

University of Washington
THE SCHOOL OF MUSIC

K75
1997
10-12

presents a faculty recital

Rajan Krishnaswami, *cello*

DAF #13,092 *and guest pianist*

CASS #
13,093
13,094 **Mark Salman**

October 12, 1997 2:00 PM Brechemin Auditorium

PROGRAM

DAF
ID 1

Five Pieces in Folk Style, Op. 102....Robert Schumann
Mit Humor (1810-1856)
Langsam 16:21
Nicht Schnell
Nicht zu rasch
Stark und markiert

CASS 13,093 - SIDE A

ID 2

Pohádka (A Tale).....12:40.....Leoš Janáček
I. *Con moto; Andante* (1854-1928)
II. *Con moto; Adagio*
III. *Allegro*

ID 3

Capriccio (1985).....15:44.....William Bolcom
Allegro con spirito (b. 1938)
Molto adagio: espressivo
Like a barcarolle; tempo giusto
Gingando—Brazilian Tango Tempo

CASS 13,093
SIDE B

INTERMISSION

ID 4

30:31
Sonata Op. 8 for Violoncello solo.....Zoltán Kodály
Allegro maestoso ma appassionato (1882-1967)
Adagio
Allegro molto vivace

CASS 13,094
SIDE A

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RAJAN KRISHNASWAMI maintains an active schedule of solo and chamber music concerts in the U.S. and Canada, collaborating with many of those countries' finest artists. In 1992, he performed a New York debut recital at Merkin Hall, prompting critics to write, "first-rate...warm and expressive...very poetic...riveting...with ferocious energy...astonishing artistic maturity." As soloist, he has appeared with a number of orchestras at home and abroad, including the Northwest Chamber Orchestra, the Hunan and Shenzhen Symphonies in China, the Greater Bridgeport, Eastern Connecticut, Port Angeles and Olympia Symphonies, and the Federal Way Philharmonic, and others. Recital engagements include appearances in New York City, Connecticut, New Jersey, Cleveland, Lenox, MA, Stockton and San Francisco, CA, London Ontario, St. Louis, Maine, Berlin, Germany, and throughout Washington State. He has recorded Chamber Music for Island and Opus One Records, and will release his first solo album in the fall of 1998.

Equally devoted to the arts of teaching and performing, he has rapidly become established as an important learning resource for cellists in the Northwest. He has served on the cello faculties of the Music Center of the Northwest and the Washington Academy of the Performing Arts, has taught master classes in this country and in China, and is currently on the faculty of the University of Washington, and Cornish College of the Arts, and is head of the lower strings department at the Seattle Conservatory of Music.

Among many prestigious awards are a Fulbright Fellowship for study in Berlin, Germany, first prize in the Performers of Connecticut International Competition and Ladies' Musical Club Competition, and a Juilliard teaching fellowship in ear training. Mr. Krishnaswami has received gifts from the Arlene Smith Foundation, Marshall Fund, Lazar Foundation, Soroptimists Club, and private individuals, as well as many scholarships.

In addition to his solo and chamber music activities, he is an experienced orchestral player, having served as Assistant Principal Cellist of the New Jersey Symphony Orchestra, the Northwest Chamber Orchestra and the Greenwich Symphony, and as a substitute with the Berlin Philharmonic. Currently he is a regular substitute with the Seattle Symphony and Opera.

Mr. Krishnaswami was born in California and grew up in Ottawa, Canada, where he began studying cello at the age of seven. He holds Bachelor and Master of Music degrees from the Juilliard School where he studied with Channing Robbins and Joel Krosnik. He plays on a cello by Carlo Giuseppe Testore made in 1721.

MARK SALMAN achieved a musical milestone during the 1990-91 concert season when he performed the cycle of 32 Beethoven piano sonatas in a series of eight recitals in New York City. At the age of 28, he became one of the youngest artists to join the ranks of the handful of master pianists who have played the complete cycle. During the 1991-92 season Mr. Salman presented a series of three recitals, "Three Centuries of Piano Music" at the Marymount Manhattan

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Notes on the Program

Music Inspired by Folk Themes

Finding music to fit this topic is not a difficult task. Through the years, countless pieces have found their inspiration in the popular music of the land of their origin. In fact, drawing from folk themes is what gives a piece its distinctive flavor, what makes it uniquely Hungarian or American or Brazilian. The pieces on today's program are vastly different from one another, but it is this common thread which weaves them together.

