

University of Washington
SCHOOL OF MUSIC

presents the

B74
1997
4-14

BRECHEMIN SCHOLARSHIP WINNERS SHOWCASE

In alphabetical order:

Sarah Louise Bassingthwaighte, *flute*

Bret Battey, *composition*

Roger Countryman, *violin*

April Fissel, *mezzo soprano*

Christine Graham, *voice*

Kandis Griff, *piano*

Younshin Kim, *piano*

Coral Overman, *violin*

Michael Rook, *composition*

Ryan Stewart, *horn*

7:00 PM
April 14, 1997
Meany Theater



School
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Music

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Washington

DAT # 13,008

CASS # 13,009

PROGRAM

DAT
ID 2

RYAN STEWART, *HORN*

Paul Dukas (1865-1935), Villanelle for horn and orchestra (6:41)
Kevin Aanerud, *piano*

Ryan Stewart is a Senior studying with Professor David Kappy. He attended the Marrowstone Music Festival for five years, where he studied with Dale Clevenger of the Chicago Symphony. In the summer of 1996, Stewart attended the Banff festival, studying with Martin Hackleman of the Vancouver Symphony. He has appeared as a soloist with the Renton Youth Symphony, performing the Saint-Saëns *Morceau de Concert*.

ID 3

MICHAEL ROOK, *COMPOSITION*

Tinman, for simulated piano (1997) (3:38)

I wrote this piece as a soundtrack to an animated video short, and I subsequently turned it into a "concert piece" for Disklavier. *Tinman* reveals my current fascination for musical events that lie at the border of what is humanly feasible and that have the capacity to fool the ear into hearing what may not even exist. I am currently working on a piece in which I am attempting to create similar effects, this time using instrumentalists instead of technology. *Tinman* is, in a sense, a testing ground and a study for this new piece I've been working on.

[Notes by Michael Rook]

After receiving his Bachelor's Degree from Oberlin Conservatory of Music, Michael Rook has been working on a Master's in Music at the University of Washington, where he has been studying with Joel Durand. He has won prizes in composition from the Ministry of Culture of Northrhine-Westfalia, and was nominated last year by the School of Music to attend the Darmstad Summer Courses for New Music. Seattle has become his home, owing in part to meteorological patterns reminiscent of his native Germany.

ID 4

KANDIS GRIFF, *PIANO*

Chopin (1810-1849), Scherzo #1 in B minor (9:04)

Written in 1831, the masterful Chopin Scherzo #1 in B minor defined the grand plan of all the scherzos to come. Looked at in large components, it consists of a main scherzo section, interrupted by a *molto più lento*, followed by a reprise of the scherzo. It is worth noting that the scherzo section has its own built-in lyric contrast (divided between the hands), as well as an *agitato* foil to the opening statement, which also serves as a breath-taking conclusion

[Notes by Kandis Griff]

Kandis Griff, 18, is the oldest of five children and comes from a musical farm family in southern Idaho. She began piano study in first grade, adding voice and oboe in high school. Her numerous music awards include Youth Soloist Winner with the magic Valley Symphony, and first runner-up and honorable mention in Idaho's Yamaha Competition. Griff balanced her music activities in high school with many others interests, graduating as Salutatorian and serving as Honor Society President.

1D5 ROGER COUNTRYMAN, VIOLIN

Cesar Franck (1822-1890), Sonata in A Major (14:27)

II. Allegro

IV. Allegretto poco mosso

Mark Salman, piano

Franck's Sonata in A Major is probably his best-known piece. It was written as a wedding gift for Eugène Ysaÿe in 1886 and was performed at the wedding by Ysaÿe for friends and family. It received its public debut by Ysaÿe later that year.

[Notes by Roger Countryman]

Roger Countryman is a violinist from Bellingham, currently pursuing a degree in Music Performance at the University of Washington. He was concertmaster of the Chamber Orchestra of Western Washington University and has placed twice in the Helen Crowl Snelling Scholarship Auditions. Countryman currently studies with Steven Staryk.

