

University of Washington
THE SCHOOL OF MUSIC

presents a debut faculty recital:

H464

1997

4-17

REBECCA
HENDERSON,
OBOE

assisted by

Holly Herrmann, *piano*
Helen Callus, *viola*
Shannon Spicciati, *oboe*
Arthur Grossman, *bassoon*

8:00 PM
April 17, 1997
Meany Theater



School

of

Music

University

of

Washington

DAT #13,013

CASS #13,014

PROGRAM

- SAT
 101 Vocalise-Etude (1935).....3:50.....Olivier Messiaen (1908-1992)
 102 Qin Bird Song.....2:50.....Li Yeng Sheng
 103 Les Filles de Cadix (1886).....3:07.....Leo Delibes (1836-1891)

- 104 Black Anemones (1982-83).....4:51.....Joseph Schwantner
 (b. 1943)

- 105 Deux Rhapsodies (1905).....24:52.....Charles Martin Loeffler
L'Etang (1861-1935)
La Cornemuse

INTERMISSION

CASS SIDE A
SIDE B

- 106 Three Diversions for Two Oboes (1987).....8:06.....Jeffrey Rathbun
Allegretto (b. 1959)
Lento
Vigoroso

- 107 Trio for Oboe, Bassoon and Piano (1994).....16:40.....Jean Francaix
Adagio - Allegro moderato (b. 1912)
Scherzo
Andante
Finale

THE POND

Teeming with ancient fish, long sightless,
The pond, beneath a low sky mumbling muffled thunder,
Laps about the centuries-old reeds,
Spreading its dread opacity.

Down there, elves are the lights,
For more than one dark marsh, sinister and feared.
But the pond makes itself known in this desolation
Only by the ugly sounds of consumptive toads.

Here, the moon just appearing
Seems so fantastically to mirror herself
That to see her ghost-like face,

Her flattened nose, her strange teeth,
One would think a death's head, lit from within,
Might have come to observe itself in a murky mirror.

THE BAGPIPE

In the woods his bagpipe
Whined as does the wailing wind.
Never has the stag at bay,
The willow, or a branch wept
As did that voice.

Those sounds of flute and oboe
Were as the death rattle of a woman.
Ah, close to the crossroad of the crosses,
His bagpipe!

He is dead. But under these cold skies,
As soon as night has woven itself,
Deep, deep within me
There, at the place of old terrors,
I always hear, moaning as before,
His bagpipe.

{
Written by Maurice Rollinat
Translations by Angelina Marx
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}

A native of El Paso, Texas, REBECCA HENDERSON began studying the oboe at age eleven with her father and continued her education at the Oberlin Conservatory and the Eastman School of Music. Prior to her appointment as Artist-in-Residence at the University of Washington and oboist with the Soni Ventorum Wind Quintet, Ms. Henderson performed as assistant principal oboist with the Colorado Symphony Orchestra and oboist/English hornist with the Santa Fe Opera Orchestra. She has performed as principal oboist with the Alabama Chamber Orchestra, the Chicago Civic Orchestra, the Lake Placid Sinfonietta, and served on the faculty at the University of Alabama and the University of Montana.

Active as both a soloist and chamber musician, Ms. Henderson was a prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition. She has toured throughout Asia and South America on several occasions, presenting solo recitals, concertos and master classes. She has been a featured soloist throughout the United States as well, including performances at both Weill Recital Hall and Lincoln Center in New York, and as a concerto soloist with the Colorado Symphony Orchestra.

Henderson is a champion of new music for the oboe and has been involved in the commission of several works by American composers, including four duets for flute and oboe, a song-cycle for oboe, mezzo soprano and string quartet, and a concerto for oboe and orchestra by Frederic Goossens which she premiered in 1991. In 1992 she was a featured soloist at the Society of Composers (SCI) National Conference, performing Harold Schiffman's "Concerto for Oboe d'Amore."

HELEN CALLUS, viola, was a prize-winning student at Trinity College of Music, The Royal Academy of Music, London, and The Peabody Institute in Maryland, where she studied with Paul Coletti. She has performed extensively throughout Europe and the eastern United States, winning numerous awards and competitions including a Second Prize at the Lionel Tertis International Viola Competition. She has been appointed principal and soloist of many chamber orchestras both here and in Europe, such as Concerto Soloists Chamber Orchestra of Philadelphia. At age 26, Callus was appointed to the faculty of the University of Washington as an Artist in Residence, teaching viola.

HOLLY GERMAINE HERRMANN, pianist, first appeared on the concert stage since the age of fifteen in solo and chamber music performances both nationally and as far away as Finland, Sweden, and the former Soviet Union. She was a scholarship student of the legendary pianist Jorge Bolet at Indiana University and later the recipient of the University of Washington's Brechemin Scholarship where she completed her Master's degree with the famed pianist and teacher Bela Siki. Herrmann is in her third year as a member of the University of Washington keyboard faculty.

The voice is the common thread connecting the first three works on this program. Messiaen wrote his *Vocalise Etude* in 1935, five years after graduating from the Paris Conservatory where he studied organ and composition. It is one of several such works commissioned by the Conservatory, including vocalises by Faure, Ravel and others. Leo Delibes also studied organ and composition at the Conservatory. His song, *Les Filles de Cadix*, was written in 1886 (10 years after the very similar aria from Bizet's *Carmen*). The text tells of three young Spanish women who are taken with suitors offering honest charm, but turn away from false promises of wealth and jealous love. The *Qin Bird Song* by Li Yeng Sheng, is the only piece of these three written for the oboe. It is based on a beautiful Chinese folk song. Each of these works highlights the inherent lyricism of the oboe.

