

University of Washington
SCHOOL OF MUSIC

B74
1996
3-26

presents the



BRECHEMIN SCHOLARSHIP WINNERS SHOWCASE

In alphabetical order:

NANCY BONDURANT, *BASSOON*

AMY CHEIFETZ, *SOPRANO*

KUI HE, *VIOLIN*

LESLIE HIRT, *CELLO*

KRISTA-DAWN JENNER, *PIANO*

NED KIRK, *PIANO*

LESLIE LAIBMAN, *FLUTE*

MICHAEL ROOK, *COMPOSITION*

7:00 PM
MEANY THEATER
MARCH 26, 1996

School
of
Music
University
of
Washington

DAF 12,789

CASS 12,790

PROGRAM

NANCY BONDURANT, BASSOON

DAF
ID |

Sonatine for Bassoon and Piano 9/20 Alexandre Tansman
(1897-1986)

- I. *Allegro con moto*
- II. *Aria - largo cantabile*
- III. *Scherzo - Presto*

Laurent Philippe, piano

The *Allegro con moto* begins with an active, punctuated, slightly jazzy melodic voice in the bassoon over unrelenting eighth notes in the piano. The sharp, jagged rhythms give way to a slower, lyrical section which makes a transition back to the original material. The first movement cadenza glides into quietly reflective chords which begin the haunting second movement. The final movement is an energetic tour-de-force for both performers, demanding virtuosity and rhythmic precision.

NANCY BONDURANT holds degrees from North Carolina School of the Arts, Temple University, and is currently a DMA candidate at the University of Washington, studying with Arthur Grossman. Ms. Bondurant has played with the North Carolina, Charlotte, Charleston and Asheville Symphonies and is a former faculty member of the University of North Carolina-Charlotte, Davidson College and Brevard College. She has played solo and chamber recitals throughout the United States and Europe, including an appearance as a solo recitalist at European International Festival in Geneva, Switzerland. She has also played for radio and television, and has recorded for the SONOS label. In addition to her busy performance schedule and teaching activities, Ms. Bondurant also composes, serves as Artistic Director of *TOPAZA*, a *Magical Musical Ensemble*, an ensemble specializing in educational programming, and is a member of *Trois d Vent*, a *Performing Woodwind Trio*.

MICHAEL ROOK, COMPOSITION

Waltz (for a succubus). 1996 6'10

ID 2

Robert Huw Morgan, piano

Waltz (for a succubus) has been under construction for several years, during which time various versions were written and subsequently destroyed. Writing a waltz for piano is a dubious undertaking at best. Should I follow my colleagues and embrace a 19th-century aesthetic out of a false sense of nostalgia? Or use 20th century cliches to avoid the trap, whilst blindly walking into another? Writing a waltz is not an art: what is important, though, is that this form is filled with new meaning, content and poetry.

MICHAEL ROOK is currently working on a masters degree in music composition at the School of Music. He received initial musical training in Germany, from where he emigrated in 1988. In 1993 he graduated from Oberlin Conservatory of Music with a degree in music composition and moved to Seattle.

LESLIE LAIBMAN, FLUTE

103
Duo for Flute and Piano 13'28" Aaron Copland
I. *Flowing* (1900-1990)
II. *Poetic, somewhat mournful*
III. *Lively, with bounce*
Laurent Philippe, *piano*

Duo for Flute and Piano was written in 1971, commissioned by friends and students of William Kincaid (1895-1967) who was solo flutist with the Philadelphia Orchestra from 1921 to 1960. The work has three movements in somewhat contrasting styles. Determined to be recognized as a "distinctly American composer," Copland draws from the Jazz tradition, often incorporating syncopated and polymetric rhythms into his music. The last movement of the Duo for Flute and Piano clearly demonstrates this "jazzy" style, as it is based on a simple four bar phrase which is varied both rhythmically and melodically. The "Duo" was premiered by Elaine Shaffer (flute) and Hephzibah Menuhin (piano) in Philadelphia in October, 1971.

LESLIE LAIBMAN is a native of New York City. She received her Bachelor of Fine Arts in Flute Performance from Carnegie Mellon University (in Pittsburgh) in 1993. While at Carnegie Mellon, she held the position of principal piccolo in the CMU Philharmonic and was selected to play in a televised concert of the Russian, American, Italian (RAI) Orchestra. She has also freelanced around the Pittsburgh area, playing in various chamber ensembles and orchestras. She is currently working toward a Master of Fine Arts at the University of Washington, studying with Professor Felix Skowronek.

KRISTA-DAWN JENNER, PIANO

104
Dances of Marosszék (1927) 11'34" Zoltán Kodály (1882-1967)

The *Dances of Marosszék* first occurred to Kodály in 1923. He composed the piano version in 1927, with an orchestra piece following in 1930. It is named after Marosszék, an area in Transylvania that has retained most of the old folk dance music. Its melodies, as Kodály put it, "are rooted in a more distant past." This dance fantasy is a rondo form with three episodes and a coda. Each episode highlights various folk instruments and dance melodies.

KRISTA-DAWN JENNER is a senior piano performance major, studying with Dr. Robin McCabe. Before entering the University of Washington, she received the Gold Medal for achieving the highest grade in Canada in her Associate Diploma with the Royal Conservatory of Toronto. This past year she won first prize in the 1995 Washington State Collegiate Artist Competition, the Capital Area Youth Symphony Concerto Competition, and the 1995 Greater Spokane Music and Allied Arts Young Artist Competition. Jenner received the Brechemin Scholarship in 1993-94 and 1995-96, and has appeared with the University of Washington Symphony Orchestra and the Spokane Symphony.