1D6 SARAH LOUISE BASSINGTHWAIGHTE, FLUTE

André Jolivet (1905-1974), Chant des Linos (1957) (11:00)

Brian Chronister, piano

Sarah Louise Bassingthwaighte is presently a Doctoral student in flue performance, and a Master's student in Composition. She has already received degrees from Central Washington and Indiana Universities. She has performed live on KUOW and KING-FM radio in Seattle, and was a featured soloist on National Public Radio's "Performance Today." Bassingthwaighte has focused on contemporary music, was co-founder of the Contemporary Music Club at Central Washington, and published an article about composer Ellen Taafe Zwilich in Flute Talk magazine. She was also awarded a grant to research the tribal music of Kenya and Uganda, and did so on location. She is Vice President of the Seattle Flute Society, and performs and teaches regularly.

INTERMISSION

CASS SIDE A

1D7

BRET BATTEY, COMPOSITION

Distance, Dance, Discern for bassoon and computer-generated sound (1996)Ryan Hare, *bassoon*

(11:26)

"So Spirit can be described—and must be described—with all three languages, I and we and it."—Ken Wilber, A Brief History of Everything

Distance, Dance, Discern was written in 1996 in response to the suggestion of composer and bassoonist Ryan Hare. Work began with a recording session in which Hare demonstrated the wide range of sounds and timbres that can be performed on the instrument, including key clicks, tongue-pops, reed crows, and multiphonics. Excerpts from this recording provided the basis for many of the sounds heard in the pre-recorded, computer-generated portion of the piece, which was realized with the resources of the University of Washington School of Music Computer Center. The three words of the title correspond to the three major sections of the piece (and to "I and we and it.")

[Notes by Bret Battey]

Bret Battey received a Bachelor of Music in Electronic and Computer Music in 1990 from Oberlin Conservatory and is currently a Masters student in Music Composition at the University of Washington. He has studied composition with Conrad Cummings, Richard Karpen, Gary Nelson and Diane Thome. Battey's works have been performed at the 17th Annual International Electronic Music Plus Festival, Seattle's Center on Contemporary Art, Northwest Cyber Arts Synthesetics Art and Technology Festival, Seattle Experimental Opera, and KING FM. His work has been covered in Mix Magazine, Computer Music Journal, and Seattle Weekly. In 1994 he and sculptor/juggler James Jay created the *Juggling Jukebox*, an installation which wired a juggler to a computer to generate music. The *Jukebox* premiered at the national art and technology conference Beyond Fast Forward, was demonstrated to the Microsoft Advanced Technology Group, and has been covered by MTV Europe. <http://weber@u.washington.edu/~bbattey/>

1D8

CORAL OVERMAN, VIOLIN

Beethoven (1770-1827), Sonata for Piano and Violin (1803), (13:43)

Op. 30, No. 2 in C minor

Allegro con brio

Sir William Walton (1902-1983), Concerto for Violin and Orchestra (1939)

Presto capriccioso alla napolitana

The Walton Violin concerto was commissioned by violinist Jascha Heifetz and was first performed by Heifetz in 1939 with the Cleveland Symphony Orchestra. Walton began writing this work while vacationing in Italy and was influenced by the southern European culture; thus the heading for the second movement, "Presto capriccioso alla napolitana."

[Notes by Coral Overman]

Coral Overman is working on her Master's degree in violin performance. She studied with Walter Schwede, and has been studying with Professor Steven Staryk for the past three years. She has soloed with several orchestras, in the Seattle area, including a recent performance with the University Symphony.

1D 9

APRIL FISSEL, MEZZO SOPRANO

Giacomo Meyerbeer (1791-1864): *Nobles seigneurs, salut!* (6:30)
Samuel Barber (1910-1981): *Must the winter come so soon?*

Nobles seigneurs, salut! (from Act I of *Les Huguenots*)

The Protestant nobleman, Raoul de Nangis, has been invited by the Count de Nevers to his home to meet his Catholic friends and to attempt a reconciliation between their parties. Urbain, the page of Marguerite de Valois, appears and greets the assembled nobles.

Noble lords, greetings!
A noble and virtuous lady,
of whom kings should be envious,
has entrusted me with this message
for one of you, chevaliers,
without my naming her;
honor here to the gentleman
whom she has chosen!

You can believe
that no lord
has ever had so much glory
or good fortune—no, never!
Do not fear a lie or a trap,
chevaliers, in my speech!
Now farewell! May God protect
your battles, your loves!

