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THE SCHOOL OF MUSIC  
at the  
University of Washington

*presents a*

# FACULTY RECITAL

*with*

Montserrat Alavedra, *soprano*

George Barth, *piano*

Paul Coletti, *viola and violin*

February 17, 1987

8:00 PM, Meany Theater

Tape 11.144

PROGRAM

BRAHMS  
(1833-1897)

12:50 ✓  
Lieder for Soprano and Piano  
*O wüsst' ich doch den Weg*  
*Der Tod, das ist die kühle*  
*Nacht*  
*Wie Melodien Zieht es mir*  
*Da unten im Tale*

12:41  
Lieder for Soprano, Viola and  
Piano, Op. 11, Nos. 1 and 2  
*Gestillte Sehnsucht*  
*Geistliches Wiegenlied*

Tape 11.145

JOAQUIN TURINA  
(1882-1949)

11:57  
Scène Andalouse for Viola,  
Piano and String Quartet  
*Crepuscule du soir*  
*À la fenêtre*

8:54  
Robin Prinzing, violin  
Michelle Davis, violin  
Linda Chang, viola  
Joseph Bichsel, cello

GEORGES ENESCO  
(1881-1955)

Concertpiece for viola and  
piano

INTERMISSION

11.146

GABRIEL FAURÉ  
(1845-1924)

8:37  
Three Songs  
*Tristesse*  
*Chanson D'amour*  
*Automne*

CÉSAR FRANCK  
(1822-1890)

28:19 ✓  
Sonata For Violin and Piano  
*Allegretto ben moderato*  
*Allegro*  
*Recitativo - Fantasia*  
*Allegretto poco mosso*

Montserrat Alavedra was trained in Barcelona, Madrid, Salzburg and Vienna. She began her international career at an early age specializing in German lieder and the works of Mozart and Bach. A member of the University of Washington faculty, she maintains a busy agenda of performances in Europe and the U.S., often being entrusted with the premieres of contemporary works. This season her engagements include the role of Sofie in *Werther* with Renata Scotto and Alfredo Kraus.

Assistant Professor George Barth has an active career as a solo recitalist and chamber music performer on both modern piano and early fortepiano. After eleven years on the piano faculty of Wesleyan University in Connecticut, he was invited in 1983 to become the first candidate in Cornell University's new doctoral program in Eighteenth-Century Instrumental Performance Practice. An A.D. White Fellow, Mr. Barth studied fortepiano with Malcolm Bilson, and in 1985 received the Otto R. Stahl Award for outstanding piano performance. Since 1984 he has given numerous Viennese fortepiano recitals throughout the east and on the west coast. In addition to performing on period instruments, Mr. Barth gives frequent master classes on performance practice.

Mr. Barth's recent performances on modern instruments include appearances in the New Music America Festival in New York and Connecticut, at the Experimental Intermedia Foundation in New York City, as soloist with the Yale Brass Ensemble in Janacek's *Capriccio* for the left hand, and in solo recitals of nineteenth- and twentieth-century music across the United States. His 1986 chamber appearances included recitals in New England with violinist Janet Packer and cellist Kim Scholes of the Longy School faculty, and in Rochester, New York, with violinist Dana Maiben of the Eastman School.

Scottish violist Paul Coletti has studied at the Royal Scottish Academy, the International Menuhin Music Aca-