INTERMISSION

CASS SIDE A

SIDE B

AMY CHEIFETZ, SOPRANO

1D5
How beautiful it is here, Op. 21, No. 7 7'40 Sergei Rachmaninoff
Lilacs, Op. 21, No. 5 (1873-1943)
The Pied Piper, Op. 38, No. 6
Spring Waters, Op. 14, No. 11

Robert Huw Morgan, piano

Rachmaninoff was the last great representative of Russian romanticism. His songs span almost his entire career and clearly reveal his stylistic development. His lyricism and sensitivity to the text makes them a joy to sing.

His Twelve Songs, Op. 14, written in 1896, show an increasing importance in the piano parts, of which No. 11, *Spring Waters*, is a perfect example. The piano part is orchestral in texture and scope, and appropriately, he dedicated the piece to his first piano teacher. In Rachmaninoff's Twelve Songs, Op. 21, written between 1900 and 1902, he achieves a close balance between voice and piano. In both No. 7, *How beautiful it is here*, and No. 5, *Lilacs*, the piano expresses the atmosphere of the text while the voice conveys the emotions through the words and the soaring, lyrical melody lines. Six songs, Op. 38, his final group of songs written in 1916, are set to only contemporary symbolist poets. The text to *The Pied Piper*, No. 4, seems straightforward, but the music's fluctuating rhythms and ambiguous harmonies create different colors and textures that bring out the hidden meanings and sensual emotions beneath the surface.

AMY CHEIFETZ was born and raised in the San Francisco area. She began singing at the age of ten with the Diablo Light Opera Company of Walnut Creek. Amy was a member of the San Francisco Girls Chorus for three years and traveled with the chorus to the Bela Bartok Festival in Hungary. She graduated Magna Cum Laude from the University of California, Irvine with a Bachelors of Music in vocal performance. Cheifetz is currently completing her Masters of Music at the University of Washington, studying with Julian Patrick. She appeared in the University's 1995 fall opera production as Serpetta in

Mozart's *La finta giardiniera*, and will be seen as Patience in the UW's production of Gilbert and Sullivan's *Patience* in May, 1996.

LESLIE HIRT, CELLO

106
Variations on a Rococo Theme 4'45 Tchaikovsky
Variations VI - Andante (1849-1893)
Variations VII - Allegro

Linda Smith, piano

Composed in 1876, this work is a theme and set of seven variations which harkens back (as the title suggests) on music of the eighteenth century. Tchaikovsky dedicated this work to his colleague, cellist Wilhelm Fitzenhagen. The two collaborated on the work, but after Fitzenhagen made his changes it was difficult to see Tchaikovsky's hand in composition.

LESLIE HIRT is a graduate cello student of Raymond Davis and is a member of the University of Washington Scholarship String Quartet. She has participated in numerous festivals, including The Aspen Music Festival, Chamber Music de Mollens sur Ouveze, and The Festival at Sandpoint. In 1994 she was appointed to the cello faculty at Seattle Pacific University.

NED KIRK, PIANO

107
Venezia e Napoli 8'45 Franz Liszt
III. Tarantella (1811-1886)

Tarantella is the third and last piece from *Venezia e Napoli*, a set of pieces published as a supplement to the second volume of *Annees de Pelerinage*. The *Tarantella* is divided into two sections. The fiery first part is followed by an ornamental lyrical section which in turn becomes restless and returns with unrestrained energy to the end.

NED KIRK is a native of California where he received his early musical training. He has performed extensively throughout the United States, as well as in Poland and England, in solo recital, and in violin-piano duo with his wife, Marta Kirk. Kirk received degrees in piano performance from the Peabody Conservatory of Music and the University of Massachusetts at Amherst. He has been a faculty member at the Marrowstone Music Festival and is currently on the piano faculties of the Sitka Fine Arts Institute in Alaska and Pacific Lutheran University in Tacoma, Washington. He is a Doctor of Musical Arts student studying with Craig Sheppard.

108
KUI HE, VIOLIN 8'45

Introduction et rondo capriccioso, Op. 28.....Camille Saint-Saëns (1835-1921)

Timothy Schwarz, *piano*

KUI HE of Shanghai, China, is a sophomore at the University of Washington studying violin with Professor Steven Staryk. He is a two-time winner of the School of Music Concerto Competition and a recipient of the Brechemin Scholarship for 1993-94. A member of the Scholarship String Quartet, he shares the chair of concertmaster of the University Symphony. Mr. He graduated from the high school attached to the Shanghai Conservatory of Music. He was concertmaster of the string orchestra of the Shanghai Conservatory Symphony. He recorded a compact disc of the violin concerto "The Butterfly Lovers" as soloist.

1996 UPCOMING EVENTS:

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 1, Pacific Northwest Music Festival: Jazz Band Day. 4 PM, Meany Theater.

April 2, Pacific Northwest Music Festival: Concert Band Day. 4 PM, Meany Theater.

April 3, *Faculty Recital*: Two Pianos, with Patricia Michaelian and Craig Sheppard. 8 PM, Meany Theater.

April 4, Eighth Annual Sax Night. 8 PM, Brechemin Auditorium.

April 10, String Master Class with Robert Davidovici, concertmaster of the Vancouver BC Symphony. 6 PM, Brechemin Auditorium.

April 10, *Guest Artist Recital*: Robert Davidovici, violin. 8 PM, Brechemin Auditorium.

April 10, *Faculty Artist Recital*: Jazz-scape with Marc Seales, piano. 8 PM, Meany Theater.

April 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

April 14, *Guest Artist Master Class/Performance*: Abbie Conant, trombone, and William Osborn, composer. 3 PM, Brechemin Auditorium.

April 15, Voice Division Recital. 7 PM, Brechemin Auditorium.

April 16, University Symphony with Bela Siki, piano. 8 PM, Meany Theater.