



## School of Music

### SENIOR RECITAL

# CLARA FUHRMAN '16, VIOLIN ANGELA DRAGHICESCU, PIANO

SATURDAY, APRIL 23, 2016  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

The Stream Flows (1990) . . . . . Bright Sheng  
I. . . . . b. 1955  
II.

Clara Fuhrman, solo violin

Romance and Pastorale (1914) . . . . . Ralph Vaughan Williams  
(1872–1958)

Violin Sonata No. 17 in C Major, K. 296 . . . . . Wolfgang Amadeus Mozart  
I. Allegro vivace (1756–1791)  
II. Andante sostenuto  
III. Allegro

### INTERMISSION

Sonata in A Major for Violin and Piano . . . . . César Franck  
I. Allegretto ben moderato (1822–1890)  
II. Allegro  
III. Ben moderato: Recitative-Fantasia  
IV. Allegretto poco mosso

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

## VIOLINIST

**CLARA FUHRMAN '16**, student of Maria Sampen, is pursuing a Bachelor of Music degree in violin performance and is a student in the honors program. Clara performs frequently on campus as well as in the community. She currently is the concertmaster of the Symphony Orchestra and is involved in the chamber music program. Additionally, she has attended Brevard Music Festival in Brevard, N.C., (2013); Montecito International Music Festival in Los Angeles, Calif., (2014); and Aspen Music Festival in Aspen, Colo., (2015). Clara was selected as one of the winners of the 2014 Puget Sound Concerto/Aria Competition, and most recently was chosen as the winner of the Young Artist String Division in the 2015 Washington State MTNA Competition. Clara has had the pleasure of playing for distinguished violinists such as Paul Kantor, Naoko Tanaka, and Carolyn Huebl, among others. After her graduation from Puget Sound, Clara will be attending graduate school for her master's degree in violin performance at San Francisco Conservatory of Music, where she will study with Professor Ian Swensen.

## 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

Thank you to Angela Draghicescu for the true dedication, hard work, and remarkable musicality that you bring to every piece; you are a truly inspiring musician as well as person. Thank you to my wonderful mentor, Maria Sampen—I am incredibly lucky to have had the privilege of working and performing with you over the last four years. Thank you to my family—I would not be where I am today without the support of my amazing parents, Scott and Leslie Fuhrman. Thank you, especially to my best friends, Brandi Main, Abby Scurfield, and Larissa Freier, and to all of the supportive students and faculty at Puget Sound.

## PROGRAM NOTES

Compiled by Clara Fuhrman

**The Stream Flows** was composed for solo violin in 1990 by Chinese composer **Bright Sheng**, and was commissioned by the Foundation for Chinese Performing Arts. The work was specifically written for violinist Nai-Yuan Hu, who gave the premiere performance of the piece at the New England Conservatory in Boston, Mass., on Oct. 20th, 1990. Sheng shared the following about his inspiration while composing the work:

“The first part of the “The Stream Flows” is based on a well-known Chinese folk song from the southern part of China. The freshness and the richness of the tune deeply touched me when I first heard it. Since

then I have used it as basic materials in several of my works. Here I hope that the resemblance of the timbre and the tone quality of a female folk singer is evoked by the solo violin. The second part is a fast country dance based on a three-note motive.”

### **The Stream Flows**

The rising moon shines brightly,  
It reminds me of my love in the mountains.  
Like the moon, you walk in the sky,  
As the crystal stream flows down the mountain.  
A clear breeze blow up the hill,  
My love, do you hear I am calling you?”

**Romance and Pastorale** for violin and piano by **Ralph Vaughan Williams** was composed in 1914, the year that Vaughan Williams went to war (even though he was 42 years old). He dedicated the work to Dorothy Longman, someone who must have been a very close friend judging by the intensely sentimental and nostalgic emotions that the piece explores. This is a brief but emotional chamber work that perfectly exemplifies Vaughan Williams’ simple yet beautiful compositional style with open intervals and stunningly intimate dynamics, evoking a lush, pastoral setting.

**Violin Sonata No. 17 in C Major, K. 296** by **Wolfgang Amadeus Mozart** was composed in Mannheim, Germany, in 1778, and is part of Mozart’s “Mannheim” collection of *Sonatas for violin and piano*. Mozart wrote this particular *Sonata* for the piano-playing teenaged daughter of a Mannheim official in whose house he stayed, and saved it from public performance until the summer of 1781. Regarding Mozart’s *Mannheim Sonatas*, an anonymous reviewer from the *Hamburg Magazin der Musik* in 1783 wrote “the violin accompaniment is so ingeniously combined with the piano part that both instruments are continuously employed; and thus these sonatas demand a violinist as accomplished as the pianist.” The violin and piano playfully converse with one another in a sea of chromatic sequences, glee, and charm in the first movement, **Allegro vivace**. The second movement, **Andante sostenuto**, is a light reverie in A-B-A song form, while the third movement, **Allegro**, is in a slightly expanded rondo form that dances in a fun and poised air.

**Sonata in A Major for Violin and Piano** by **César Franck** was composed in the summer of 1886 as a wedding present for the famous violinist, Eugene Ysaÿe. It was formally premiered by Ysaÿe at the Cercle Artistique in Paris with pianist Léontine Marie Bordes-Pène in December 1886. The first movement, **Allegretto ben moderato**, is a tranquil introduction to the more dramatic second movement, **Allegro**, where the violin and piano alternate between a stormy, passionate first theme and a melodic, fluent second theme. The third movement, **Ben moderato: Recitativo-Fantasia** emulates a “recitative,” an improvisatory style of delivery in opera where the singer adopts the rhythms of ordinary speech, while indicating a mood of self-reflection that reveals hints of darkness. This movement beautifully contrasts with the fourth and last movement, **Allegretto poco mosso**, which introduces a lovely melodic line that the violin and piano play in canon with one another throughout, ending in an energetic flourish.

## UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,  
or online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu)

E = exhibit    F = film    L = lecture    M = music    T = theater    O = other

M SUNDAY, APRIL 24

Junior Recital: Larissa Freier '17, violin  
Schneebeck Concert Hall, 2 p.m.

E MONDAY, APRIL 25–SATURDAY, MAY 14

2016 Senior Art Show  
Kittredge Gallery, M-F: 10 a.m.–5 p.m.; Sat. noon-5 p.m.

L MONDAY, APRIL 25

“Borrando La Frontera/Erasing the Border”  
Ana Teresa Fernández, artist  
Part of the La Frontera: The U.S.-Mexico Border series  
Wyatt Hall, Room 109, 3:30–5:30 p.m.

F MONDAY, APRIL 25

*Grizzly Man* (2005)  
Part of the Werner Herzog: The Man Against the System film festival  
Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

F MONDAY, APRIL 25

*Insiang* from Davao City, Philippines  
Part of the Sister Cities International Film Festival  
Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

Puget Sound is committed to being accessible to all people.

If you have questions about event accessibility, please contact 253.879.3236  
[accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](https://pugetsound.edu/accessibility)

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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