a 1993 concerto competition winner on January 25.

CRAIG JOHNSON is a Seattle native and graduate of Ballard High School. He began his musical studies on the 'cello and participated in the Seattle All-City Orchestra, and the Music in May Orchestra out of Forest Grove, Oregon), 1977 and 1978. He attended Shoreline Community College from 1978-80 where he began piano studies with Mary Pickens. He now studies with Beverly Statter.

Johnson attended the University of Washington as an undergraduate on a part-time basis while working for the Department of Laboratory Medicine at Harborview Medical Center. He graduated from the UW School of Music with a Bachelor of Arts/Bachelor of Music in 1992, and he is now pursuing a Masters degree in Historical Musicology. His research interests include opera and late 19th- early 20th-century music. Other interests include bicycling, theater and art history.

NORIKO KOBAYASHI began studying piano at age four. She graduated from Toho Gakuen University in Tokyo, and later went on to earn a Master of Arts degree from Ochanomizu University, also in Tokyo. She joined the studio of Béla Siki in 1991, pursuing a Doctor of Musical Arts degree in Piano Performance. She currently studies with Craig Sheppard.

DANIELLE PACHA received a B.A. in Music from Central Washington University in 1991. Currently she is working toward obtaining a Masters degree in Historical Musicology. The areas that interest her most are Renaissance and Baroque music.

MOLLY SANDVICK is a senior and second-time winner of the Brechemin Scholarship, receiving multiple awards and scholarships since her freshman year. She has studied under Laurel Uhlig, Laila Storch, and currently studies with Alex Klein. She grew up in the Northwest and was a member of the Seattle Youth Symphony, attending Marrowstone Music Festival for six years. Twice a winner of the State Solo Contest and chosen principal oboe in the National High School Honors Orchestra in Indianapolis while in high school, Sandvick now performs regularly in Seattle with various ensembles, including the Rainier Chamber Winds and the Northwest Chamber Orchestra.

SUMIKO SATO (b. 1967) came to the United States in 1986. She entered the University of Washington on a Rotary Foundation Scholarship in 1988 and has been granted a School of Music scholarship since 1991. She has studied with Ken Benshoof and Diane Thome, and currently studies with Richard Karpen.

UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- January 25, Concerto Competition Winners & the University Symphony. 8 PM, Meany Theater.
- January 31, Voice Division Recital. 7 PM, Brechemin Auditorium.
- February 2, *FACULTY RECITAL*: Craig Sheppard, *piano*, Barry Lieberman, *double bass*, and friends. 8 PM, Brechemin Auditorium.
- February 10, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- February 14, Contemporary Group. 8 PM, Meany Theater.
- February 23, University Symphony with Gerard Schwarz, *conductor*. 8 PM, Meany Theater.
- February 24, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.
- February 25, *UW FACULTY DEBUT RECITAL*: Craig Sheppard, *piano*. 8 PM, Brechemin Auditorium.
- February 28, Studio Jazz Ensemble. 8 PM, Meany Theater.
- March 1 and 2, Jazz Combos. 8 PM, Brechemin Auditorium.
- March 2, *FACULTY RECITAL*: Soni Ventorum 25th Anniversary Concert. 8 PM, Meany Theater.
- March 3, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- March 4, Madrigal Singers. 8 PM, Meany Theater.
- March 7, Voice Division Recital. 8 PM, Brechemin Auditorium.
- March 7, Percussion Ensemble. 8 PM, Meany Studio Theater.
- March 8, Wind Ensemble & Symphonic Band. 8 PM, Meany Theater.
- March 9, ProConArt. 8 PM, Brechemin Auditorium.
- March 11, University Symphony and Combined Choruses. 8 PM, Meany Theater.
- March 11, Littlefield Organ with Baroque Ensemble. 12:30 PM, Walker-Ames Room, Kane Hall.
- March 12, Littlefield Organ with Baroque Ensemble. 8 PM, Walker-Ames Room, Kane Hall.
- March 14, Opera Workshop. 8 PM, Meany Studio Theater.
- April 5, *FACULTY RECITAL*: Toby Saks, *cello*, and Craig Sheppard, *piano*. 8 PM, Meany Theater.
- April 6, Sax Night. 8 PM, Brechemin.
- April 10, Catch a Rising Star. 3 PM, Brechemin Auditorium.
- April 11, Harp Ensemble. 8 PM, Meany Theater.
- April 11, Voice Division Recital. 7 PM, Brechemin Auditorium.
- April 12, *FACULTY RECITAL*: Splendor in the Brass. 8 PM, Meany Theater.
- April 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 19, University Symphony. 8 PM, Meany Theater.