

The School of Music
presents the 92nd program of the 1990-91 season

M3234
1991
4-23

Faculty Artist Recital

Robin McCabe

Pianist

School
of
Music

University
of
Washington

April 23, 1991
8:00 PM, Meany Theater
"Friends of Music" Night

DAT # 11,802
CASS.# 11,803
CASS.# 11,804

Program

DAT
ID2 Three Sonatas (9'12") DOMENICO SCARLATTI
(1685 - 1757)

- Sonata in A Major, K. 209
- Sonata in a minor, K. 54
- Sonata in G Major, K.125

ID3 Arabesque, Opus 18 (6'50") ROBERT SCHUMANN
(1810 - 1856)

ID4 Sonata in G minor, Opus 22 ... (17'07") ROBERT SCHUMANN
Prestissimo
Andantino
Scherzo: Allegro molto
Presto passionato (Original Finale)

CASS.# 11,803 SIDE A
CASS.# 11,803 SIDE B *Intermission*

ID5 TALK-D. Newman

ID6 "Miroirs" (30'04") MAURICE RAVEL
(1875 - 1937)

- Noctuelles
- Oiseaux tristes
- Une Barque sur l'Océan
- La Vallée des cloches
- Alborada del gracioso

CASS.# 11,804 SIDE A
ID7 "Virtuoso Etudes based on Songs (16'03") EARL WILD
of George Gershwin" (1915 -)

- Liza
- Embraceable You
- Somebody Loves Me
- I Got Rhythm
- The Man I Love
- Fascinating Rhythm

ID8 ENCORE (2'40")

Program Notes

SCARLATTI: Three Sonatas

"Dear reader, whether you be Dilettante or Professor, in these Compositions do not expect any profound Learning, but rather an ingenious Jesting with Art, to accommodate you to the Mastery of the Harpsichord....not Visions of Ambition, but only Obedience moved me to publish them!....Therefore show yourself more human than critical, and then your Pleasure will increase....Live Happily!"

With these words, Domenico Scarlatti in the year 1738, at the age of fifty-three, launched thirty harpsichord pieces which he modestly entitled "Essercizi." He most likely had no idea that these pieces would grow into a set of more than 550 sonatas that present a range of originality unmatched by any keyboard composer of his century. In their most virtuosic format, the sonatas are imbued with Spanish folk song motifs, dance rhythms, street cries and witty rhythmic shifts. But Scarlatti's culture also embraces a lyrical and introspective aspect, as projected in the brooding and searching phrases of the a minor sonata, K. 54.

SCHUMANN: Arabesque, Opus 18

The title "Arabesque" is an appropriate one for the delicately curvaceous theme of this intimate piece. The phrases are so naturally intertwined as to convey a flowing yet symmetrical design, etched by harmonies simple yet poignant in context. The mood is one of self-communion and perhaps review, as in turning the pages of a photograph album in solitary hours. The last section is entitled "In Closing," and offers a final and wistful interpretation of the discourse.

SCHUMANN: Sonata in G minor, Opus 22

It took from 1833 until 1838 for Schumann to finish the Sonata in G minor. Reconciling his Classical models of Beethoven and Mozart with the new Romantic movement towards increasing personal expressiveness was no easy task for a young composer in his twenties. It was a stormy period in Schumann's life, with a secret engagement and tumul-

tuous courtship to Clara Wieck, the daughter of Schumann's piano teacher and herself a concert pianist of major talent. In a letter to Clara, Robert states: "Everything that happens in the world affects me: politics, literature, people. I think it all over in my own way, and then it has to make room for itself and find an outlet in music."

Schumann the composer was deeply affected by his surroundings. It was to his inner creative world that he retreated, to escape the over-harsh reality of every day living. It is a fascinating world, full of striking contrasts, flights of fancy, of molten passions and pent-up emotions. From the sonata's opening 'super-charged' G minor chord, the listener is hurtled into a vortex of quick changing moods, both lyrical and restlessly impetuous. It is a first movement finalized by Schumann's insistent remarks of "as fast as possible," later followed by the impossible "even faster."

The slow movement of the sonata began life as one of Schumann's youthful songs, "Im Herbste," ("In Autumn."). The scherzo is terse, epigrammatic and almost brusque. The finale, "Presto passionato," is the original finale intended by Schumann. Clara persuaded Robert to drop this movement of the work, complaining that it was "too difficult, and that really the public, even the connoisseurs for whom you write, would not understand." In its place, Schumann obligingly wrote a totally different and more conventional Rondo. I prefer and offer the original finale, convinced by its sheer exuberance, metric variety and bold originality.

