

FACULTY &
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Kyoko Hashimoto, piano
with
Jacques Després, piano
Trevor Brandenburg, percussion
Darren Salyn, percussion

Friday, January 16, 2004 at 8:00 pm



Arts Building
University of Alberta

Program

From *Préludes* (1929)

1. La Colombe
5. Les sons impalpables du rêve
8. Un reflet dans le vent

Olivier Messiaen
(1908-1992)

From *Preludes*, Op. 34 (1932-3)

2. Allegretto
5. Allegro vivace
6. Allegretto
9. Presto
10. Moderato non troppo
11. Allegretto
14. Adagio
15. Allegretto
17. Largo
20. Allegretto furioso

Dmitri Shostakovich
(1906-1975)

From *Preludes Book one* (1997, revised 1999)

1. Emergings: Kaleidoscope
2. Notturmino1
5. Dita Correnti
7. Notturmino2
8. Boogie Demon - Let's go

Howard Bashaw
(b. 1957)

Intermission

Sonata for Two Pianos and Percussion (1937)

- I Assai lento - Allegro Molto
- II Lento, ma non troppo
- III Allegro non troppo

Béla Bartók
(1881-1945)

Program Notes

Olivier Messiaen

b. Avignon~10 Dec 1908

d. Paris~28 April 1992

Préludes (1929)

Written in 1929, *Préludes* was composed while Messiaen was studying at the Paris Conservatory. During this time, Messiaen's interests in Greek rhythms and birdsong were developing and would prove crucial to his stylistic development; however, these elements do not appear in early works such as the *Préludes*.

The eight *Préludes* are important because they reflect early individuality as well as providing indications of his future maturity. By this time, he had already achieved his true identity—sound colour. The work further illustrates Messiaen's use of modal harmonies with a tonal center, and his formal construction.

While the *Préludes* have been compared in stature with the suite *Pour le piano* by Claude Debussy, Messiaen's work, although inspired by Debussy's work cannot be considered a derivative of it. Messiaen's unique use of static harmony produces a static quality, and while Debussy's music also certainly often evokes stasis, the means by which he produces this effect differ greatly from Messiaen's modes.

The formal processes of these composers—although comparable—also differ. Although each wrote many works in short forms and while the music of both reflects the poetic thoughts suggested by the titles, Debussy's music continually evolves, without meeting the demands of a fixed form. Conversely, in Messiaen's work each prelude exhibits a unique form which draws on a variety of traditional forms including the binary form (AB) of *La colombe*, (the dove), rondo form in *Les sons impalpables du rêve*, (the impalpable sound of the dreams), and sonata form in *Un reflet dans le vent* (a reflection in the wind).

Dmitry Shostakovich

b. 12/25 September 1906~ St. Petersburg

d. 9 August 1975~ Moscow

Twenty-four Preludes, op. 34 (1932-3)

Shostakovich's *Twenty-four Preludes* for solo piano were composed between December 1932 and March 1933. The prelude tradition of Bach and Chopin found fertile soil for its development in Russian piano music, evidenced in the cycles written by Scriabin and Rachmaninov. Shostakovich continued along the path of these composers, conceiving the preludes as a series of psychological sketches.

The *Preludes* come on the heels of a large body of compositions written between 1930 and 1932, including incidental and film music and the opera *Lady Macbeth of Mtsensk District*. Compared with the public nature of the theatre and film music, the *Preludes* are withdrawn and intimate.

Although the Preludes are often performed separately or in part as selections are made into a grouping (as is the case this evening), they follow Chopin's ordering of major and relative –minor tonalities arranged in an ascending circle of fifths.

The importance of the preludes for Shostakovich lies in their emotional significance. Each of the pieces is clearly defined in tone and character. Although some are quite short, they are so clearly distilled in essence that their memorable individuality is immediately displayed. The mood of the melodies range from the sublime to the intentionally ordinary.

Howard Bashaw

b. 1957, White Rock, British Columbia

Preludes (1997, revised 1999)

Despite its title, Bashaw's Preludes is not actually a gathering of preludes but rather is comprised of: two small nocturnes (Notturmino I and II), two small toccatas (Toccattella I and II), two character pieces (At the Window and Boogie Demon—Let's go), and two small etudes (Emergings: Kaleidoscope and Dita Correnti).

