

## 2002-2003 UPCOMING EVENTS

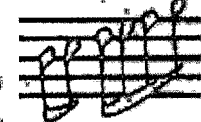
Information for events listed below is available at [www.music.washington.edu](http://www.music.washington.edu) and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or [dso@u.washington.edu](mailto:dso@u.washington.edu) (E-mail)

- January 31, School of Music Student Showcase. 8:00 PM, Brechemin Auditorium.
- February 2, Guest Artist Master Class: Andrew King, organ, 'German Masterworks for Organ.' 3:00 PM, Walker-Ames Room.
- February 6, Guest Artist Master Class: Falko Steinbach, piano. 3:30 PM, Brechemin Auditorium.
- February 7, Guest Artist Recital: Falko Steinbach, piano. 8:00 PM, Brechemin Auditorium.
- February 8, Guitar Ensemble. 8:00 PM, Brechemin Auditorium.
- February 11, 'Americana: An Evening of Music and Poetry.' 7:30 PM, Meany Theater.
- February 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- February 14, Mallet Head Series: 'Romantic Vibes.' 8:00 PM, Brechemin Auditorium.
- February 15, Guest Artist Recital: Susana Kasakoff, piano. 8:00 PM, Brechemin Auditorium.
- February 19, Jazz Faculty Showcase. 7:30 PM, Brechemin Auditorium.
- February 20, Symphonic Band/Concert Band. 7.30 PM, Meany Theater.
- February 21, Composers' Workshop. 8:00 PM, Brechemin Auditorium.
- February 24, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- February 25, University Symphony. 7:30 PM, Meany Theater.
- February 28, Baroque Ensemble. 8:00 PM, Brechemin Auditorium.
- March 3, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- March 4, Percussion Ensemble: 'Percussion Bop!' 7:30 PM, Meany Theater.
- March 5, Jazz Innovations Series. 7:30 PM, Brechemin Auditorium.
- March 6, Viola Studio Recital. 7:30 PM, Brechemin Auditorium.
- March 7, Student Chamber Ensembles. 8:00 PM, Brechemin Auditorium.
- March 8, Vocal Jazz Concert. 8:00 PM, Hub Auditorium.
- March 10, Contemporary Group: 'Modern Classics Meet Jazz.' 7:30 PM, Meany Theater.
- March 11, Wind Ensemble/Symphonic Band/Concert Band. 7:30 PM, Meany Theater.
- March 12, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.
- March 12, Opera Workshop. 7:30 PM, Meany Studio Theater.

UW



School of Music

University of Washington  
THE SCHOOL OF MUSIC

Presents the

# CONCERTO COMPETITION WINNERS SHOWCASE

In order of appearance:

NICOLE BARNES, ALTO SAXOPHONE  
MICHELLE CHANG, PIANO  
KRISTINA PRZYJEMSKI, PIANO  
NATALYA KALENDAREV, PIANO

Performing with the

UNIVERSITY SYMPHONY  
PETER ERÖS, CONDUCTOR

Tonight's soloists are winners of the School of Music's  
TWELFTH ANNUAL CONCERTO COMPETITION  
held November 18, 2002.

7:30 PM  
January 30, 2003  
MEANY THEATER

COMPACT  
DISC  
C661  
2003  
1-30

CD# 14,313

PROGRAM

DATE 14,312

1 CONCERTO FOR ALTO SAXOPHONE (1941).....<sup>15:39</sup> PAUL CRESTON (1906-1985)

Nicole Barnes, *alto saxophone*  
Walter Rudyard Dennis, *conductor*

2 PIANO CONCERTO NO. 2 IN B<sup>b</sup> MAJOR, OP. 83.....<sup>17:09</sup> JOHANNES BRAHMS  
*Allegro non troppo* (1833-1897)

