

Compact disc

NONCIRC CDS #17,695-17,696

43234
2017
3-5



INTERSECTIONS:

Music, Words, and Pictures

Robin McCabe, host

Sunday, March 5, 2017
4:30 PM, Brechemin Auditorium

CDI #17,697

- 1 Intro - McCabe
- 2 Pre-concert Lecture by Catherine Roche
4:00 PM 24:32

UW MUSIC
2016-17 SEASON

CD1-#17,697

PROGRAM

3 McCabe

"Images," Book Two.....13:48..... Claude Debussy (1862-1918)

4 Cloches à travers les Feuilles (Bells Across the Leaves)

5 Et la Lune Descend sur le temple qui Fut (And the Moon sets over the Temple that Was)

6 Poissons d'or (Goldfish)

Laure Struber, piano

7-McCabe

8- Langager

9 Kōjō no tsuki (Moon over ruined castle)..... Rentarō Taki (1879-1903)

10 Aki no tsuki (Moon in Autumn)..... Rentarō Taki

11 La mer est plus belle Claude Debussy

12 le son du cor Claude Debussy

Josh K. Langager, voice

Jane Heinrichs, piano

CD2-#17,698

1-McCabe 2-Chalasanani

3 And Then I Knew 'twas Wind (1992).....12:56..... Toru Takemitsu (1930-1996)

The Evergreen Trio

Natalie Ham, flute

Vijay Chalasanani, viola

Lauren Wessels, harp

INTERMISSION

4-McCabe

5-Chalasanani

6 From *SIGNS, GAMES AND MESSAGES*:5:11..... György Kurtág (b. 1926)

Flapping - slapping (1977/1991)

Hommage a John Cage (Faltering Words) (1987/1991)

for Imre Földes at 60 (1994)

to the exhibition of Sári Gerlőczy (1991)

Népdalféle (Im Volkston) (1987/1994/1998)

Vijay Chalasanani, viola

7 McCabe

8 *Pohádka* (Fairy Tale) (1910)..... Leoš Janáček (1854-1928)

1. Con moto
2. Con moto
3. Allegro

Christopher Young, cello
Steven Damouni, piano

Lecturer CATHERINE ROCHE has an M.A. in East Asian Studies from Harvard and is a Ph.D. candidate in Japanese art at the University of Washington. As a former interim curator for Japanese and Korean Art at the Seattle Art Museum, she curated numerous exhibitions over several years, including *Fleeting Beauty: Japanese Woodblock Prints* and *Luminous: The Art of Asia*. She currently serves on the Board of Trustees at SAM and is a member of the Advisory Board at the Henry Art Gallery. Ms. Roche is the mother of triplets in their first year of college.

Violist VIJAY CHALASANI is a Seattle-based performer, scholar, and teaching-artist who specializes in performance practice, ranging from the Renaissance to the music of today. Equally at home on both modern and historical violas, Chalasani was featured as a soloist in performances ranging from the Walton Viola Concerto, Mozart Sinfonia Concertante, and Hoffmeister Viola Concerto with modern orchestras, to Bach's 6th Brandenburg concerto, the Telemann Viola Concerto, and the Telemann Concerto for Two Violettas with period orchestras. An avid advocate for contemporary music, Chalasani was the soloist in the US premiere of Vinko Globokar's chamber-theater piece "Blinde Zeit" with members of the Callithumpian Consort, supervised by the composer. He has also performed with violist-composer Garth Knox, pianist-conductor Stephen Drury, and the Inverted Space Ensemble, coached with composer Brian Ferneyhough (on his "Adagissimo" for string quartet), and has collaborated with the Guerrilla Composers Guild and others to actively commission new works for the viola. Chalasani performs frequently on period instruments with ensembles such as the American Bach Soloists, Pacific MusicWorks, Early Music Vancouver, and the Albany Consort, as well as in chamber music performances of works from the classical and romantic eras on historical instruments. Chalasani currently studies in the Doctor of Musical Arts program at the University of Washington, where he studies viola with Melia Watras; as a Teaching Assistant at the UW, he works with the Modern Music Ensemble and Baroque Ensemble, and teaches Chamber Music Lab and String Techniques.