When talking about the pieces, Bashaw suggests that all eight 'preludes' (of which five are being performed at this evening) were composed with one objective in mind: "clarity of idea; transparency in form; (relative) brevity in overall duration; distinctive use of the piano; and consistency in mood; atmosphere or texture."

Despite the variety in form, style and titles, the 'preludes' share characteristics that distinguish well-known works of the same title by composers such as Debussy, Chopin, and even J. S. Bach.

Béla Bartók

b. 25 March 1881~ Nagyszentmiklos, Hungary [now Sinnicolau Mare, Romania]

d. 26 September 1945~ New York

Sonata for Two Pianos and Percussion (1937)

Calling for two pianos, three kettledrums, xylophone, two side drums, cymbals, suspended cymbal, bass drum, triangle, and tam-tam, the highly unusual scoring of Bartók's Sonata reflects the new status of the piano as a percussion instrument, first realized by Stravinsky in works such as *Les Noces*.

The first is by far the longest of the work's three movements. It begins with an ominous sounding slow introduction and has three contrasting themes: syncopated, melodic, and contrapuntal. In the recapitulation, the themes are not only extensively developed but also are reordered—the second theme comes back first in inversion, followed by the third theme in a substantial fugal passage and finally the first in a short coda.

The slow movement, in ternary form (ABA), stands in great contrast with its evocation of nocturnal sounds characteristic of later scores. The centerpiece is largely occupied with staccato quintuplets and a theme in rich parallel harmony—one that turns out to be little more than a rising and falling chromatic scale. The music of the opening then returns, but in this instance it features the second piano, under which rippling bitonal scales are heard from the first.

The finale bursts from the pervading chromaticism into a diatonic brightness. A sonata-rondo in form, most of its material springs out of the rocketing first theme, and once more, there is much play with inversion and canon.

In 1940, after performing the work many times with his wife Ditta Pásztor, Bartók arranged the Sonata as a concerto making it possible for the work, with its idiosyncratic instrumentation and its non conformity to traditional genres, to assume a more regular place in concert life.

Notes by Deanna Davis

Kyoko Hashimoto was born in Tokyo and began to study the piano at the age of three. The first piano performance on the radio was at the age of five, and as a soloist with the orchestra for the TV was at the age of seven. After graduating from the Toho-Gakuen School of Music in Tokyo, she studied at the International Menuhin Music Academy, Indiana University and the Juilliard School. She received full scholarships from the Menuhin Academy and the Juilliard School. Among her teachers were György Sebök, Menahem Pressler, György Janzer, William Masselos, György Sandor, Felix Galimir, György Kurtág and Ferenc Rados.

She has been regularly performing throughout the world, so far in more than 20 countries, including many major cities and halls. She has been invited to many important festivals including the Prague Spring Festival, the Lockenhaus Chamber Music Festival, the Kuhmo Chamber Music Festival, the Pacific Music Festival and the Saito Kinen Festival. Besides performing Solo recitals and Concertos with distinguished orchestras such as the Prague Chamber philharmonic Orchestra, She has performed many duo recitals with Ruggiero Ricci(Vn), Thomas Zehetmair(Vn) and Antonio Meneses(Vc), and duo and chamber music concerts with artists such as Sandor Vegh(Vn), Mischa Maisky(Vc), Jean-Jacque Kantorow(Vn), Aaron Rosand(Vn), Ralph Kirshbaum(Vc), Steven Isserlis(Vc), András Adorján(Fl), Patrick Gallois(Fl), Maurice Bourgue(Ob), Hansjörg Schellenberger(Ob), Barry Tuckwell(Hr), Atar Arad(Va), Anthony Marwood(Vn), Nobuko Imai(Va) Sergio Azzolini(Fg), Isabelle van Keulen(Vn), Chantal Juillet(Vn) and Hermann Baumann(Hr)

Ms. Hashimoto was awarded numerous prizes such as the 1st grand prize and the public prize at the Concours International de Musique Française, the top prize at the Concours Musical de France, and the special prizes at the Budapest International Music Competition and at the Spohr International Competition. She has recorded many times for TV and radio all over the world including a series of 20 works by Beethoven for Dutch radio. She has also made more than a dozen CD-recordings, including the early piano pieces (all the Preludes+4 pieces) by Messiaen, 34 piano pieces by Schumann, and is planning to record 24 Preludes by Scriabin and 24 Preludes by Shostakovich. She is Associate Professor at McGill University in Montreal, Canada, and has been on the piano faculty and the chamber music faculty of the Utrecht Conservatory in Holland. She has been invited many times as a visiting professor at the European Mozart Academy in Poland and in the Czech Republic and at the International Chamber Music Academy in the Czech Republic. as well as at the Guildhall School of Music and Drama and the Trinity College in London. She has also given master courses in France, Austria, Switzerland, Canada, the Czech Republic and Japan.