Michelle Chang, *piano*  
Peter Erös, *conductor*

## INTERMISSION

3 PIANO CONCERTO IN G MAJOR.....<sup>8:56</sup> MAURICE RAVEL  
*Allegramente* (1875-1937)

Kristina Przyjemski, *piano*  
Nikolas Caoile, *conductor*

4 PIANO CONCERTO NO. 4 IN G MINOR, OP. 40.....<sup>9:59</sup> SERGEI RACHMANINOFF  
*Allegro Vivace* (1873-1943)

Natalya Kalendarev, *piano*  
Peter Erös, *conductor*

PAUL CRESTON, an American composer of Italian descent, wrote his *CONCERTO FOR ALTO SAXOPHONE* in 1941. In a traditional three-movement structure, the piece opens with a vigorous and jocular first movement. A lyrical and introspective second movement follows full of languid intensity. The work closes with a rousing finale utilizing the full force of the large symphony orchestra for which the piece was written.

When a very young JOHANNES BRAHMS premiered his first piano concerto in 1859, audience reactions ranged from indifference to revulsion. While its failure seems to have been due as much to musical politics as the work itself, Brahms was in no hurry to return to writing piano concertos, and certainly stayed away from works as passionate and flashy as the first concerto. He wrote to the violinist Joseph Joachim: "A second will sound different." Brahms was true to his word, but a second piano concerto was over 20 years in coming. He began sketching the concerto in 1878, during a trip to Italy, and continued to work on it for the next three years. It was not until the summer of 1881, that Brahms--with tongue firmly in cheek--announced to his friend, Elisabeth von Herzogenberg: "...I have written a tiny little piano concerto with a little wisp of a scherzo. It is in B-flat..." Brahms was well aware that his "tiny little B-flat concerto" was the largest work in this genre since Beethoven's "Emperor" concerto. Soon after its completion, Brahms and a colleague played a two-piano arrangement of the concerto for a small group of friends, including the influential critic Eduard Hanslick. The concerto's reputation spread quickly, and Brahms was soon invited by Hans von Bülow to perform it with Bülow's orchestra at Meiningen. After working out small details in this private performance, Brahms played the work at in a public concert at the Redoutensaal in Budapest. In contrast to the dismal reception given his first piano concerto, this work was very successful, almost immediately gaining acceptance as a part of the standard repertoire.

In the decades between 1859 and 1881, Brahms had become a self-confident and internationally acknowledged master of symphonic form. The sharp distinction between the first and second concertos is understandable in this light. While his youthful D minor concerto had been a brilliant and somewhat autobiographical work, Brahms himself was aware of its shortcomings, most of which resulted from his inexperience in orchestration. In contrast, the B-flat concerto is a more mature and emotionally reserved work that makes skillful use of the orchestra. The work was composed directly after the completion of his second symphony, and the elements of his mature symphonic style are heard in this concerto. Brahms even adds a fourth movement, expanding the typical three-movement concerto form to symphonic proportions. The second piano concerto thus presents special challenges for the soloist, above and beyond mere endurance. The pianist must be sensitive to the equal role played by the orchestra in developing thematic material. While there are few outward displays of virtuosity, the soloist is also called upon to play passage-work in octaves and sixths, immense chords, and complex rhythms, often in partnership with the full orchestra.

The concerto begins with a calm and dignified theme played by solo horn, in dialogue with the soloist. After a brief cadenza, the main theme is re-introduced, now by full orchestra. The opening movement (*Allegro non troppo*) continues in a greatly expanded sonata form. Brahms's formal model for this opening movement seems to have been the equally expansive opening of Beethoven's "Emperor" concerto.

Though MAURICE RAVEL had apparently made sketches for a *G MAJOR PIANO CONCERTO* as early as 1911, the direct inspiration for completing the concerto can be traced to a highly successful American tour in 1927-1929. Though he eventually returned to Paris, Ravel was seriously considering a long-term tour in the United States as a pianist and conductor. The G Major concerto was probably intended to serve as a solo vehicle for Ravel himself, but when he completed the work he found that he had apparently created something that was beyond his talents as a pianist! (The task of premiering the work fell to his protégé Marguerite Long.) He was actually working on two piano concertos at the same time--from 1930-1932, was also working on the D Major concerto for left hand alone, a commission for pianist Paul Wittgenstein (a virtuoso who lost his right arm during the first world war). Despite the fact that they were produced simultaneously, the two pieces are strikingly different in character. The D Major concerto is a densely-textured work of almost heavy-handed virtuosity, while the G Major is a light and happy piece that attempts to create an equal balance between soloist and orchestra. (Ravel originally considered titling the work *Divertissement*--a reflection of its light style.) Both concerti show a strong jazz influence--Ravel was fascinated by this American idiom--but these effects are used in a much more facile and humorous way in the G Major concerto. Ravel's views on the concerto are best summed up in a contemporary interview, where he described it as "a concerto in the most exact sense of the term, one that is written in the spirit of Mozart and Saint-Saëns. I believe that the music of a concerto can be cheerful and brilliant, and that it need not pretend to depths nor aim at dramatic effects."