RAVEL: "Miroirs" ("Mirrors")

In 1904 and 1905, Maurice Ravel wrote five piano pieces, each one complete in itself, that he assembled into a collection under the title "Miroirs." They are descriptive pieces, and highly evocative. But they do not attempt to present precise musical images. They are reflections of their subjects - reality seen at a distance - they are also reflections about their subjects - philosophical musings on the night, birds, boats tossing upon the ocean, Spain, and pastoral valleys.

Noctuelles ("Nocturnal Moths"). A rhythmically free, impressionistic etude, a three part form projecting fleeting images, the fluttering of wings, dedicated to the poet Léon-Paul Fargue.

Oiseaux tristes ("Sad Birds"). "In this work," Ravel said, "I evoke birds lost in a dark forest during the summer's hottest hours." The piece is dedicated to the pianist Ricardo Vines, who gave the first public performance of "Miroirs."

Une Barque Sur l'Océan ("A Boat on the Ocean"). A small sunlit symphonic poem, classically organized, dedicated to the painter Paul Sordes.

La Vallée des cloches ("The Valley of the Bells"). This is a musical landscape in the Lisztian tradition, a pastoral vista across which distant bells are heard. Ravel told the pianist Robert Casadesus that the idea for it came to him while listening to the church bells of Paris as they tolled at noon. The piece is dedicated to the composer Maurice Delage.

Alborada del gracioso ("The Clown's Morning Song"). This rhapsodic and virtuosic canvas reflects Ravel's love for Spain, with low-throated recitatives, bursts of vibrant color, and sounds and rhythms of the guitar. It is dedicated to the music critic Calvocoressi, a close friend of Ravel.

WILD: "Virtuoso Etudes Based on Songs of George Gershwin"

Somehow, in his brief life, George Gershwin embodied and projected much of what seemed "American" about music: rhythmic energy, heart-tugging melodies, and a positivism about life and love that kept toes tapping and hopes a-throb. George Gershwin was an elegant pianist, an urbane stylist. He had an innate sense of melodic line, an ability to create soaring, effortless tunes. Gershwin leaves us a treasure house of indelible melodies that linger in the heart's ear. They recall an innocence and lack of guile not usual to our present time.

I am much indebted to the American piano virtuoso, Mr. Earl Wild, for allowing me to perform his transcriptions of the Gershwin songs. Today, the performance vogue of our era is so much in the pursuit of stylistic "AUTHENTICITY" that any transcription or paraphrase is often discarded as being an undesirable tampering with the composer's original pure intent.

In this process we have discounted the transcription and the paraphrase as a valid mode of expression and comment upon another's work. Often these "transcriptions" are made in the best of collegial, not to mention practical championship, as was Franz Liszt's ambitious undertaking to transcribe Beethoven's symphonies for piano, four hands. We could also wonder if, indeed, "the world is too much with us" and whether we have gotten so serious about music that we lose the palpable enjoyment of it.

Earl Wild has cast these Gershwin songs within the pianistic shadow of Liszt, Rachmaninoff, Godowsky, and even Art Tatum. The unique Gershwin rhythm and pungent harmony is left intact, I believe, and the lyric context and intention of each song is preserved. It is the pianist's challenge, despite the virtuosic panoply of notes and riffs, to keep the essential tuneful magic of the Gershwin song.

—Robin McCabe

Pianist Robin McCabe has garnered critical and public acclaim on four continents as one of America's most communicative and persuasive artists. As the New York Times has written, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." Ms. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America, and in the Far East. Last fall she made her third concert tour in Asia.

Critics respond both to Ms. McCabe's prowess and her expressive intensity. The Japanese press declared her "a pianist powerhouse" and a Prague critic called her "a musical magnet for the listener. The 1990 American press praised her "fleet-footed, on-target keyboard agility and luminous coloristic palette."

A faculty member of the Juilliard School until 1987, Ms. McCabe then returned to her native northwest to accept a position as Professor of Piano at the University of Washington. A persuasive arts ambassador and advocate for arts audience development, Robin McCabe is an accomplished speaker. Her comments during performances have been widely praised. She has been the subject of frequent broadcast and print media features and has spoken before numerous organizations. Robin McCabe was the focus of the New Yorker profile, "Pianist's Progress," later expanded into a book of the same title.

MUSIC AT THE UNIVERSITY OF WASHINGTON

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

Upcoming Concerts

Gary Hammond, piano; April 26, 8:00 PM, Brechemin Auditorium

Contemporary Group; April 29, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; April 30, Meany Theater

Soni Ventorum; May 3, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; May 9, Brechemin Auditorium

Collegium Musicum; May 17, 8:00 PM, Brechemin Auditorium

The Abduction from the Seraglio; May 15 & 17 at 8:00 PM; May 19 at 3:00 PM, Meany Theater

University Singers; May 20, 8:00 PM, Meany Theater

Jazz Combos I & II; May 20 & 21, 8:00 PM, Brechemin Auditorium

Tonight we recognize with special appreciation our **Friends of Music**. To those caring individuals who provide additional financial support to the School of Music's goals and programs, we dedicate tonight's performance. Whether a scholarship recipient or an ensemble member on tour, each student beneficiary of Friends' support is given vital assistance and encouragement. To each of you, we give our heartfelt thanks.

