



SCHOOL OF MUSIC

SENIOR RECITAL  
BRONWYN HAGERTY '15, CELLO

SATURDAY, APRIL 18, 2015  
SCHNEEBECK CONCERT HALL  
5 P.M.

Deux Pièces en trio for Flute, Cello & Harp, Opus 80 ..... Joseph Jongen  
I. Assez Lent (1873–1953)

Whitney Reveyrand, flute  
Bronwyn Hagerty, cello  
Frances Welsh, harp

Seven Tunes Heard in China for Violoncello Solo (1995) ..... Bright Sheng  
I. Seasons (Qinghai) b. 1955

- II. Guessing Song (Yunnan)
- III. Little Cabbage (Hebei)
- V. Diu Diu Dong (Taiwan)

Sonata for Cello and Piano in D Minor, Opus 40 ..... Dmitri Shostakovich  
I. Allegro non troppo (1906–1975)

II. Allegro

Bronwyn Hagerty, cello  
Angela Draghicescu, piano

**BRIEF INTERMISSION**

“Beau Soir” ..... Claude Debussy  
(1862–1918)

Bronwyn Hagerty, cello  
Frances Welsh, harp

Grandiloquence for Cello & Piano (2015) ..... Daniel Wolfert  
I. Twee - (adj.) excessively sweet and endearing to the point b. 1994  
of being repulsive  
II. Rapacious – (adj.) exceedingly greedy and grasping in nature  
III. Espérance – (n.) the hope that feeds the soul

Bronwyn Hagerty, cello  
Brenda Miller, piano

Pampeana No. 2, Rhapsody for Violoncello & Piano, Opus 21 ..... Alberto Ginastera  
(1916–1983)

Bronwyn Hagerty, cello  
Angela Draghicescu, piano

***A reception will follow the recital in School of Music, Room 106.***

## CELLIST

**BRONWYN HAGERTY '15**, student of David Requiro and Meta Weiss, is an active member of the local music community. She is the cello coach for the Tacoma Youth Symphony Association, and has appeared as soloist with the Tacoma Youth Chorus, Adelphian Concert Choir, and the Symphony Orchestra as winner of the 2013 Concerto/Aria Competition. Bronwyn is involved with the Sigma Alpha Iota Music Fraternity and Curtain Call musical theater club on campus, and recently came in second place in the 2015 Beatrice Herrmann Competition. She will receive her Bachelor of Music degree in cello performance this May, and plans to continue her education in orchestral performance.

## GUEST COMPOSER AND PERFORMERS

**BRENDA MILLER '15, piano**, student of Tanya Stambuk and Joeun Pak, is double majoring in biology and music.

**WHITNEY REVEYRAND '15, flute**, student of Karla Flygare, is majoring in flute performance with a minor in business.

**FRANCES WELSH '17, harp**, student of Pat Wooster, is a double major in music and cellular and molecular biology.

**DANIEL WOLFERT '16, composer**, student of Steven Zopfi and Bruce Browne, is majoring in music with an emphasis in composition.

## PIANIST

**ANGELA DRAGHICESCU** earned her master's and bachelor's of musical arts degrees in piano performance at Louisiana State University, where she worked with Michael Girt and Willis Delony. Recently Dr. Draghicescu served as teaching assistant in the Collaborative Piano Program at The University of Texas at Austin, where she also completed her D.M.A. under the mentoring of Anne Epperson. She currently serves as staff collaborative pianist at Puget Sound.

## ACKNOWLEDGMENTS

I want to thank everyone for helping me celebrate my time here at Puget Sound with this fun multicultural recital! Whitney and Frances, it was a pleasure getting our group back together to play a piece I've wanted to perform for years! Brenda, it's always a privilege to make music with you; thank you for being my partner in crime! Daniel, all your hard work and attention to detail have not gone unappreciated in your eccentric piece! Meta, I've learned so much from you in your brief time here, and I'm ever so grateful that I had the opportunity to work with such an inspiration. And finally a sincere thank you to David, for your guidance and humor that made all our collaborations memorable. These last four years are ones I will keep with me for years to come.