The work is laid out in the mold of a Mozart concerto, in three movements. The opening movement (*Allegro moderato*) is set in sonata form. The main theme is a quirky, offbeat melody carried first by the piccolo and then by the trumpet, as the piano provides a showy accompaniment of arpeggios and glissandi. The second theme, presented by the piano, is a sleepy Spanish-flavored melody, accompanied by "blue notes" from the woodwinds. True to classical form, he presents a brief development and slightly reworked recapitulation of the main themes. The piano has a flashy cadenza just before the close of the movement.

SERGEI RACHMANINOV made sketches for his *PIANO CONCERTO NO. 4* before his rapid departure in 1917 from Russia because of the revolution; in the following decade, his hectic itinerant life as a concert pianist left him with little time for composition. He finally completed the Concerto in 1926 and dedicated it to his friend the Russian composer Nikolai Medtner. After completing it, Rachmaninov wrote Medtner a letter in which he jokingly commented that since the piano score was 110 pages long, like Wagner's "Ring" Cycle the Concerto should perhaps be performed over several evenings!

The Concerto, with Rachmaninov himself as soloist and with the Philadelphia Orchestra under Leopold Stokowski, premiered on March 18, 1927; the audience received it coolly and the critical reviews were unfavorable. After minor revisions, the Concerto was published in 1928, but it still wasn't liked.

After a performance in Berlin under Bruno Walter, Rachmaninov withdrew it until 1941, when he completely rewrote the finale and extensively revised the other two movements. The reworked concerto premiered on October 17, 1941 with the Philadelphia Orchestra under Eugene Ormandy and Rachmaninov as soloist. The reworked version, considerably shorter than the original, has found acceptance, but it has never achieved the popularity of the Second and Third Concertos.

The Concerto has all the characteristic Rachmaninovian features--fiery passion, abundant lyricism, brilliant interaction between soloist and orchestra, and romantic splendor. The opening movement, *Allegro vivace*, is in sonata form; after six introductory orchestral bars the soloist enters with the majestic principal theme, a long ascending and then descending melody, the last six notes of which are especially important and are recalled frequently throughout the movement. After some subsidiary material is presented, the English horn and French horn herald the arrival of the lyrical and poignant second theme. Both themes are developed, and a climax ensues. The recapitulation recalls the second theme before the principal one; this unexpected arrangement permits Rachmaninov to recall the introduction before a final repeat of the principal theme concludes the movement.

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RUDYARD DENNIS is currently pursuing a DMA in Instrumental Conducting. He is a student of Peter Erös.

NICOLE BARNES is a student of Michael Brockman, pursuing a Bachelor of Arts degree in music performance (alto saxophone) and a Bachelor of Arts/Bachelor of Music degree in music education. She has played saxophone for nine years and is the saxophone section leader in the Husky Marching Band (HMB), in which she has played for three years. Barnes, a Tacoma resident, was awarded a School of Music Brechemin Scholarship and the HMB Bill Cole Memorial Award of Musical Achievement for the 2002-2003 school year.

Born in Taiwan, MICHELLE CHANG moved to Canada with her family in 1992. Ms. Chang received most of her musical training in Vancouver, Canada. Currently she is studying with Craig Sheppard in the University of Washington and pursuing Doctor of Musical Art degree. She earned Bachelor of Music and Master of Music at the University of British Columbia under the tutelage of Mr. Lee Kum-Sing. Prior to attending UBC, she obtained a Performer's Certificate from the Vancouver Academy of Music, where she studied with Saida Matyukov. She has also been chosen to perform in masterclasses conducted by Andre Laplante, Marek Jablonski, Robert Silvermann, Mack McCray, Robin Wood, and Gilbert Kalish.

