

Compact disc

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2015

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School of Music

University of Washington Seattle, Washington

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Presents

MUSIC FROM THE WAR TO END ALL WARS

EXPLORING MUSIC AND IDEAS INFLUENCED
BY THE EVENTS OF THE GREAT WAR

Robin McCabe, *host*

PART III

CDI #17,205

- ① Remarks, McCabe
- ② 4:00 PM PRE- CONCERT LECTURE BY

Steven Morrison

"MUSIC TO MY EARS" 26'.14

4:30 PM / May 3, 2015

Brechemin Auditorium

THE SECOND COMING (1919)

W. B. Yeats

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

CD2-#17, 206

PROGRAM

- 1 McCabe 2:28
- 2 "The Lark Ascending" (1914).....RALPH VAUGHN WILLIAMS (1872-1958)
Allion Salvador, violin
Li-Cheng Hung, piano
- 3 McCabe 7:36
- 4 SIX ETUDES (1915) CLAUDE DEBUSSY (1862-1918)
Pour les cinq doigts
Pour les huit doigts
Pour les degres chromatiques
Pour les sonorités opposées
Pour les arpegès composés
Pour les accords

Laure Struber, piano

CD3-#17, 207

— INTERMISSION —

- 1 McCabe 1:43
- 2 from EL AMOR BRUJO (LOVE, THE MAGICIAN):
THREE DANCESMANUEL DE FALLA (1876-1946)
Canción del fuego fatuo 8:51
El círculo mágico
Danza ritual del fuego
- 3 McCabe 3:53
- 4 THREE SONGS OF THE WAR CHARLES IVES (1874-1954)
In Flanders Fields (1919)
Tom Sails Away (1917)
He is There! (1917)

Stella Kosim, guitar
Denis Ha, guitar

Dakota Miller, soprano
Jane Heinrichs, piano

- 5 McCabe 3:53
- 6 SONATA NO. 3 IN A MINOR, Opus 28.....SERGEI PROKÓFIEV (1891-1953)

Monica Yoon, piano

end remarks, McCabe

*He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.*

*Till lost on his aerial rings
In light, and then the fancy sings.*

Three Songs of the War by Charles Ives

In Flanders Fields (1919)

In Flanders fields the poppies blow between the crosses row on row that mark our place.
And in the sky the larks still bravely singing fly, scarce heard amidst the guns below.
We are the dead. Short days ago we lived, felt dawn, saw sunset glow, loved and were loved,
And now we lie in Flanders fields.
Take up our quarrel with the foe!
To you from falling hands we throw, we throw the torch. Be yours to hold it high.
If ye break faith with us who die, we shall not sleep though the poppies grow in Flanders fields.

Tom Sails Away (1917)

Scenes from my childhood are with me.
I'm in the lot behind our house upon the hill, a spring day's sun is setting.
Mother with Tom in her arms is coming towards the garden; the lettuce rows are showing green.
Thinner grows the smoke o'er the town, stronger comes the breeze from the ridge.
'Tis after six, the whistles have blown, the milk train's gone down the valley.
Daddy is coming up the hill from the mill. We run down the hill to meet him.
But today! In freedom's cause Tom sailed away for over there, over there, over there!
Scenes from my childhood are floating before my eyes.

He is There! (1917)

Fifteen years ago today a little Yankee, little Yankee boy
marched beside his granddaddy in the decoration day parade.
The village band would play those old war tunes, and the G.A.R. would shout,
"Hip Hip Hooray!" in the same old way, as it sounded on the old camp ground.

Chorus: That boy has sailed o'er the ocean,
 He is there, he is there, he is there.
 He's fighting for the right, but when it comes to might,
 He is there, he is there, he is there.
 As the Allies beat up all the warlords!
 He'll be there, he'll be there, and then the world will shout
 The battle cry of freedom tenting on a new camp ground.
 (Coda) Tenting tonight, tenting on a new camp ground.
 For it's rally round the Flag, boys, rally once again,
 Shouting the battle cry of Freedom!

There's a time in ev'ry life, when it's do or die.
And our Yankee boy does his bit that we may live in a world where all may have a say.
He's conscious always of his country's aim which is Liberty for all.
"Hip Hip Hooray!" is all he'll say, as he marches to the Flanders front.

