

the South Bay Chamber Music Society, and on the Myra Hess recital series. Ms. Larionoff has been a member of the Seattle Symphony since 1990.

Barry Lieberman, Double Bass, began his career in Winnipeg, Canada, as principal bass at the age of 20. He joined the Los Angeles Philharmonic in 1975 and was appointed associate principal in 1976 by Zubin Mehta. Mr. Lieberman began his bass studies with Jacques Posell, principal bass of the Cleveland Orchestra, and later studied with Lynn Harrell. Mr. Lieberman is a graduate of the Interlochen Arts Academy and the Cleveland Institute of Music.

In addition to his orchestral work, Mr. Lieberman is a regular performer with Chamber Music Northwest, Music from Angel Fire, Bravo Colorado, and this summer with the Seattle Chamber Music Festival and the Seattle International Festival. He is currently on the faculty of the University of Washington. Along with Alex Klein, Mr. Lieberman founded the newly-formed Chamber Music Society of Seattle. A recent review from *The Oregonian* stated, "Every time Barry Lieberman made an entrance, the blossoming sound went straight to the gut. Such moments propelled the music, suffusing it with joy."

William McColl, clarinet, is a founding member of the Soni Ventorum Wind Quintet, the quintet-in-residence at the UW. With the quintet, he has toured Latin America and Europe under the auspices of the U.S. Department of State. The group has also toured throughout this country and has twenty recordings in print. McColl has been a member of the Philharmonia Hungarica in Vienna, the Orquesta Filarmónica de las Américas in Mexico City, the Puerto Rico Symphony, and the Casals Festival Orchestra under Pablo Casals. McColl is also a member of the *New World Basses Horn Trio*.

Patricia Michaelian, piano, has been persuading audiences worldwide with her power and lyricism since the age of ten. She has been heard in recital, as orchestral soloist and chamber player throughout North America, Europe, Australia and the Orient. Michaelian has appeared with many of the country's leading orchestras under such conductors as Leonard Bernstein, Edo de Waart, Gerard Schwarz, Sergiu Comissiona, John Williams, Milton Katims, Josef Krips and Arthur Fiedler. She was named by *Musical America* magazine as an "Outstanding Young Artist." Her first New York recital in 1979 was one of the season's most critically acclaimed debuts and was followed by performances in Carnegie Hall, the Metropolitan Museum of Art, and on the 92nd Street "Y" Series. Michaelian has been a frequent participant at the Seattle Chamber Music Festival and has appeared with the Northwest Chamber Orchestra. She will be a guest artist this summer at the inaugural season of the Seattle International Festival. Ms. Michaelian has recorded with Gerard Schwarz and the Seattle Symphony Orchestra for Delos Records.

Toby Saks, cello, is well-known as the music director of the Seattle Chamber Music Festival, and an active member of Seattle's music community. A graduate of the Juilliard School of Music, she studied with Leonard Rose, and launched her career by winning first prize at the International Pablo Casals Competition. She is a Laureate of the International Tchaikovsky Competition, and has been a recipient of numerous grants, including a Fulbright and a Martha Baird Rockefeller grant. She has toured the United States, Canada, Europe, the USSR and Israel, and participated in International Music Festivals. A former member of the New York Philharmonic, Saks has been on the UW's music faculty since 1976.

Eric Shumsky, viola, received his first lessons at the age of six from his celebrated father, the violinist Oscar Shumsky. Later he studied viola with violist Lillian Fuchs at the Juilliard School of Music, and played in chamber music concerts in New York and other major cities under a grant from the Ford Foundation. Shumsky has been a recipient of the Zurich Tonkünstler Prize. With his father, Shumsky recorded the major repertoire for the violin and viola for the Jecklin, Spectrum, Pan, Adda, and EMI labels. He has been a member of the American Piano Quartet and the Ensemble Arpeggione. He has appeared with the Cherubini, the Beijing, the Manhattan, and the Viotti String Quartets among others, and soloed with orchestras in over 75 cities in Europe, America, and the Far East, including the Salzburg Sinfonietta, the City of London Sinfonia, the Scottish Chamber Orchestra, and the International Soloists of Paris, of which he is the director.

University of Washington
THE SCHOOL OF MUSIC

F32
1993
4-8

presents a

FACULTY ARTIST RECITAL

featuring faculty artists

Lisa Bergman, *piano*
Arthur Grossman, *bassoon*
Alex Klein, *oboe*
Barry Lieberman, *double bass*
William McColl, *clarinet*
Patricia Michaelian, *piano*
Toby Saks, *cello*
Eric Shumsky, *viola*

and guest artists

Geoffrey Bergler, *cornet and trumpet*
Maria Larionoff, *violin*

8:00 PM
APRIL 8, 1993
MEANY THEATER



School
of
Music
University
of
Washington

DATE # 12, 144

CASS # 12, 145

PROGRAM

102 FANTASIE FOR BASSOON, OBOE AND PIANO.....12'33 Ph. Gatterman.....CASS SIDE A
Arthur Grossman, bassoon
Alex Klein, oboe
Patricia Michaelian, piano

103 EIGHT PIECES FOR VIOLA, CLARINET AND PIANO, Op. 83.....Max Bruch 37'44 (1838-1920)
Andante
Allegro con moto
Andante con moto
Andante
Allegro vivace, ma non troppo
Moderato
Allegro agitato
Eric Shumsky, viola
William McColl, clarinet
Lisa Bergman, piano