Five Pieces in Folk Style by Robert Schumann

This work can be considered folk-inspired chiefly by its simplicity of form and melodic content. The familiarity to our ears of the German idiom makes this music less easily distinguishable from works which draw their inspiration from other sources. Without the title, which makes quite obvious Schumann's intent, the piece could sound no different than any other of his chamber works. Written over the course of three days during a prolific period in which Schumann produced a vast array of work of much greater complexity, it can be distinguished from other works of his by its use of short, simple themes with much repetition, and basic forms with little motivic development. All five movements are cast in some kind of Rondo form, in which the first melody is stated, then interspersed with one or more sections of new material. The initial melody acts as a sort of refrain, in much the same way as in popular song and poetry.

Pohádka by Leoš Janáček

Czech composer Leoš Janáček had a great love of all things Russian, which influenced many of his compositions, including the one on today's program. Translated "a Tale" or "a Fairy Tale", Pohádka was inspired by the Russian epic poem *The Tale of Tsar Berendyey* by Vasily Andreyevich Zhukovsky. This poem is a long and involved tale with a rich and complex plot. The make-up of Pohádka is, by contrast, very simple. It is clear that, while the inspiration for the piece originated in the poem, the relationship stops there, and no attempt has been made to suggest its plot in the music (i.e. the music is not programmatic). Janáček had trouble spinning long melodies, and despite his best efforts to change, inevitably gravitated to short melodic bursts with repetition. Perhaps this explains the difficulty in trying to set an epic poem to music.

Also obvious in *Pohádka* is the influence of the folk music of Janáček's native land. He was, in fact, considered an authority on Moravian folk music (Moravia being a part of Czechoslovakia with strong ties to Russia), and the thematic elements of this piece certainly reveal such an influence.

Like the Schumann, *Pohádka* uses simple motifs with much repetition, though the themes are developed far more. This development is especially noticeable in the second movement, which consists of a single motif introduced in the piano, and echoed in canon by the cello, then repeated three times to form the first phrase. This theme is then repeated throughout the movement, in its entirety, or broken up, inverted, or augmented in way that is reminiscent of Beethoven's motivic treatments. The first movement has as its principal idea a four note descending whole tone scale, which is then treated in various ways. He uses descending whole steps and thirds in an accompanimental role. The beautiful melody of the middle *Andante* section begins with a descending whole step, and this is echoed also in the very last notes of the movement. The third movement is much less broken into cells and developed. Instead, it uses simple folk-like themes, again with repetition. The overall effect of all of these devices is a piece of simple, transporting beauty, very unique in its style.

Janáček was an intensely self-critical composer. Many of his pieces he destroyed, considering them unfit for performance. Even this piece, composed in 1910, was subjected to constant revision, finally arriving at its present form in 1923. There exists a single movement for cello and piano, simply called *Presto*, which may at one time have been part of *Pohádka*.

Capriccio by William Bolcom

Seattle native and University of Washington Alumnus William Bolcom (b. in 1938) has a distinguished career which includes many prestigious awards including a Pulitzer Prize. He studied with John Verrall here at the University, and with Darius Milhaud and Olivier Messiaen. He is currently on the faculty of the University of Michigan School of Music. He is known as a composer of music that is very much influenced by popular idioms such as Ragtime and Jazz, having been deeply involved in the Ragtime revival. Currently, one of his interests is in the music of South America, and Brazil in particular. His orchestration of three pieces by a recently discovered Brazilian composer of Tangos was just premiered by the Pacific Northwest Ballet.

