



School of Music

SENIOR RECITAL

FAITHLINA CHAN '16, CELLO

ANGELA DRAGHICESCU, PIANO

SATURDAY, APRIL 9, 2016
SCHNEEBECK CONCERT HALL
5 P.M.

- Requiebros (1934) Gaspar Cassadó
(1897–1966)
- Cello Sonata in D Minor, L. 135 Claude Debussy
I. Prologue: Lent, sostenuto e molto risoluto (1862–1918)
II. Sérénade: Modérément animé
III. Final: Animé, léger et nerveux
- Cello Sonata, Opus 25, No. 3 Paul Hindemith
I. Lebhaft, sehr markiert (1895–1963)
II. Mäßig schnell, Gemächlich
III. Langsam
IV. Lebhaft Viertel
V. Mäßig schnell
- Faithlina Chan, solo cello
- Sonata in G Minor for Cello & Piano, Opus 19. Sergei Rachmaninoff
I. Lento. Allegro moderato (1873–1945)
III. Andante
- Variations on a Theme of Rossini ("Mose-Fantasia") (1818) Niccoló Paganini
(1782–1840)
trans. by Luigi Silva (1903–1961)

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

PERFORMER

FAITHLINA CHAN '16 will be graduating this spring with degrees in music performance and psychology. She currently is a student of Alistair MacRae and has been co-principal cellist of the Symphony Orchestra for three years. Faithlina has been an active collaborator in chamber music on campus, and during her two years as a member of Trio Consonare, she participated in the Yehudi Menuhin International Chamber Music Seminar in San Francisco, where they worked closely with the Alexander String Quartet. To pursue her love of chamber music in the summer months, Faithlina attended the Icicle Creek Chamber Music Institute in 2015 and the Bowdoin International Music Festival in 2013. In 2014 she placed first in the Beatrice Herrmann Young Artist Competition and was one of the winners in Puget Sound's 2012–13 Concerto/Aria Competition. Faithlina enjoys improvising on cello in the worship band at Pathway Church and works on Technology Services' Client Support Team on campus. Looking forward she hopes to be employed around Tacoma, attain a master's degree in school counseling, teach cello privately, and continue to follow her passions.

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 all very much for coming to my recital! Your support and friendship mean the world to me. I especially want to thank my parents and siblings for flying here and for always being so kind to the youngest member in the Chan household. To all my friends—I am immensely grateful for you and will treasure all the laughs, rants, late-night deep talks, insanity, fun, inspiration, and camaraderie. A huge special thank you to Angie (aka “cello mama”) for being the collaborative pianist of my dreams and going above and beyond to make beautiful music with me on such a piano-heavy program. I am so grateful for you and your fun personality! Thank you to Alistair for imparting so much knowledge about cello playing, music, and philosophy. Thank you to all my previous and current music instructors, professors, and mentors for shaping me into who I am today and for supporting me in my endeavors.

PROGRAM NOTES

compiled by Faithlina Chan

Gaspar Cassadó was a Spanish composer influenced primarily by his teachers Manuel de Falla and Maurice Ravel. He was a world-renowned cellist himself and dedicated **Requiebros** to his mentor Pablo Casals. In Spanish *requiebro* means a compliment or flirtatious remark. The dedication serves as a compliment to Casals, while the seductively flirtatious aspects are embodied in the plethora of expressive markings and rubato that flavor the already colorful harmonies, phrases, and

ornaments. The first section begins in 6/8 in D Major and alternates between declarative, fantastical, and *dolce* characters. It transitions into a stubborn 2/4 section in E minor that melts into recitative before returning to an iteration of the first section. The piano adds rhythmic complexity, countermelodies, and bass lines to highlight the Spanish flair.