STEVEN DAMOUNI is an active performer of both contemporary and traditional repertoires. He holds a Bachelors of Music in Piano Performance and a Masters of Art in Music from Washington State University where he graduated Magna Cum Laude. Steven has performed in masterclass for many prominent teachers including: Nelita True, Doug Humphreys, Robert McDonald, Stephen Drury, and Jonathan Feldman among others. In the summer of 2015, he participated in New England Conservatory's Summer Institute for Contemporary Performance Practice where he performed the Concord Sonata of Charles Ives in masterclasses and at the Isabella Stewart Gardner Museum. He has won numerous regional and state competitions and is equally at ease as a chamber musician. He is currently pursuing a Doctorate of Musical Arts at the University of Washington where he is studying with Dr. Robin McCabe.

NATALIE HAM is a flute student of Donna Shin in the Doctor of Musical Arts program at the University of Washington. She holds her Bachelor of Applied Music from the Eastman School of Music. Natalie has performed as principal flute in concert, opera, and ballet productions with the University of Washington Symphony Orchestra, Ballet Bellevue (WA), the Eastman Philharmonia and Chamber Orchestra, the Eastman Wind Ensemble, the Bay View Opera Orchestra (MI), and the American Wind Symphony Orchestra (NY). In addition, she is an active performer in chamber ensembles, including The Evergreen Trio, the Inverted Space Ensemble, the University of Washington Modern Ensemble, the University of Washington Baroque Ensemble, the featured wind quintet of the American Wind Symphony Orchestra (NY), and the Bay View Wind Quintet (MI). She has participated as artist and teacher at the Snowater Flute Festival (WA) and was the featured soloist and flute teacher with the American Wind Symphony Orchestra. Most recently, she was the flute and piano teacher at the Belvoir Terrace Summer Camp (MA). In Seattle, Natalie serves as the Membership Chair on the Seattle Flute Society Board of Directors. She is currently a Teaching Assistant at the University of Washington.

JANE HEINRICHS is in the final year of the doctoral program for piano performance, studying with Dr. Robin McCabe. She received her master's degree under Béla Siki at the University of Cincinnati and her bachelor's degree with high honors at the University of Arkansas as a student of John Cowell. Jane has taught privately in Los Angeles and Taiwan, and at the Settle Piano Academy. She was on the faculty of the Hong Kong International Institute of Music and the University of Arkansas Academy for the Arts.

JOSH KENJI LANGAGER is a recent graduate from the University of Washington with a B.Mus. in Voice Performance and Bachelors of Art in Drama Performance and Musical Theatre. He is a local actor and singer and will be seen next onstage at Sound Theatre's *Nadeshiko*.

French-born pianist LAURE STRUBER is currently pursuing a doctorate in piano performance at the University of Washington, where she is a student of Dr. Robin McCabe. She has widely performed throughout Europe and in the United States as a soloist, chamber musician and main keyboardist for the Strasbourg Philharmonic Orchestra. Laure has been the recipient of numerous awards including a

Fulbright scholarship, a France-Fulbright Alumni distinction and a Soroptimist prize. Most recently, she won the UW School of Music concerto competition with the Chopin E minor Concerto. Laure holds a bachelor degree in Musicology from the University of Strasbourg and a piano performance and early music diploma from the Strasbourg Conservatory of Music. Under the guidance of Mr. McCray, she completed a Master of Music in piano performance at the San Francisco Conservatory of Music, where she has been honored with the Marina Grin Award for "fine pianism and selfless giving to the musical community". She currently serves as a teaching assistant for the University of Washington Secondary Piano department and is writing her dissertation on the influence of Art in Debussy's sonic world.

Harpist LAUREN WESSELS has performed as principal harpist for the University of Washington Symphony Orchestra, Texas Tech Symphony Orchestra, Amarillo Symphony Orchestra, Hobbs Symphony Orchestra, and Roswell Symphony Orchestra. She has won multiple awards as a soloist, including the Julia Hermann Edwards Scholarship Competition in Dallas, Texas. Lauren has performed for and attended many of the American Harp Society National Conferences and has performed in masterclasses with Jaymee Haefner and Yolanda Kondonassis. She has also participated in many chamber orchestras, workshops, musical productions, and operas throughout Texas, New Mexico, and Oklahoma. Lauren is a student of Seattle Symphony principal harpist Valerie Muzzolini at the University of Washington, where she is currently pursuing her Master's Degree in Music Performance. Her Bachelor's degree in Music Performance is from Texas Tech University, where she studied harp with Gail Barber and orchestral studies with David Becker. She previously studied harp with Denise Holland and Rebekah Passmore.

