



Abigail Pack

horn

Ināra Zandmane

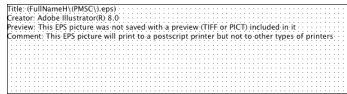
piano

with:

Robert Bracey, tenor

Monday, September 15, 2008
7:30 pm

Recital Hall, School of Music



Program

Alpha (1973)

Jean-Michel Defaye
(b. 1932)

Concertino for horn, Op. 45

Allegro Moderato
Lento Cantabile
Allegro Vivace

Lars-Erik Larsson
(1908-1986)

Intermission

Canticle III, Op. 55: Still Falls the Rain

Benjamin Britten
(1913-1976)

Sonata No. 3

Moderately Fast
Slowly
With a Solid Beat and a jazzy feeling
Tempo di Valse - Joyously

Alec Wilder
(1907-1980)

Program Notes

Jean-Michel Defaye (b. 1932) studied theory and piano at the Paris Conservatory, where he took Nadia Boulangers accompanying class. In 1952 he won the Premier Second Grand Prix de Rome, and a year later the second prize in composition for the Belgian Queen Elisabeth competition. His work is mainly oriented towards instrumental music, particularly for brass. In **Alpha** (1973), he explores the effect of subtle displacements of rhythmic figures against relatively stable ostinato patterns in the left hand of the piano. The piece, framed in a lyrical un-measured, improvisatory styled conversation between the horn and piano demonstrates jazz influence that contrasts the intense energetic, and chromatic, middle section.

Twentieth century Swedish composer, Lars-Erik Larsson (1908-1986) was a composer from young age as well as an accomplished organist. He also was gainfully employed as a choral master and guest conductor in Sweden from time to time. His compositional style is often considered neo-classical with Larsson giving great detail and concern to harmonic structure and strict counterpoint. This **Concertino, Op. 45** written in 1955 while he was a professor of composition at the Stockholm Conservatory belongs to a set of 12 solo instrumental works composed with orchestral accompaniment. Larsson's use of polytonality and 'modern' compositional style is highlighted well in this harmonically rich three-movement piece.

"More than half the works of Benjamin Britten (1913-1976) are settings of words...the composer had an innate feeling for the expressive power of words...Britten uses the word 'canticle' to signify an extended setting of a single poem on a subject of spiritual significance." "**Canticle III**, entitled **Still Falls the Rain**, was completed in November 1954. Its text is from *The Canticle of the Rose* by Edith Sitwell (1887-1964) and bears the subtitle 'The Raids, 1940. Night and Dawn'." (Timothy Day)

A revolutionary poet who wrote in a brave and controversial fashion wrote this powerful poem, which reflects the bombings in London by the Nazis during 1940. Britten has masterfully set this

poem to music. One hears the piece intensify in both the tenor textually, and the horn musically. The tenor and horn trade movements (or stanzas) until the very last stanza where, for the only moment in the entire work, they share passing tonal (major) harmonies preparing for the text that reflects the voice of Christ in the first person and the Crucifixion, sounding as unison. Perhaps the harmonically momentous foreshadowing of this is heard when the tenor sings of "us", humanity, when we implore mercy, no doubt as an expression by the poet of human culpability.

poem text on reverse side

Alec Wilder (1907-1980), an American composer from Rochester, NY, studied at the Eastman School of Music in the early 20th century and began his music career as a songwriter and arranger in New York during the early 30's. His songs were composed for, and performed by many popular singers such as Mildred Bailey, Cab Calloway, and Bing Crosby, and later in the 1940's his music was affiliated with, and conducted by Frank Sinatra. After this early career in popular music and spending much time and energy composing songs incorporating popular melodies and jazzy swing rhythms for his singing contemporaries, he turned to writing for classical musicians including solo works, orchestral music and some opera attracting such musicians as Stan Getz and classical tubist, Harvey Phillips. His writing style demonstrates long flowing melodies, often in fugue with other voices, which in this ***Sonata No. 3*** is between horn and piano. This work, composed in 1970, is dedicated to friends John Barrows (horn) and his wife Tait (piano), both former faculty members at the University of Wisconsin-Madison.

Still Falls the Rain – Edith Sitwell

Still falls the Rain---
Dark as the world of man, black as our loss---
Blind as the nineteen hundred and forty nails
Upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer-beat
In the Potter's Field, and the sound of the impious feet

On the Tomb:
Still falls the Rain

In the Field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us---
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

Still falls the Rain---

Still falls the Blood from the Starved Man's wounded Side:
He bears in His Heart all wounds,---those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear---
The blind and weeping bear whom the keepers beat
On his helpless flesh... the tears of the hunted hare.

Still falls the Rain---
Then--- O Ile leape up to my God: who pulles me doune---
See, see where Christ's blood streames in the firmament:
It flows from the Brow we nailed upon the tree

Deep to the dying, to the thirsting heart
That holds the fires of the world,---dark-smirched with pain
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain---
"Still do I love, still shed my innocent light, my Blood, for thee."