Friends of Music

LIFETIME FRIENDS

Chester and Marion Beals
The Boeing Company
Brechemin Family Foundation
Nancy A. Cleminshaw
David and Jane Davis
Meade and Deborah Emory
Richard and Judith Evans
William and Ruth Gerberding
Demar Irvine
Hans and Thelma Lehmann
Edmund Littlefield
Donald and Linda Miller
Aura Bonell Morrison
Arthur and Helen Ness
PONCHO
Donald and Carolyn Rowland

SPONSORS (\$1000-\$9,999)

Anonymous
Babb Foundation
James and Mary Carlsen
Gordon Fraser
Ramesh and Shanta Gangolli
Charles and Janet Griffes
Mrs. Ward D. Ingram
Mrs. John F. Newland
Neal and Barbara Porter
Mary and John Robinson
Mrs. V.R. Scheumann
Seattle Foundation
Dale and Alicia Thompson
Frances A. Wright

SUPPORTERS (\$250-\$999)

James and Jane Beale
Kenneth Benshoof
Elwell and Helen Case
Marc and Elizabeth Cordova
Arthur and Leah Grossman
Laurence and Barbara Harper
Fred and Constance Jarvis
Milton and Virginia Katims
Theodore L. Marks
Daniel and Arundhati Neuman
John and Jessie Paterson
Maynard and Ellen Pennell

Andrew and Marianna Price
Melville and Mary Price
Elizabeth A. Raleigh
Alan T. Robertson
Toby Saks and Martin Green
Tom and Lorraine Sakata
Donald and Gloria Swisher

CONTRIBUTORS (\$50-\$249)

Montserrat Alavedra
Niranjan and Shantha Benegal
In memory of Corrine Berg
Lisa Bergman & David Fluharty
Faye W. Bichon
Kelly and Margaret Bonham
Kalman and Amy Brauner
James and Donna Brudvik
Mrs. N. Peter Canlis
Philip and Mary Jo Carlsen
Robert and Mary Cleland
Steven J. Collins
Kathleen Conger
John and Eleanor Cowell
Carl and Katherine Crosier
Mary V. Curtis-Verna
Merch DeGrasse
Mrs. Charles E. DeLong
Bill and JoAnne Deacon
Frank and Norma Del Giudice
Jean G. Doyon
Helen G. Eisenberg
Robert Elwood
John and Dorothy Givens
Jean Goodfellow
William O. Goodrich
Karen Gottlieb-Bleaken
Theresa A. Graham
Peter and Diane Hardwick
Dorthea C. Hawley
Jack and Celestia Higano
Randolph and Dorothy Hokanson
Mrs. Clarence Howell
Ainar and Lorraine Johnson
Robert F. Jones
Ladies Musical Club
William and Charlotte Mahlik
Sally Mann
Frank and Sheila Marks

Lilly Maxwell
David and Carol McCallum
David and Marcia McCracken
Charles and Alice McGregor
Ann Cheri McLaughlin
Michael Joe McPhail
William McQueen
Donald and Renate McVittie
John and Gail Mensher
Elaine and Joseph Monsen
Frank and Maryalyce Morrison
Kenneth and Irene Morrison
Mark and Marisa Morel
Peter and Anna Marie Morton
Mrs. Herbert Nelson
Kenneth and Pearl Noreen
Lois H. North
Lynn E. Nowels
James L. Odlin
Casey Grant Peacock
Alan and Mary-Louise Peterson
Gustav and Claire Raaum
Juanita Richards
Martin and Bernice Rind
Randall and Willa Jane Rockhill
Walter and Lida Roubik
Armand K. Russell
Irwin and Barbara Sarason
Peter and Elva Schmidt
Carol R. Scott
Seattle Civic Opera Assoc.
Eleanor H. Seifert
Ruth L. Setterman
Jerrold K. Sherson
Mrs. L. H. Solomon
Joseph and Evelyn Sterne
Zora F. Sundberg
Jean P. Swanson
Ronald O. Thompson
Jonathan M. Turner
Randall Jon Uyeno
Joris and Mary Louise Walli
Richard and Jean Weick
Mary Helen Wells
Douglas Wieboldt
Raymond and Eleanor Wilson
Steven and Mary Jo Wright
Gregory and Becky Youtz

Our "Friends of Music" listing is from 5/1/90 to 3/22/91 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.