Written in 1915 three years before **Claude Debussy's** death, **Cello Sonata in D Minor** was composed with feverish urgency due to his desire to complete a cycle of six sonatas for various instruments. However, Debussy only completed two others before he died from cancer, which had been taking a severe physical and emotional toll on him since 1909. This *Sonata*, condensed as it is, exemplifies a rare occurrence in which Debussy adheres to sonata form and creates a unique fusion of classicism and modernity. The *Sonata* is seasoned with a plethora of expressive markings regarding instrumental effects, radical tempo shifts, dynamic preciseness, and quirkily specific character indications to create a richly adorned canvas. **Prologue** begins with a resolute piano introduction that establishes the key. Unusual harmonic juxtapositions add meaningful ambiguity throughout coupled with the impressionistic nature of whole tone scales. **Sérénade** is evocative of Spanish guitar via cello pizzicato and is sneakily humorous. Themes in this movement are much more fragmented and loosely constructed, though still related, and the tempo is constantly in flux. This leads directly into the **Finale-Animé**, which begins with bubbling excitement that flows over into a jaunty pentatonic theme. The movement contains swells in energy and dynamic, and utilizes swaggering rhythmic gestures. An obscenely expressive section precedes a drastic shift into a fast-paced mechanical interlude before returning to the opening theme. A passionate and more sincere version of earlier themes leads to the culminating declamation of the work's theme and a confidently proud conclusion.

Paul Hindemith was an innovative German composer who gained international recognition but had a complicated relationship with the Nazis. After being alternately lauded in German music circles as a model modern composer and ridiculed by Nazi political elites (Joseph Goebbels branded him an "atonal noisemaker"), Hindemith eventually saw his work denounced as "degenerate music" and emigrated to the United States in 1940. Hindemith capitalized on his diligently acquired knowledge of instrumental idioms, allowing his works to sit well with the performer while fully engaging the capabilities of the instrument.

This is exemplified in **Sonata for Solo Cello**, which was composed in 1922 during the grisly aftermath of World War I. The five movements are arranged symmetrically, with two short and somewhat restrained movements framing the languid and expressive heart of the piece, and the outer movements both being bombastic. Each movement has its own distinct character and does not adhere to time signatures. Throughout, Hindemith frequently segments ideas into progressively smaller units, which he then repeats for dramatic effect. Hindemith's harmonic and rhythmic compositional ingenuity is anchored in the presence of foundational tones and structural logic, allowing the listener to better grasp the material and its emotional breadth.

Lebhaft, sehr markiert is a bold miniature filled with dissonant double stops and choppy ascending lines that span almost the whole range of the instrument. Though

much of it is rubato, some sections lend itself to almost militaristic discipline. The coy and sneaky **Mäßig schnell, Gemächlich** follows, with trills and short unexpected dynamic surges embellishing the hiccupping tune. **Langsam** opens with a yearning gesture that reappears at transitions and loses its inward guise in the last iteration with octave displacement and dynamic contrast. The broad and introspective melody is filled with inner torment, and Hindemith repeatedly utilizes appoggiaturas backed by chords to imply that the resolution still contains tension. After this display of emotion, **Lebhafte Viertel** enters with unceasing triplets and an indication to play without any expression and always at pianissimo. **Mäßig schnell** then shocks us with a march-like character, double-dotted rhythms, and stabbing accents that drive home the constant wall of fortissimo sound. The unrelenting rhythm eventually leads to a terminative pizzicato on a low C-sharp, in contrast to the previous movements' conclusions on C or G.

Sonata for Cello and Piano in G Minor was one of **Sergei Rachmaninoff's** first compositions following his period of serious depression, during which his compositional output all but ceased. Premiered after the *Second Piano Concerto*, this *Sonata* was eclipsed in the wake of the concerto's huge success in 1901. The *Sonata* is a beautifully nuanced piece with raw displays of Russian Romantic-era emotion. Though surely one of the capstones in collaborative music, this *Sonata* was sadly the last chamber work Rachmaninoff ever composed.

Allegro moderato begins with a slow introduction fixating on a tentative ascending half step. The ethereal mood suddenly dispels when the piano introduces a homophonic rhythmic motif of two-eighths and a quarter in the new tempo, which reappears throughout the piece as transitory and developmental material. The solo voice is rife with emotion in the key of G minor, ebbing and flowing with dynamic swells, and is backed by a sea of tumultuous accompanimental gestures. The heart wrenching second theme, made resistant by pulsing offbeat syncopations, is introduced by the piano and passed to the cello, which ascends into an ethereal register. The development section searches tenuously until it reaches a dead halt on a dominant E-flat chord before the piano modulates in cadenza-like fashion with the perseverant rhythmic motif until enough momentum necessitates the cello to join in a crescendoing outburst before capitulating into a dramatic iteration of the primary theme. The drama subsides and melts back into a visitation of past material before commencing the *più mosso* coda and punctuating the end with a single utterance of the rhythmic motif on the note G.