## PROGRAM NOTES

(by Bronwyn Hagerty)

### **Deux Pièces en trio for Flute, Cello & Harp, Opus 80 ..... Joseph Jongen**

Belgian composer **Joseph Jongen** was an influential organist and music educator who composed hundreds of works, but very few of his compositions exist today as he destroyed many of them. **Deux Pièces en trio for Flute, Cello & Harp** is a perfect example of the Impressionist style, with its creation of ethereal timbres and evocation of watercolors. *Assez Lent* serves as the slow movement of the two (the second is a lively dance), and gradually unfolds eerie melodies as if unveiling ideas through a thick, mystical fog.

### **Seven Tunes Heard in China for Violoncello Solo (1995) ..... Bright Sheng**

This suite for solo unaccompanied cello was written for Yo-Yo Ma in 1995 and based on seven folk tunes and their respective poems from **Bright Sheng's** native China and its surrounding regions. Sheng wished to compose a work that didn't just harmonize folk melodies, but also conveyed the roughness and savageness of roots music. Each short movement paints a landscape or traditional instrument of Asian life, and excluded movements are "The Drunken Fisherman" (Classical), "Pastoral Dance" (Mongolia), and "Tibetan Dance" (Tibet).

#### **I. Seasons (Qinghai)**

Spring is coming,  
Narcissi are blooming,  
The maiden is out from her boudoir seeking,  
My love boy, lend me a hand, please.

#### **II. Guessing Song (Yunnan)**

Baby, I am testing you:  
What is the long, long thing in the sky?  
What is the long, long thing under the sea?  
What is the long, long thing sold on the street?  
What is the long, long thing in front of you, young girl?

#### **III. Little Cabbage (Hebei)**

The little cabbage is turning yellow on the ground, She lost her parents when she was two or three. Mom, my Mom!

## V. Diu Diu Dong (Taiwan)

The train is coming,  
It is going through the tunnel!

## Sonata for Cello and Piano in D Minor, Opus 40.....Dmitri Shostakovich

**Shostakovich's Sonata for Cello and Piano in D Minor** was written during a point of emotional turmoil for Shostakovich, when he briefly separated from his wife after falling in love with a student at a Leningrad Festival. Composed in 1934, it is one of his earlier works before his censorship by Soviet authorities, and is dedicated to his cellist friend Viktor Kubatsky. The first movement, **Allegro non troppo**, is written in sonatina form and presents themes that wander ominously without clear direction. He provides a wide range of characteristics, from gentle, flowing arpeggios to spiky, clamorous rhythms. The recapitulation is quite unusual, presenting the original theme in slow motion in a solemn, dead tone. The second movement, **Allegro**, is a stark contrast with its playful and humorous manner. The cello begins with a scalar (and borderline obnoxious) ostinato that is mocked later on using harmonics, and comes to an abrupt end with boisterous arpeggios. Because of its witty and mischievous style, this is the most popular movement of the Cello Sonata.

## "Beau Soir" .....Claude Debussy

**"Beau Soir" ("Beautiful Evening")** was originally written for voice and piano when **Debussy** was in his midteen years (around 1877). It is based on the poem of the same title by Paul Bourget, which goes as translated:

When the rivulets are rosy in the setting sun,  
And a mild tremor runs over the wheat fields,  
An exhortation to be happy seems to emanate from things  
And rises towards the troubled heart.

An exhortation to enjoy the charm of being alive  
While one is young and the evening is beautiful,  
For we are going on, as this stream goes on:  
The stream to the sea, we to the grave.

## Grandiloquence for Cello & Piano (2015).....Daniel Wolfert

Representing an ongoing love of bombastic language, **Grandiloquence for Cello & Piano** contains three movements that musically illustrate such extravagant words. The first, **Twee**, demonstrates the act of being repulsively cute by presenting a dainty melodic subject played by the cello and piano in turns, each trying to be more sickeningly adorable than the other. The second, **Rapacious**, presents a lullaby melody arising from disordered atonality, struggling to remain tonal only to be swallowed up by atonality in the end. The last, **Espérance** (an archaic French word for hope), makes use of church modes to musically depict the longing contained in the act of hoping. While not compositionally connected, each movement is meant to augment these lofty words and express musically what their definitions alone cannot.