During the last few summers, she traveled to Italy (Oberlin at Casamaggiore), Holland, Poland (International Master classes for Pianists) and the Orford Arts Centre to hone her skills. While in Italy in July 2000, she performed in Cappella Ducale di San Liborio in Cremona. A recipient of numerous awards and scholarships, including the Brechemin Scholarship, Mildred Johnson Scholarship and the Richmond Community Arts Council Scholarship, she was the first prize winner in the CBC Westcoast Young Performers' Competition in 1998; as a part of her prize she had the opportunity of performing with Prince George Symphony Orchestra. In May 2001, she was a top prize winner as well as the winner of the Best Performance of Imposed Work in the Eckhardt-Gramatte National Music Competition for the performance of Canadian Music. Her live and recorded performances have been broadcast on CBC Radio on programs such as "Westcoast Performances" and "In Performance."

KRISTINA PRZYJEMSKI, originally from Boston, is working on her doctoral degree in piano performance at the University of Washington with teacher Dr. Robin McCabe. Ms. Przyjemski did her undergraduate work in the Pre-Medicine program at Boston College and also has Master's degrees from Michigan State University (Piano Performance) and the University of Illinois (Piano Pedagogy) studying with teachers Ralph Votapek and Ian Hobson. Kristina performs regularly across the country as a soloist and collaborative pianist. She is a graduate assistant in accompanying at the University of Washington. Kristina has been teaching piano and flute for 15 years and maintains a flourishing private studio in the Seattle area. Kristina would like to thank Jeremy Samolesky for his dedicated and skillful accompanying, and her teacher, Robin McCabe, for her support and inspiration.

NATALYA KALENDAREV is pursuing a Doctor of Musical Arts in piano performance. She is a student of Robin McCabe.

## THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Jeremy Briggs-Roberts, *assistant*

### VIOLIN I

David Lawson,  
*concertmaster*  
Miodrag Veselinovic  
Emily Terrell  
Alina To  
Erica Brewer  
Emily Mount  
Nicolas Addington  
Victoria Chamberlain  
Monica Boros

### VIOLIN II

Teo Benson  
Roy Lim  
Shiho Shirotori  
Janet Utterback  
Christine Dunaway  
Carolyn Willis  
Colin Trovato  
Sarah Unbehagen  
Stephania Diamante  
Heather Sullivan  
Claire Petty  
John Lee

### VIOLA

Brianna Atwell  
Mitsuru Kubo  
Colin Todd  
Nathan Medina  
Felisa Salmeron  
Carolyn Voss  
Liesl Olson  
Alex Baldcock

### CELLO

Dylan Rieck  
Anil Seth  
Edward Lee  
Nicholas Brown  
Dawn Hollison  
Amanda Kim  
Peggy Huang  
Chi Chung Chan  
Brian Ma  
Joey Pickard  
Rachel Orheim  
Alex Denny  
Anna Alexander

### BASS

Scott Teske  
Leslie Woodworth  
Thomas Mayes  
Gavin Kovite  
Peter Griffin  
James Tseng

### FLUTE

Helen Lee  
Lana Abramore

### OBOE

Joe Groves  
Chris Sigman

### CLARINET

Michael Byerly  
Matthew Nelson

### BASSOON

Aaron Chang  
Julia Kingray

### HORN

Michael Tisocco  
Matthew Kruse  
Veronica Reed  
Erika Bramwell

### TRUMPET

Rabi Lahiri  
Akash Shivashankara

### TROMBONE

Dennis Asis  
Sarah Mayo  
Donal McCleod  
Jason Roe

### TUBA

Tyler Benedict

### HARP

Gabrielle Holmquist

### PERCUSSION

Doug Maiwurm  
Andrew Cooke  
Brian Fraser  
Will Harvey