DENIS HA was born in Austin, Texas. After spending his youth in South Korea, he graduated high school in Austin and is currently studying Biochemistry at the University of Washington, pursuing a career in medicine and music therapy. Denis began playing guitar at age 10. He has trained with many world-renowned guitarists including David Russell, Rene Izquierdo, Laura Husbands and Michael Partington. He has performed as a soloist and a member of UW Guitar Ensemble since 2010, and was a prizewinner in the Northwest Guitar Festival competition in both 2013 and 2014.

JANE HEINRICHS is in the doctoral program for piano performance, studying with Dr. Robin McCabe. She received her masters degree under Béla Siki at the University of Cincinnati and her bachelors degree with high honors at the University of Arkansas as a student of John Cowell. Jane has taught privately in Los Angeles and Taiwan, and was on the faculty of the Hong Kong International Institute of Music and the University of Arkansas Academy for the Arts. She currently teaches at the Seattle Piano Academy.

A native of Taiwan, LI-CHENG HUNG is in her fourth year at the University of Washington School of Music, working toward a Doctor of Musical Arts degree in piano performance under the tutelage of Dr. Robin McCabe. She earned her Bachelor of Music degree from the National Taipei University of Education, and her Master of Music degree from the National Taiwan Normal University. Her past principal teachers include Chia-Chi Hsu, Ming-Hui Lin and Miyoko Lotto.

The recipient of numerous awards, Li-Cheng has been the first-prize of the 2014 Bradshaw and Buono International Piano Competition, which led to a solo performance in Carnegie Hall's Weil's Hall; a top prize winner at the University of Washington Concerto Competition, and performed with the University of Washington Symphony Orchestra. Last year, she was invited to perform with the Burmese Orchestra at National Concert Hall in Taiwan, and received a scholarship from American Taiwanese Charity and Education Association, which also made her solo debut in Washington D.C.

In addition to her solo repertoire achievements, Li-Cheng enjoys collaborating and is an active chamber musician. She has been the accompanist for numerous master classes and has accompanied for David Cooper, the principal Horn of the Dallas Symphony, and Denise Tryon, the fourth Horn of the Philadelphia Orchestra. She currently performs with Trio Andromeda, which serves as the official scholarship chamber group at the University of Washington.

Born in Jakarta, Indonesia, STELLA STEPHANIE KOSIM has been playing guitar for 14 years. After earning her Bachelor Degree in Accounting, Stella went back to school to pursue a degree in music. Right now, she is a 2nd year post-baccalaureate student, majoring in classical guitar under Michael Partington. Stella played in master classes for David Russel, Berta Rojas Xuefei Yang, Katona Twins and Amadeus Guitar Duo.

DAKOTA MILLER is a second year master's student studying with Thomas Harper. An Indiana native, she received her Bachelor of Music from University of Indianapolis. At the UW, she has participated in opera workshop and Orpheus Ensemble. Her most recent performances include Ino in *SEMELE* in collaboration with Pacific Musicworks and the role of Zita in the UW's concertized version of *GIANNI SCHICCHI*.

ALLION SALVADOR has served as concertmaster and principal second violin of the Florida Youth Orchestra Symphony, University of Washington Symphony, Seattle Metropolitan Chamber Orchestra, Northwest Mahler Festival Orchestra and Seattle Philharmonic, among others. He has performed with numerous other ensembles including the Florida All-State, Ars Flores, Frost School of Music, Seattle Collaborative and Seattle Rock Orchestras. Allion was named a winner of the UW Annual Concerto Competition and MTNA State and UW Chamber Music Competitions, as a member of Trio Andromeda. He is currently in his fifth year pursuing a double degree program in Neurobiology and Violin Performance at the University of Washington, studying under Ronald Patterson.