**Pampeana No. 2, Rhapsody for Violoncello & Piano, Opus 21 ... Alberto Ginastera**

During a compositional period he referred to as "Subjective Nationalism," **Ginastera** was inspired by the music of the *pampas*, or Argentine cowboy music. This style incorporated melodic and rhythmic elements from Native Indian, African, European, and "Criollo" (Latin American) cultures, and much like in Bright Sheng's *Seven Tunes Heard in China*, Ginastera wrote in a folk style without actually featuring any quotations of existing folk music. **Pampeana No. 2** was dedicated to the cellist (and Ginastera's wife) Aurora Natola-Ginastera, who premiered the work in 1950 in Buenos Aires. Written in a rhapsodic form, the work opens with a flashy, cadenza-like introduction in the cello, which is followed by an uneven theme in the piano that demonstrates a style of dark humor. The second section is a contrasting sultry lament, which is interrupted by a dissonant yet vivaciously playful finale.

## UPCOMING ARTS AND LECTURES

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### All events free unless noted otherwise

**Saturday, April 18, 7:30 p.m.** Senior Recital: Glenna Toomey, piano, Schneebeck Concert Hall.

### Sunday, April 19

**5 p.m.** Senior Recital: Brady McCowan, saxophone, Schneebeck Concert Hall

**8 p.m.** Senior Recital: Sarah Stone, organ, Kilworth Memorial Chapel.

**Monday, April 20, 6–8 p.m.** Film: *The Edge of Heaven* (2007), Department of German Studies Film Series: Turkish-German Identities, English subtitles, Commencement Hall, Room 272.

**Monday, April 20, 6 p.m. and 8 p.m.** Performance: Student Chamber Music Ensembles, David Requiro and Meta Weiss, co-directors, two different performances, Schneebeck Concert Hall.

**Monday, April 20–Saturday, May 16** Kittredge Gallery Exhibits: Large and Small Galleries: 2015 Senior Show, Reception: Wednesday, April 22, 5–7 p.m.

**Thursday, April 23, 6:30 p.m.** Performance: Timbermen, student a cappella group, Kilworth Memorial Chapel.

**Thursday, April 23, 8 p.m.** Performance: What She Said, student a cappella group, Kilworth Memorial Chapel.

**Friday, April 24, 7:30 p.m.** Performance: Symphony Orchestra, Sarah Ioannides, guest conductor, Schneebeck Concert Hall.

**Friday, April 24, 7:30 p.m.** Saturday, April 25, 2 p.m. and 7:30 p.m. Theater: *Hamlet* by William Shakespeare, Sikander Sohail '15, director, Maddie Faige '15, dramaturg, Senior Theatre Festival 2015, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen, military, student, PS faculty/staff/student, available at Wheelock Student Center, 253.879.3100, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door.

### Saturday, April 25

**2 p.m.** Joint Junior Recital: Jane Grey Brogdon, voice, and Freya Scherlie, voice, Schneebeck Concert Hall.

**5 p.m.** Senior Recital: John Lampus, voice, Schneebeck Concert Hall.

**7:30 p.m.** Senior Recital: Jordan Eade, voice, Schneebeck Concert Hall.

### Sunday, April 26

**2 p.m.** Senior Recital: Will Delacorte, voice, Schneebeck Concert Hall.

**5 p.m.** Joint Junior Recital: Alex Simon, voice, and Lauren Eliason, voice, Schneebeck Concert Hall.

**7:30 p.m.** Senior Recital: Zachary Hamilton, violin, Schneebeck Concert Hall.

### Monday, April 27

**7:30 p.m.** Junior Recital: Larissa Freier, violin, Schneebeck Concert Hall.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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