Performers

The School of Music is pleased to announce **Abigail Pack** has joined the School of Music as associate professor of horn. Pack, a native of Roanoke, Virginia received her Bachelor of Music degree in Music Education from East Carolina University in Greenville, N.C. in 1994 before earning a Master of Arts degree in Horn Performance and Pedagogy in 1996 from The University of Iowa in Iowa City, IA, where she was a teaching assistant and toured with the faculty brass quintet. Ms. Pack most recently received her doctoral degree from The University of Wisconsin-Madison in December of 2004. She completed her doctoral coursework there in May 2001. She has held teaching positions at James Madison University in Harrisonburg, VA; Knox College in Galesburg, IL; Western State College in Gunnison, CO; and in the Gunnison Watershed School District in Gunnison, CO. She was awarded the Bolz Teaching Fellowship while in residence at UW-Madison. Ms. Pack has held playing positions with the Barton Symphony Orchestra, Quad Cities Symphony Orchestra, Des Moines Symphony Orchestra, Cedar Rapids Symphony Orchestra, Green Bay Symphony Orchestra, and with the Wisconsin Chamber Orchestra. She

currently performs regionally as a member of the Roanoke Symphony Orchestra, Opera Roanoke, Southwest Chamber Orchestra, and with the Wintergreen Summer Music Festival. Recent performance highlights include the University of Cape Town, Cape Town, South Africa at the International Horn Symposium, International Flute Conference, Washington D.C., The International Midwest Band and Orchestra Conference, Chicago, Illinois, and most recently at The Kennedy Center of the Performing Arts, Washington D.C. with the Montpelier Wind Quintet.

Born in the capital of Latvia, Riga, **Ināra Zandmane** started to play piano at the age of six. Ms. Zandmane holds BM and MM from Latvian Academy of Music, MM in piano performance from Southern Illinois University at Carbondale, and DMA in piano performance from the University of Missouri at Kansas City. She has been the staff accompanist at the University of North Carolina at Greensboro since 2003, performing up to fifty recitals per year. Ms. Zandmane is frequently invited to serve as an official accompanist at national competitions and conferences, among them the North American Saxophone Alliance conference and the MTNA National competition since 2004. Ms. Zandmane has been presented in solo recitals in St. Paul, Kansas City, Cleveland, St. Louis, and New York, as well as in many Republics of former Soviet Union. In April 2000, she was invited to perform at the Glenn Gould Studio in Toronto. Ms. Zandmane has appeared as a soloist with the Latvian National Orchestra, Liepaja Symphony, Latvian Academy of Music Student Orchestra, SIU Symphony, and UMKC Conservatory Symphony and Chamber orchestras. She has performed with various chamber ensembles at the International Chamber Music Festivals in Riga, Vilnius, Tallinn, Helsinki (Finland), and Norrtelje (Sweden). Ms. Zandmane has collaborated with such musicians as Martin Storey, Paul Coletti, Branford Marsalis, Michel Debost, Kelly Burke, Steven Stusek, and Susan Fancher. For the last few years, Ms. Zandmane has worked together with Latvian composer Peteris Vasks. She has given Latvian premieres of his two latest piano pieces, *Landscapes of the Burnt-out Earth* and *The Spring Music*, and recorded the first of them on the Conifer Classics label. Solo recordings include the piano works by Maurice Ravel, recorded together with her husband, Vincent van Gelder, and the complete Sonatas for piano by Alexander Scriabin. She also can be heard on various chamber music CDs.

Robert Bracey, tenor, Associate Professor and Vocal Division Chair, holds a BM in Music Education from Michigan State University, a MM and a DMA in Voice Performance from the University of Michigan. He previously taught on the faculties at Bowling Green State University and Michigan State University, where he served as the Chair of the Voice Area. He also taught on the voice faculty of the Michigan All-State program at the Interlochen Arts Camp. Dr. Bracey was awarded first place in the 2002 Oratorio Society of New York's International Solo Competition at Carnegie Hall. He returned to Carnegie Hall for performances of Handel: *Messiah* later that year. He made his Detroit Symphony debut at Orchestra Hall and his Kennedy Center debut in Washington, DC with the Choral Arts Society of Washington. A Regional Finalist in the New York Metropolitan Opera Auditions, he also won first place in the NATS Regional Competition where he received the Jessye Norman Award for the most outstanding soloist at the competition. Most recent highlights include performances with the Telemann Chamber Orchestra in Tokyo and Osaka, Japan, Oratorio Society of New York, Wisconsin Chamber Orchestra, Syracuse Symphony, Independence Messiah Festival, Grand Rapids Symphony, Flint Symphony, Elgin Symphony, Boise Philharmonic, Illinois Symphony, Pacific Symphony, Orlando Philharmonic, Dayton Philharmonic, Choral Arts Society of Washington, ProMusica Chamber Orchestra, Fort Wayne Philharmonic, Wichita Symphony, Southwest Florida Symphony, North Carolina Symphony, Duluth-Superior Symphony, Duke University Chapel Choir, Ann Arbor Symphony, Greater Lansing Symphony, Choral Society of Greensboro, Kalamazoo Bach Festival, and the Winter Park Bach Festival. Some engagements for the 2008-2009 season include appearances with the East Texas Symphony, Midland Symphony, Grand Rapids Symphony, and the Wisconsin Chamber Orchestra among others. Centaur Records released Dr. Bracey's first solo compact disc in 2006. The recording of English art songs also features UNCG faculty Andrew Harley, piano and Scott Rawls, viola. It is available in markets worldwide.