A student of Dr. Robin McCabe, French-born pianist LAURE STRUBER is currently pursuing a doctorate in piano performance at the University of Washington. The recipient of numerous awards including a Fulbright scholarship, a France-Fulbright Alumni distinction and a Soroptimist prize, she has widely performed throughout Europe and in the United States as a soloist, chamber musician, Lied accompanist, and main keyboardist for the Strasbourg Philharmonic Orchestra. A dedicated teacher, she has been actively involved in teaching the piano to all ages for the past ten years in addition to having created opportunities for underprivileged children to learn music. Ms. Struber holds a Bachelor degree in Musicology from the University of Strasbourg and a piano performance degree (minoring in harpsichord) from the Strasbourg Conservatory of Music. Under the guidance of Mr. McCray, she completed a Master of Music in piano performance at the San Francisco

Conservatory of Music, where she has been honored with the Marina Grin Award for "fine pianism and selfless giving to the musical community."

MONICA YOON, a current doctorate student at the University of Washington School of Music, is a pianist who has been pursuing her music careers since her age of four. During her days at Busan Arts High School, Monica made her official debut with the Busan Symphony Orchestra, performing Beethoven's First Piano Concerto. She graduated with a distinguished honor Bachelors degree from Korean National University of Arts, one of the top tiered Performing Arts Schools, established by the Korean government. She obtained her Masters degree in Piano Performance from New York University where she not only studied with Eduardus Halim but also taught many college students and communities. Monica is now pursuing her doctoral degree at University of Washington where she studies with Robin McCabe, the great pianist and mentor in her life. Monica is now a winner of many international competitions including her first prize winning at the Bradshaw & Buono International Piano Competition in New York City. She has also attended many international piano programs including the Juilliard Summer Program and the Courchevel Music Camp in France. Monica truly enjoys performing various concerts and master classes and enthusiastically loves interactions with many audiences.

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STEVEN MORRISON is Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, music psychology, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States.

Dr. Morrison is director of the Laboratory for Music Cognition, Culture and Learning investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts.

Prior to joining the UW faculty, Morrison served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Greece, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge.

Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Frontiers in Psychology*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, and *Southern Folklore*. Along with collaborator Steven M. Demorest, his research into music and brain function has appeared in *Neuroimage*, *Social Cognitive and Affective Neuroscience*, *Progress in Brain Research* and *The Annals of the New York Academy of Sciences*.

He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the new *Oxford Handbook of Music Education*, the forthcoming *Oxford Handbook of Cultural Neuroscience* and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W. W. Norton.

Morrison is Editor of the *Journal of Research in Music Education* for which he also served on the editorial board. He is also on the editorial boards of *Reviews of Research in Human Learning and Music* and the *Asia-Pacific Journal for Arts Education*. Morrison has served on the executive board of the Society for Research in Music Education and is currently a member of the advisory board for the Asia-Pacific Sympto-

sium on Music Education Research. He is past University Curriculum Chair for the Washington Music Educators Association and an honorary member of the Gamma chapter of Kappa Kappa Psi.

He holds a B.Mus. from Northwestern University, an M.Mus. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

Chair of the keyboard program at the University of Washington, celebrated American pianist ROBIN MCCABE has enthralled audiences across the United States, Europe, Canada, South America, and the Far East in an international performance career spanning several decades. The *New York Times* observed, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." The *Tokyo Press* declared her a "pianistic powerhouse," and Richard Dyer, the eminent critic of the *Boston Globe* noted, "Her brilliant, natural piano playing shows as much independence of mind as of fingers."

A native of Puyallup, McCabe earned her bachelor of music degree *summa cum laude* at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at The Juilliard School of Music, where she studied with Rudolf Firkusny. She joined the Juilliard faculty in 1978 then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music, a position she held until 2009. She has held a Ruth Sutton Waters Professorship and a Donald Petersen Professorship in the School of Music. In addition, McCabe is a dedicated arts ambassador and advocate for arts audience development, frequently addressing arts organizations across the country. With colleague Craig Sheppard, she launched the highly successful *Seattle Piano Institute*, an intense summer "immersion experience" for gifted and aspiring classical pianists.

Professor McCabe gave a recital on March 2, 2015 in Meany Theater on the UW campus, performing Ravel's *Miroirs* and joining her students for festive arrangements including Bizet's *Carmen Fantasy* and John Philip Sousa's *Stars and Stripes Forever*, arranged for two pianos, eight hands.