Today's performers had the pleasure of playing *Capriccio* for the composer a week ago. *Capriccio* is a light-hearted work in four movements, written in 1985, and premiered in 1988. The first movement the composer says is influenced by the music of his teacher Milhaud, who in turn was greatly influenced by American Jazz. It has a rhythmic drive and an angularity similar to that of modern Jazz, though the harmonic language differs greatly. The second movement is the only one that does not fit into today's theme. It is a songful slow movement. The third movement is marked *like a Barcarolle*. A

barcarolle is a boat song of the Venetian gondoliers, characterized by a flowing and repetitive accompaniment which is evocative of rolling waves. At the beginning, this accompanimental figure is presented as a melody in the cello in *pizzicato*. When the piano enters, it introduces a theme which then relegates the initial figure to its accustomed role of accompaniment. After a fast middle section, the *barcarolle* returns, ending as it began, with the cello *pizzicato* fading into the distance like a gondola rowing softly away. The composer says that he had in mind the music of Brahms (the *intermezzi*, for instance) for this movement. The fourth movement is a *Gingando*, which the composer says is a sensual Brazilian tango. It is modeled after the music of Ernesto Nazareth. It includes three or four different flavors of tango, separated by interludes with the unusual marking of *savage*, which all have a very unusual harmonic language. The piece ends with another interlude with strange harmonies, broken up by a reminiscence of the tango, brought to a close with an emphatically traditional V-I cadence.

Sonata Opus 8 by Zoltán Kodály

This extraordinary piece for unaccompanied cello formed the basis of the theme of today's program. It is Kodály's immersion in the folk music of his native Hungary which is the impetus behind this work. It is highly improvisatory, using melodies modeled after Hungarian folk song, and thus emulating the Hungarian language. It is to be played with a great deal of *rubato* (freedom of expression, unencumbered by bar lines and strict rhythmic pulse). Kodály was known as an educator, collector of over 3500 Hungarian folk songs (ethnomusicologist), and composer. Like his colleague Béla Bartók, his style evolved to be inextricably linked to folk melody.

The piece is extraordinary in many ways. It was a ground-breaking piece at the time of its composition in 1915. The first piece after the Bach Suites to use the cello alone, it is astonishing in its technical demands and exploitation of the entire range and color palette of the cello. The use of techniques such as *ponticello* (playing very close to the bridge), *pizzicato* (plucking the strings) while simultaneously bowing, together with the enormous range utilized, combine to make this piece definitive of the broad capabilities of the cello. It has become one of the staples of cello repertoire, and indeed has shaped many of the pieces that came after it, most notably those of Hindemith, Britten, Crumb, Shostakovich and Prokofiev.

The Sonata requires the cello to be tuned differently than normal, with the lower strings, normally tuned to G and C, tuned down a half-step to F# and B. This creates a unique kind of resonance not normally heard on the cello, and enables the piece to be written in b minor, a comparatively dark key, while still making use of the resonance of open strings. The practice of tuning differently (called *scordatura*) is used often in folk music for stringed instruments. The piece is composed quite freely, without strict adherence to

any set forms. The first movement begins with grand declamation of the first theme, which after some development gives way to a second theme group of a much more contemplative mood. Then comes what could be called a development section, with the ideas from the first theme group repeated in different keys and elaborated upon. The movement closes with the second theme group stated much the same as before, but this time in b minor. The second movement could loosely be called a Theme and Variations. The themes, slow and full of expression, are presented, then there is a middle section with a much more insistent pace, followed by a repetition of the initial themes, this time elaborately embellished. The third movement could be considered an ABA form, though each section consists of several distinct and different themes and ideas. The material presented in the first third of the piece is recapitulated after an extensive middle section with four distinct parts, then the coda takes us to a finale which ends with one of the highest possible notes on the cello, followed by the low open B string, providing a conclusion startling in its dramatic intensity.

---Rajan Krishnaswami

The audience is cordially invited to a reception in the faculty lounge immediately following the concert.

Theater in New York. In 1993, his first CD was released on the Titanic label, featuring the music of Alkan, Liszt and Beethoven.

One of America's most promising young artists, Mark Salman has been described as "a brilliant musical mind" and "a born public performer" by David Dubal, author of "The Art of the Piano" and "Evenings with Horowitz." One of the few artists of his generation to avoid competitions, he has opted instead to concentrate on his development as a pianist and musician. He presents a series of recitals each year which encompass rarely-heard masterpieces as well as the staples of the repertoire.