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Mr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartók Mikrokosmos at Vanderbilt University.

The long list of Mr Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica and VDE/Gallo CD labels. Naxos will release his latest CD, featuring the keyboard works of Joseph Martin Kraus, in the spring 2001.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo soloist on CBC Radio's "Two New Hours". Recently, Trevor premiered a new solo marimba commission at the 1999 Edmonton Symphony Orchestra's rESound festival for contemporary music at the Winspear Centre.

Brandenburg, in addition to giving solo concerts, is a member of the Hammerhead Consort, a two-piano two-percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for the best classical CD in 1994). The ensemble has just released its second CD, Traffic, on the Arktos label. Recent concerts include a performance in the 2000 Winnipeg New Music Festival and in June of 2000, Polish Radio and the Canada Council sponsored a tour for the group through Poland.

Trevor has a Bachelor of Music Degree from the University of Alberta, where he studied percussion with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. He has also performed with summer training orchestras like The Music Academy of the West (1990 and 1991 where he studied with Mitchell Peters (Los Angeles Phil.) and at The National Youth Orchestra of Canada (1992, 1993 and 1996 where he studied with Alex Lepak (Hartford Symphony) and Andre Morin). With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Sadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

In addition to Brandenburg's busy performance schedule, he has a very active teaching studio. Many of Brandenburg's students have gone onto post-secondary study of music at various institutions. Brandenburg's education concert "Percussion Performance" takes him to communities across Alberta exposing young students to the marvels of percussion. In these communities, Trevor not only performs for schools, but for enthusiastic crowds in the general public.

Future plans include commissioning more new music for percussion, and gaining continued exposure as a soloist and chamber musician on the national level. Trevor is committed to developing, performing and recording new repertoire for percussion and bringing this thrilling contemporary medium to audiences.

Currently residing in Edmonton, **Darren Salyn** is a freelance musician and teacher. He has performed as a casual with the Edmonton Symphony Orchestra since 1992 and with the contemporary chamber ensemble Hammerhead Consort since 1997. Darren has also had the opportunity to perform as a chamber musician in the Winnipeg New Music Festival, Edmonton rESound Festival, Edmonton New Music Festival and for CBC radio. In 2001 was a featured soloist in the Edmonton rESound Festival. Other professional affiliations include Edmonton Opera, Pro Coro Canada, Alberta Ballet and the Citadel Theatre. Darren has also founded and teaches a children's music program called Big Drum.

Upcoming Events

January

17 Saturday, 2:00 pm
Piano Masterclass
with Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

17 Saturday, 8:00 pm
Faculty Recital
Tanya Prochazka, cello
Roger Admiral, piano
Featuring Bach Suite Number Four in E-Flat Major, Bloch *Schelomo*, Prokofiev *Sinfonia Concertante, Opus 125*
Admission: \$5/student/senior, \$10/adult

19 Monday, 8:00 pm
Student Composers Concert
Studio 27, Fine Arts Building
Free admission. For more information, please call 492-4859

25 Sunday, 10:00 am-12:00 pm
Cello/Violin Masterclasses
with Visiting Artists **Gryphon Trio**
Violin - Fine Arts Building 1-29
Cello - Fine Arts Building 1-23
General admission: \$15
For more information, please call 492-8112

25 Sunday, 10:00 pm
Piano Masterclass
with Visiting Artist **Jamie Parker**
Studio 27, Fine Arts Building
Free admission. For more information, please call 492-8113

25 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor
Program will feature works by Dvořák, Mendelssohn, Debussy and Donkersgoed
Soloist: **Laura Neeland, harp**
Winner, 2003-2004 Academy Strings Concerto Competition
Admission: \$5/student/senior, \$10/adult

26 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

27 Tuesday, 8:00 pm
Doctor of Music Recital
Aaron Au, viola
Free admission

28 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Malcolm Forsyth, Conductor
Featuring –
Constant Lambert *Piano Concerto*
Soloist **Eleni Pappa**
Igor Stravinsky *Octet for Winds*
Admission: \$5/student/senior, \$10/adult



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Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



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