CHRIS YOUNG is currently a first-year doctoral cello student at the University of Washington, where he studies with Sæunn Thorsteinsdóttir. In the years since beginning the cello in Idaho at age 8, Chris has enjoyed playing with as many different combinations of musicians in as many places as possible. From 2010-2014, he served as the cellist of the University of Miami's fellowship ensemble, the Stamps String Quartet. The Stamps Quartet performed throughout the United States and Italy in cities including Miami, San Antonio, Boston, Boulder, New York City, and Florence. They were the youngest ensemble selected for the Juilliard Quartet's 2011 Summer Seminar. Additionally, Chris has performed alongside artists such as Edgar Meyer, Buddy Guy, Joshua Bell, Damian and Ziggy Marley, and Yefim Bronfman. He has presented chamber workshops on stage with violinist Mark O'Connor and conductor Benjamin Zander, and performed Bartok's Fifth String Quartet with members of the Cleveland Orchestra. Chris recorded the cello part for the song "The Crown" by Miami hip-hop band Dangerflow, which was featured on ESPN's "First Take" and in the Miami Heat's 2013 NBA championship parade. He holds a diploma from Interlochen Arts Academy, and degrees from the University of Miami and the University of Michigan. Previous teachers include Richard Aaron, Ross Harbaugh, Crispin Campbell, and Robert Tueller. Chris plays a 1989 Christopher Dungey cello on generous loan from Art and Patricia Van Dyck.

Host ROBIN McCABE earned her bachelor of music degree *summa cum laude* at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at The Juilliard School of Music, where she studied with Rudolf Firkusny. McCabe joined the Juilliard faculty in 1978, then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music, a position she held until 2009. With colleague Craig Sheppard, she has launched the highly successful *Seattle Piano Institute*, an intense summer "immersion experience" for gifted classical pianists. The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a *New Yorker* magazine profile, "Pianist's Progress," later expanded into a book of the same title.

In 1995 McCabe presented the annual faculty lecture – a concert with commentary – at the University of Washington. She is the first professor of music in the history of the University to be awarded this lectureship. *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest. In 2005, to celebrate its 100th year as an institution, The Juilliard School selected McCabe as one of 100 alumni from 20,000 currently living to be profiled in its centenary publication recognizing distinction and accomplishments in the international world of music, dance, and theater. Today she is a highly-sought teacher, with students from around the world seeking admission to her studio.

McCabe performs regularly throughout the United States. In October, 2015 she gave solo recitals and master classes at the Beijing International Piano Festival. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio, and Vancouver, Canada. In June of 2016 she served on the jury of the Gina Bachauer International Piano Competition.

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Translations: Claude Debussy and Rentarō Taki

The moon over the ruined castle

Poem by Bansui Doi

In the spring, at the tall tower, the blossom-watching carousel,
The rounds of drinking-cups, the shadow cast
Parting the ancient pine-bough, the moon is arising,
But where has the light of the past gone?

Autumn, at the soldiers' camp, the frosty hue,
The gander gagging by, show up in numbers
On the planted swords it used to shine,
But where has the light of the past gone?

Now the castle ruin's nightfallen moon
Unchanging light, for whom might it be?
Remaining on the hedge are only vines,
Singing on the pine only the winds.

The ceiling shadow may be unchanged, but
The rise and fall transpire, the guise of this world
Do you persist in showing this, even onto now?
Oh, the castle ruin's nightfallen moon.

Moon in Autumn

Poem by Rentarō Taki

The moon light does not change ever.
However, the autumn moonlight casts a shadow.
That causes us humans some sentiment
Oh, even these insects have the same hearts.
Their voices sound sadly.

The sea is more beautiful
Poem by Paul Verlaine

The sea is more beautiful
than cathedrals,
A faithful wet-nurse,
soothing those in death,
The sea over which prays
the Virgin Mary!
It has all the qualities
terrible and sweet.
I hear its forgiveness
cursing its wrath
This immensity
which is without willfulness.
Oh! So patient,
even when malicious!
A friendly breath haunts
The wave, and to-us sings:
"You, without hope,
Die without suffering!"
And then, beneath the skies
Which are reflected more brightly in it,
It seems blue, rose, grey and green...
More lovely than all,
Better than we!

The sounds of the horn
Poem by Paul Verlaine

The sound of the horn wails towards the woods
With an almost orphan sorrow
Which dies away at the foot of the hill
Amid the gusts of the roaming north wind.
The sound of the wolf weeps in that voice,
Which rises with the setting sun
With an almost soothing agony
And which delights and which distresses at once
To dull this lament even more,
The snow falls in long shredded lines
Across the blood-stained sunset,
And the air seems like an autumn sigh,
So mild is this monotonous evening,
On which this languid landscape indulges itself.