A native of Connecticut, Mr. Salman began his studies at the age of eight with Juliet Shaw. Since making his recital debut at the age of 11, he has been a frequent performer as a recitalist, chamber musician and soloist with orchestra throughout the northeast. He has performed at Carnegie Hall and Alice Tully Hall in New York City as well as on WNCN and WQXR radio, and has been the subject of profiles in THE NEW YORK TIMES and in KICK magazine. In October 1989 he was presented in his New York debut recital at Carnegie Hall's Weill Recital Hall, which included New York premieres of three Liszt works.

Since moving to Seattle in 1994, Mr. Salman has appeared with the Federal Way Philharmonic, Orchestra Seattle, and the Northwest Symphonietta, and presented a two-concert series at the Seattle Art Museum, "The Unexpected Piano". His Northwest appearances for the 1996-97 season included the Mozart K.503 piano concerto in October with the Northwest Symphonietta, and the "Beethoven Cycle" of 32 Sonatas in a series of 8 concerts as well as 16 broadcasts on KING FM--the first time the cycle has been presented in Seattle, in concert or on the air.

He is a graduate of The Juilliard School, where he studied with Richard Fabre and Josef Raieff. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer, John Harbison.

Both from Connecticut and former apartment mates in college, RAJAN KRISHNASWAMI and MARK SALMAN have developed a synergy which has grown from numerous collaborations since their first duo recital in 1991. They have appeared in Connecticut, Massachusetts, and Seattle. In 1998 they are planning duo recitals in Changsha, China, Victoria, B.C., and New York City, and to release an album. Now both residents of the Queen Anne neighborhood in Seattle, their ensemble continues to benefit from frequent collaborative opportunities.

1997-98 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).

October 14, Faculty Recital: Rebecca Henderson & friends, *Oboextravaganza*. 8 PM, Meany Theater.

October 21, Faculty Recital: Marc Seales, piano. 8 PM, Meany Theater.

October 26, Master Class: Richard Killmer, oboe. Free. 1 PM, Brechemin Auditorium.

October 27, Faculty & Guest Artist Recital: Rebecca Henderson & guest artists Richard Killmer & Daniel Ross, *OctoboeFest*. 8 PM, Brechemin Auditorium.

October 29, Faculty Recital: Craig Sheppard, piano. 8 PM, Meany Theater.

October 31, Littlefield Organ Series: *Halloween Concert*. 12:30 PM & 8 PM, Walker-Ames Room.

November 1, Faculty Recital: Andrew Dawes, Visiting Professor of Violin. Free. 8 PM, Brechemin Auditorium.

November 12, UW Opera: Mozart, *Die Fledermaus*. 8 PM, Meany Theater.

November 13, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

November 14, UW Opera: Mozart, *Die Fledermaus*. 8 PM, Meany Theater.

November 16, UW Opera: Mozart, *Die Fledermaus*. 2 PM, Meany Theater.

November 17, Faculty Recital: Carmen Pelton, soprano, & Lisa Bergman, piano. 8 PM, Meany Theater.

November 19, Guest Artist Recital: Joel Salsman, distinguished piano alumnus. Free. 8 PM, Brechemin Auditorium.

November 22, Young Internationals Chamber Music. Free. 1 PM, Brechemin Auditorium.

November 24, Master Class: Paul Coletti, viola. Free. 12:30 PM, Brechemin Auditorium.

November 24, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

November 24, Concerto Competition. Free. 7 PM, Meany Theater.

November 25, University Singers. 8 PM, Meany Theater.

December 1, Guest Artist Recital: Richard Poppino, baritone, & Rachelle McCabe, piano. Free. 8 PM, Brechemin Auditorium.

December 1, Contemporary Group. 8 PM, Meany Theater.

December 2, University Wind Ensemble. 8 PM, Meany Theater.

December 3, Jazz Combos. 8 PM, Brechemin Auditorium.

December 4, Jazz Combos. 8 PM, Brechemin Auditorium.

December 5, ProConArt. 8 PM, Brechemin Auditorium.

December 7, Soni Ventorum. 2 PM, Brechemin Auditorium.