Must the winter come so soon? (from Act I, scene I of *Vanessa*)

At her remote and elegant country estate the beautiful Vanessa, abandoned by her lover Anatol twenty years before, awaits his return, heralded by a letter. Erika, her niece, wonders if the carriage sent to bring their visitor will be able to return through the swirling snows of an early winter storm.

April Fissel transferred from the University of New Mexico to study vocal performance at the University of Washington. Performances include Hansel from *Hansel and Gretel*, Lady Ella in *Patience*, the second Spirit from *The Magic Flute*, alto soloist for the *Liebeslieder Walzer* and alto soloist for the *Vivadi Gloria*. Upcoming performances will include Nicklausse in *Tales of Hoffman* (Spring 1997 Opera Workshop program) and Gertie in *Oklahoma!* She will attend the Aspen Music Festival and school this summer.

↓

10 10

YOUNSHIN KIM, PIANO

Johannes Brahms (1833-1897), Klavierstücke, Op. 119

Intermezzo in B minor: Adagio

Intermezzo in C Major: Grazioso e giocoso

Rhapsody in Eb Major: Allegro risoluto

(9:39)

The Klavierstücke, Op. 119, are Brahms' last works for piano. Although they are short, they are emotion-laden, formally structured and disciplined, and full of interpretive challenges. The B minor Intermezzo is grave and melancholic, and the C major Intermezzo is youthful, witty and ambiguous. The Rhapsody is a "heroic" summation of his spirited vigor and stately grandeur.

[Notes by Younshin Kim]

Korean native Younshin Kim received a Bachelor of Music degree from Seoul National University and a Master of Music in piano performance from San Francisco Conservatory of Music. She is currently enrolled in the University of Washington's Doctor of Musical Arts program, studying with Professor Craig Sheppard.

CHRISTINE GRAHAM, VOICE

Christine Graham, recipient of the Graduate Brechemin Award in Voice, is in Europe this evening. She was chosen to participate in the University of Washington's Spring program in Germany, where she will be awarded a stipend for placing in the top five percent of students in the German class. Graham will continue her stay in Europe to prepare for opera auditions in Germany in the fall.

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 15: University Symphony. 8 PM, Meany Theater. CANCELLED.

April 15: Faculty recital: Tom Collier, vibes/percussion; Marc Seales, piano; Wm. O. Smith, clarinet; Floyd Standifer, trumpet. 8 PM, Meany Theater.

April 17: Faculty recital: Rebecca Henderson, oboe. 8 PM, Meany Theater.

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 & Euclides Aparicio, Visiting Artists in Ethnomusicology. 8 PM, Brechemin Auditorium.

April 27: Jeffrey Kahane, piano master class. 2 PM, Brechemin Auditorium.

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

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

April 29: Faculty recital: Carmen Pelton, soprano; Julian Patrick, baritone; Lisa Bergman, piano. 8 PM, Meany Theater.

May 8: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

May 9: Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 13: Collegium Musicum. 8 PM, Brechemin Auditorium.

May 14, 15, 16 & 17: UW Opera: *Oklahoma!* 8 PM, Meany Theater.

May 17: John Cerminaro, horn master class. 2 PM, Brechemin Auditorium.

May 18: UW Opera: *Oklahoma!* 2 PM, Meany Theater.

May 24: Ninth Annual Saxophone Night. 8 PM, Brechemin Auditorium. Free.

May 27: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

May 27: Percussion Ensemble. 8 PM, Meany Studio.

May 28: Faculty/Guest recital: Soni Ventorum Wind Quintet & guests. 8 PM, Brechemin Auditorium.

May 29: University Wind Ensemble & Symphonic Band with Helen Callus, viola. 8 PM, Meany Theater.

May 30: Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium. Free.

June 1: Student Chamber Music. 2 PM, Brechemin Auditorium. Free.

June 2: Contemporary Group. 8 PM, Meany Theater.

June 3: Jazz Combos. 8 PM, Brechemin Auditorium.

June 3: Madrigal Singers. 8 PM, Meany Theater.

June 4: Studio Jazz Ensemble. 8 PM, Meany Theater.

June 5: Jazz Combos. 8 PM, Brechemin Auditorium.

June 5: University Chorale. 8 PM, Meany Theater.

June 6: Baroque Ensemble/Collegium Musicum. 8 PM, Brechemin Auditorium.

June 10: Opera Workshop. 8 PM, Meany Studio.

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