CASS SIDE B

INTERMISSION

104-TALK
105 SONATA NO. 4 IN Bb MAJOR for Double Bass and Piano.....Antonio Vivaldi 8'54 (1678-1741)
Largo
Allegro
Largo
Allegro
Barry Lieberman, double bass
Lisa Bergman, piano

106 SLAVISCHE FANTASIE for Cornet and Piano.....7'40 Carl Höhne
Geoffrey Bergler, cornet
Patricia Michaelian, piano

CASS SIDE A

107 LA REVUE DE CUISINE.....14'45 Bohuslav Martinu (1890-1959)
Prologue; Allegretto (March)
Tango (lento)
Charleston (Poco a poco allegro)
Finale: Tempo di marcia
Geoffrey Bergler, trumpet
William McColl, clarinet
Maria Larionoff, violin
Toby Saks, cello
Patricia Michaelian, piano

Geoffrey Bergler, trumpet, is in demand as performer, arranger and teacher. Since his first solo appearance at age seventeen with the Boston Symphony, Mr. Bergler has appeared as soloist with numerous groups from the Northwest Chamber Orchestra to the Eastern

Switzerland Chamber Orchestra. A champion of the solo recital as well, Mr. Bergler has been heard in New York, Washington, D.C., Boston and Seattle. He is also an active chamber musician, having collaborated in concerts on three continents. In addition, Mr. Bergler has written and arranged works for groups as diverse as the Canadian Brass, Chicago Pro Musica, Pacific Northwest Ballet and the Charlie Byrd Trio. His highly regarded works have been heard on PBS and CBC radio and television as well as CBS, Musical Heritage and Antigua records and are published by A Touch of Brass Music Corporation. A graduate of The Juilliard School, Mr. Bergler is on the faculty at the University of Puget Sound and is a member of the Seattle Symphony.

Historically, the cornet can be considered a way-station in the development of the modern trumpet. After the trombone, the "cornet-a-pistons" was the first instrument of the trumpet family to become fully chromatic. While taste in sound now tends to bypass the mellow, stubby instrument in favor of the more brilliant trumpet, the cornet has had a glorious and exuberant tradition of its own—a tradition full of brio and fun. Essentially a unique style and format, most akin to the unabashedly ornate and exhilarating Victorian architecture of the time, the "cornet solo" often makes up for a lack of compositional sophistication by sheer personality and acrobatic glee.

Little is known about Carl Höhne. We do know that he wrote the *Slavische Fantaisie* for the famous Viennese cornet virtuoso Fritz Werner who flourished in Europe in the 1890s. Several other works for cornet by Höhne were published in Berlin between 1894 and 1912 but his name is not to be found in musical encyclopedias. In World War II, the archival records of his publisher were destroyed, enshrouding him in almost complete obscurity.

[program notes by William Bolcom]

Lisa Bergman, piano, made her Carnegie Recital Hall Debut in 1983. With over 60 engagements per season, she has appeared in recitals, festivals and conventions throughout the United States, Europe and Japan collaborating with such esteemed artists as Julius Baker, Marni Nixon and Ransom Wilson. A Juilliard graduate, she is much in demand as a lecturer on the art of accompanying for universities and teachers' organizations. Bergman and violinist Linda Rosenthal have released two CDs featuring violin/piano favorites and the sonatas of Aaron Copland, Quincy Porter and Walter Piston.

Arthur Grossman, bassoon, has been principal bassoonist with the Indianapolis and Cincinnati Symphonies and the Puerto Rico Symphony Orchestra. A founding member of the Soni Ventorum Wind Quintet, he has performed world wide with the ensemble. His other concert appearances include engagements with the Hong Kong Philharmonic, the Marlboro Festival, and the Israel Philharmonic Orchestra. He has also concertized extensively in the Far East and Australia. Grossman is associate Dean, Arts & Sciences.

Alex Klein, the first oboist in 29 years to win the *First Prize in the Concours Internationale d'Execution Musicale*, of Geneva, Switzerland since Heinz Holliger won it in 1959, is a member of the Soni Ventorum Wind Quintet. Klein has been awarded eleven other first prizes in oboe competitions including the 1987 Aspen Music Festival Wind Competition; the 1986 Lucarelli International Competition for Solo Oboe Players; and the 1986 Fernand Gillet International Oboe Competition. Klein has performed widely as recitalist and soloist in Europe and in the United States, with such orchestras as the Philadelphia Orchestra, and the Orchestre de la Romande, as well as in series and festivals.

Maria Larionoff, violinist, a 1983 graduate of The Juilliard School, is a native San Franciscan. She studied at the San Francisco Conservatory with Stuart Canin, and at 16 she was accepted as a student of Dorothy DeLay at The Juilliard School, and completed her senior year at the affiliated Professional Children's School. She also studied with Glenn Dicterow and participated in the Pinkas Zuckerman Masterclasses in San Francisco.

Ms. Larionoff made her orchestral debut at age 12, and since then she has performed regularly, both in recital and with orchestras, in San Francisco, Los Angeles and New York. She has been a soloist repeatedly with the San Francisco Chamber Orchestra and the Oakland Symphony.

In 1983, Ms. Larionoff joined the Los Angeles Philharmonic, where she appeared with the orchestra as a soloist in the series of Youth Concerts at the Los Angeles Music Center. She performed in numerous chamber groups at the Japan American Theater, the Gindi Auditorium,