

University of Washington
THE SCHOOL OF MUSIC

C 39
1994
4-10

presents



CATCH A RISING STAR

SCHOLARSHIP BENEFIT CONCERT

School

of

Music

University

of

Washington

sponsored by the
School of Music Visiting Committee

*Proceeds from this concert will go toward the establishment of
an endowed School of Music Visiting Committee Scholarship*

3:00 PM
April 10, 1994
Brechemin Auditorium

PRELUDE MUSIC

Toutes les Nuits, Claude Lejeune (1528-1600)

Sinfonia Antica, anonymous (c. 1620)

Mille Regretz, Josquin de Près (1440-1521)

La Petite Dure, Severin Cornet (c. 1530-1582)

Renaissance recorders

Nathan Bramall, George Forman

Darlene Franz, Gail Perstein

DAT 12,344

CASS 12,345 - side A only

PROGRAM

DAT 102

SONATA IN D MAJOR (ca. 1825) (14'36) Johann Nepomuk Hummel

Allegro con brio

(1778-1837)

Andante

Rondo, Pastorale

Pablo Sepulveda, *flute*

Phyllis Kim, *piano*

DAT 103

ANDANTE SPANATO (1834) and (14'28) Frederic Chopin

GRAND POLONAISE BRILLIANTE, Op. 32 (1830-31)

(1810-1849)

Krista-Dawn Jenner, *piano*

DAT 104

FANTASY, Op. 25 (based on Bizet's CARMEN) (11'01) Pablo Sarasate

(1884-1908)

Kui He, *violin*

Stef-Albert Bothma, *piano*

RECEPTION MUSIC

Gary Fukushima

Considered by many to be the greatest pianist and one of the greatest composers of his era, Hummel wrote for all musical genres excepting symphonies where he felt a rivalry with Beethoven. His works reveal a superb craftsman with melodic gifts. Among his chamber works is the *SONATA IN D MAJOR* for flute and piano.

PABLO SEPULVEDA, born in Chile in 1968, grew up in the city of Concepcion. From 1982 to 1986 he studied flute and music with Helmut Obrist at the Concepcion Conservatory of Music. He studied at the University of Concepcion in 1986-87. Immigrating to the United States in 1987, he studied with Stafford Miller, Richard Breistein and Becky Luck at North Seattle Community College, graduating in 1990. Since 1991 he has studied with Professor Felix Skowronek at the University of Washington. Sepulveda has performed and recorded with various ensembles, including the North Seattle Symphonic Band, Northshore Symphonette, University Symphony and Wind Ensemble, Amauta Folk Group, Seattle Symphony and Tacoma Opera Symphony.

PHYLLIS KIM started her piano study at age 5 in Seoul, Korea. During her study there, she won such awards as the Yi-Hwa and Choson. Since coming to the United States, she won the Young Artist Festival in 1990. She studied with Rick Asher at Edmonds Community College and accompanied the school choir for two years, performing over 30 major compositions. Presently she is studying with Professor Neal O'Doan, pursuing a Bachelor of Art/Bachelor of Music degree.

The *GRAND POLONAISE BRILLIANTE* was written in 1930-31. 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 to 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.

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.

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 Zuniga "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.

KUI HE of Shanghai, China, is a sophomore at the University of Washington studying violin with Professor Steven Staryk. He is a two-time winner of the School of Music's Concerto Competition and a recipient of the Brechemin Scholarship for 1993-94. A member of the Scholarship String Quartet, he shares the chair of concertmaster of the University Symphony. Mr. He graduated from the high school attached to the Shanghai Conservatory of Music. He was concertmaster of the string orchestra of the Shanghai Conservatory Symphony. He recorded a compact disc of the violin concerto "The Butterfly Lovers" as soloist.

Since making his orchestral debut at the age of 15, STEF-ALBERT BOTHMA has gained extensive experience in South-Africa and abroad. He has won numerous International awards and prizes including the Jim Joel, SAMRO, Buchanan, Marsala, Don Bushel, and UNISA competitions. He studied with Bela Siki at the University of Washington, where he is currently completing work for a Doctor of Musical Arts degree. Bothma has recorded for SABC and appears regularly as soloist and chamber player on National Television broadcasts.

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).

April 10, Lynn Harrell Master Class for Chamber Music. 6 PM, Brechemin Auditorium.

April 11, University Harp Ensemble, Alumni & Friends. 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 13, Sax Night. 8 PM, Brechemin Auditorium.

April 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.