A native of Chicago, Joseph Schwantner studied composition at the Chicago Conservatory and Northwestern University. He is currently on the faculty of the Eastman School of Music. *Black Anemones*, written in 1982-83, was originally a movement of a larger work for soprano and orchestra entitled *Megabunda* (witchnomad), and set to poetry by Agueda Pizarro. He later transcribed the piece for flute and piano, which is the arrangement performed here. Schwantner's music blends modern idioms with a unique use of color, often involving a wide variety of percussion instruments and unusual sound effects.

Charles Martin Loeffler was born in Alsace in 1861. As a young boy he lived in Russia, Hungary, and Switzerland. He studied violin and composition in Berlin and Paris. In 1881 he moved to the United States and was appointed assistant concertmaster of the Boston Symphony Orchestra in 1883. Loeffler's relatively few compositions reflect an eclectic array of styles, including French, Russian, medieval, jazz and others. His love of chant is reflected in the viola's open fifths in the first rhapsody and quotes from "Dies Irae". An impressionist, Loeffler paints pictures of murky ponds, dark forests, bagpipes and toads, all inspired by Rollinat's eerie poetry.

Jeffrey Rathbun (Associate Principal Oboist of the Cleveland Orchestra) wrote his *Three Diversions for Two Oboes* in 1987 for his teacher and colleague, John Mack. The piece shows the versatility of the oboe, covering the full range of the instrument and utilizing the modern technique of multiphonics (chords). Rathbun uses these multiphonics with great effectiveness, producing shimmering harmonies in the lyrical second movement, and a raucous clamor in the jazzy finale.

{Notes by Rebecca Henderson}

Jean Francaix's *Trio pour Hautbois, Basson et Piano* (1994) was commissioned by the International Double Reed Society in cooperation with the British Double Reed Society, IDRS Deutschland e.v., the Japan Bassoon Society, and the 24th International Double Reed Festival of Rotterdam. The following notes were provided by the composer for the premier performance, from the International Double Reed Festival Rotterdam 1995 program booklet.

"If one does not like my Trio for Oboe, Bassoon, and Piano, I have a scapegoat: my old English friend (William) Waterhouse, who pushes so far the European spirit to play the German bassoon with French sonority. It is he who convinced me, with his entreaties, to write for a Trinity which is unknown in the New Testament. This instrumental combination is better balanced than that with violin-cello-piano. In fact, the two string instruments are often engulfed by the power of the Steinways, whereas the oboe and bassoon are able to make head against them without obliging them to play on velvet legs, what too many pianists hate. On the other hand, as oboe and bassoon need to breathe, they will have to take a walk through the bars' rest from time to time, at great convenience of the pianist, who will take advantage of the occasion to come out of his collar. I enjoyed manipulating my three Graces, using a rather classical manufacture, although my harmonies are not guaranteed as being free from fifths and octaves...*Could the audience enjoy it too!*"

BLACK ANEMONES

{*Written by Agueda Picarro, Translated by Barbara Stoler Miller*}

Mother, you watch me sleep
and your life
is a large tapestry
of all colors
of the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroiled by you
in a fierce symmetry
binding with thread
of Persian silk
the pine trees and the griffins.
You call me blind,
you touch my eyes
with black Anemones
I am a spider that keeps spinning
from the spool in my womb,
weaving through eyes
the dew of flames
on the web.

ARTHUR GROSSMAN was born in New York City. He began his professional career at the age of thirteen when he joined the Oklahoma City Symphony orchestra. After graduating from the Curtis Institute of Music, he performed as principal bassoonist with the Seventh Army Symphony, the Indianapolis Symphony, and the Israel Philharmonic. A founding member of the Soni Ventorum Wind Quintet, Grossman served on the faculty of the Conservatory of Puerto Rico and is currently Professor of Bassoon and Associate Dean for Arts of the College of Arts and Sciences at the University of Washington. Grossman continues to perform and record both as a soloist and with Soni Ventorum.

SHANNON SPICCIATI is an active free-lance oboist in the Seattle/Tacoma area. Originally from Portland, where she studied with Fred Korman, she received her Bachelor's degree from The Eastman School of Music, studying with Richard Killmer. She recently received her Master's degree from the University of Washington where she studied with Rebecca Henderson and Alex Klein. Spicciati is currently principal oboist of the Tacoma Symphony, the Oregon Ballet Theatre Orchestra, co-principal the Northwest Sinfonietta and principal substitute for the Oregon Symphony. In December 1996 she performed as soloist with the Tacoma Symphony and is active in several chamber groups including the Rainier Chamber Winds, Pacific Chamber Soloists and Trio d'Anches Northwest, of which she is a founding member. Summer festival experience has included the Anchorage Festival of Music, the Britt Festival (Jacksonville, Oregon), the Schlossfestspiele (Castle Festival) in Heidelberg, Germany, and a 1994 tour of Japan with the Eastman Wind Ensemble.

1997 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

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 18: Littlefield Organ Series. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.

April 25: Baroque Ensemble. 8 PM, Brechemin Auditorium.

April 26: Faculty recital: Music of Venezuela by Angel and Euclides Aparicio, Visiting Artists in Ethnomusicology. 8 PM, Brechemin Auditorium.

April 27: Jeffrey Kahane, piano master class. 6 PM, Brechemin Auditorium. Free.

April 28: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

April 28: Electro Acoustic Music Festival. 8 PM, Meany Theater.

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