A lush theme in the piano commences the earnest and hopeful **Andante**. This movement highlights the intimate intertwining of the piano and cello in conversation, and unearths the immense lyricism and tenderness in Rachmaninoff's writing. The melody sings in E-flat Major with undulating arpeggios toying with the major and minor modes. The next section wanders in triplets, with the occasional two against three, and swells with ascending figures that lack the strength to reach its ultimate destination. A climax in the middle of the piece precipitates a cascade downwards to a repeated low B-flat, which dramatically releases down to the tonic. All the energy and volume evaporate, and the piano takes the dolce theme while the cello provides a new celestial accompaniment, leading to a three-against-four texture. This time, the duo climbs all the way to a C-flat in an unexpected harmonic turn that soars with passion. The otherworldly celestial character returns at the end to utter a beautiful reminiscence of the theme.

Variations on a Theme of Rossini, also known as *Mose-Fantasia* or *Variations on One String*, was originally composed for violin (transcribed for cello by cellist and teacher Luigi Silva). As the title suggests, it is performed on one string, but with a range of over four octaves. **Niccoló Paganini** was famous for his *Caprices for Violin*, a technical etude book that covered many of the virtuosic methods violinists would encounter. He based these variations on "Dal tuo stellato soglio" from Gioachino Rossini's opera, *Moses in Egypt*, which premiered in 1818. "Dal tuo stellato soglio" was the Israelites plea for the parting of the Red Sea. This piece begins with a slow introduction before the statement of the theme and three subsequent virtuosic and flashy variations. Rossini unabashedly employs showy string technique and effects such as false harmonics, shifts of large intervals, swift-footed scalar passages, and numerous bow techniques to create this fun and over-the-top showpiece.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

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

M SATURDAY, APRIL 9

Student Recital

Schneebeck Concert Hall

7:30 p.m. Senior Recital: Anna Schierbeek, cello

F/L WEDNESDAY, APRIL 13

The Passages of Walter Benjamin, by Judith Wechlser, filmmaker

Film screening followed by lecture

Rausch Auditorium, McIntyre 003, 5–7 p.m.

M THURSDAY, APRIL 14

Wind Ensemble and Concert Band with guest artist Gail Williams, horn

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

L THURSDAY, APRIL 14

"How Accurate are the Polls?" by Michael Artime, Ph.D., and Mike Purdy '76,
M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

L FRIDAY, APRIL 15

Lecture by Book Artist Timothy Ely

Collins Memorial Library, Room 020, 6:30–7:30 p.m.

T FRIDAY, APRIL 15

Recent Tragic Events by Craig Wright, directed by Jake Bisuut

2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 7:30 p.m., ticketed

M FRIDAY, APRIL 15

Puget Sound Piano Trio

Jacobsen Series featuring Duane Hulbert, piano; Maria Sampen, violin; and Alistair MacRae, cello

A farewell concert and reception honoring Duane Hulbert

Schneebeck Concert Hall, 7:30 p.m., ticketed

T SATURDAY, APRIL 16

Recent Tragic Events by Craig Wright

Directed by Jake Bisuut '16

Part of the 2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m., ticketed

M SATURDAY, APRIL 16

Student Recitals

Schneebeck Concert Hall

2 p.m. Recital: Sophia El Wakil '16, violin, Sarah Brauner '16, voice

7:30 p.m. Senior Recital: Lauren Eliason, soprano

M SUNDAY, APRIL 17

No-Power Acoustic Concert

Wheelock Student Center, Rasmussen Rotunda, 1–2 p.m.

M SUNDAY, APRIL 17

Schneebeck Organ Recital

Joseph Adam, organ

Kilworth Memorial Chapel, 2 p.m.

M SUNDAY, APRIL 17

Student Recitals

Schneebeck Concert Hall

5 p.m. Senior Recital: Alex Simon, baritone

7:30 p.m. Senior Recital: Kim Thuman, viola

M MONDAY, APRIL 18

Student Concerts of Chamber Music (2 different concerts)

Schneebeck Concert Hall, 6 p.m. and 8 p.m.

F MONDAY, APRIL 18

Loving Glances from Hvar, Croatia

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L/O THURSDAY, APRIL 21

Art|Sci: Art + Science

Kittredge Gallery, 6–8 p.m.

M THURSDAY, APRIL 21

What She Said & Garden Level A Cappella Concert

Schneebeck Concert Hall, 7:30–9:30 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, or 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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