



SCHOOL OF MUSIC

JUNIOR RECITAL  
CLARA FUHRMAN '16, VIOLIN

SATURDAY, MAY 2, 2015  
SCHNEEBECK CONCERT HALL  
2 P.M.

Chanson de Matin, Opus 15, No. 2 ..... Edward Elgar  
(1857–1934)  
Jinshil Yi, piano

Violin Sonata in G Minor ..... Claude Debussy  
(1862–1918)  
I. Allegro vivo  
II. Intermède: Fantasque et léger  
III. Finale: Très animé  
Jinshil Yi, piano

**INTERMISSION**

Violin Concerto in D Major ..... William Bolcom  
I. Quasi una fantasia: tempo giusto; Allegro elegiaco b. 1938  
II. Adagio non troppo ma sostenuto  
III. Rondo-Finale  
Angela Draghicescu, piano

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

## PERFORMER

**CLARA FUHRMAN '16**, student of Maria Sampen, is pursuing a Bachelor of Music degree in violin performance, and also is a student in the honors program. Clara performs frequently on campus as well as in the community. She currently is the second violin principal of the Symphony Orchestra and is involved in the Chamber Music program at Puget Sound. Additionally, Clara has attended the Brevard Music Festival in Brevard, N.C. (2013), as well as the Montecito International Music Festival in Los Angeles (2014), where she performed as a soloist with the Montecito Festival Orchestra. Recently Clara was selected as one of the winners of the 2014 Puget Sound Concerto/Aria Competition performing the Bolcom *Violin Concerto*, and was chosen as a recipient of the prestigious Delwen and Genevieve Jones Scholarship, as well as the Paul Bellamy and Edward Seferian scholarships. Clara has had the pleasure of performing with Olympia Symphony Orchestra under the direction of Maestro Huw Edwards, and has performed in master classes for renowned violinists such as Kenneth Goldsmith, Frank Huang, Gregory Lee, and Stephen Miahky. Clara has had the opportunity to perform with distinguished musicians and conductors such as Joshua Bell, Keith Lockhart, and JoAnn Falletta, among others. This summer Clara will be attending the Aspen Music Festival in Aspen, Colo., and will be studying with Naoko Tanaka, a distinguished professor of violin at The Juilliard School. In the future Clara hopes to attend graduate school for a master's degree in violin performance.

## PIANISTS

**JINSHIL YI '15** graduates this spring with triple degrees in biochemistry, politics and government, and music, together with a minor in math and neuroscience emphasis. Jinshil has been active in collaborative piano and chamber music at Puget Sound, most notably as pianist for Trio Consonare and accompanist for the Dorian Singers. Dedicated to promoting student organizations, Jinshil founded the university's Model UN Club, Math Club, and Pianist's Guild. As pianist and organist of two churches, Jinshil draws from a rich background in classical, sacred, improvisatory, and choral music.

**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 so much to Jinshil Yi and Angela Draghicescu for the true dedication, hard work, and remarkable musicality that you bring to every piece; I am so lucky to have the privilege to perform with both of you. Thank you to my wonderful mentor, Maria Sampen, a truly inspiring musician as well as person. 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 Andrew Friedman, my best friends, Brandi Main, Abby Scurfield, and Larissa Freier, and all of the other supportive students and faculty at Puget Sound.

## PROGRAM NOTES

**Chanson de Matin, Opus 15, No. 2**, which translates to “**Morning Song**,” was originally composed for violin and piano by Edward Elgar and was later orchestrated by the composer. It was first published in 1899, though it is thought to have been composed 10 years prior to its publication. It is often performed with its companion piece, *Chanson de Nuit*, or “*Night Song*.” *Chanson de Matin* is constructed of two themes; the first being a fresh, sunny tune in G Major, the second a darker, more sorrowful melody. The piece artfully combines these two complementary melodies, while Elgar’s various tempo markings aid the flow of the piece.

**Violin Sonata in G Minor** was composed by Claude Debussy in 1917 and is the last piece Debussy composed. It was premiered on May 5, 1917, with Gaston Poulet on violin and the composer himself at the piano, marking Debussy’s last public performance before he died of cancer at the age of 55. The work is relatively short for a sonata; a complete performance only lasts about 13 minutes, and the piece consists of three movements. The first movement, **Allegro vivo**, opens with poignant chords in the piano, immediately transporting the listener into a subdued atmosphere, enveloped in nostalgia and sadness. The movement is filled with rhythmic and harmonic ambiguity with an ongoing momentum, regardless of speed. In contrast, the second movement, **Intermède: Fantasque et léger**, as indicated by its marking, is mostly light and fantastic, even a bit flirtatious at times. The second theme of the movement is as melodious as it is lush. The last movement, **Très animé**, was completed four months before the first two movements of the sonata, and begins with a nostalgic glance back to the first theme from the beginning of the piece. However, most of the movement is very virtuosic for both performers; Debussy uses the maximum pitch range available on the violin, and demands a quick, light touch from the pianist.

**Violin Concerto in D Major** by William Bolcom was dedicated to violinist Sergiu Luca, and was premiered by Luca, with Dennis Russell Davies conducting the Saarbrücken Radio Orchestra in Saarbrücken, Germany, on June 3, 1984. The composer included the following program note in the reduced orchestral score: The **first movement** is a fantasy-form in the strict sense it had in the Classical era, in which alternation of types of music depends primarily on timing for its success. The opening ostinato leads to the soloist’s entrance in an expansive mood; this quickly gives way to a macabre waltz (Molto allegro), which metrically modulates to a fast gigue. The material is restated in the dominant; musical passages of grand-style tragedy soon follow, and it is the tension between the tragic and the more positive opening moods that animates and builds the form of the piece. The solemn **second movement**, in 5/4, is in memory of a close friend; the long adagio line includes a ghostly discourse between the soloist and an offstage D trumpet. This leads without pause into the **Rondo-Finale**, in which the influence of the late jazz violinist Joe Venuti is most apparent. Several popular styles are alternated rondo-fashion until the stretta at the end, where the soloist’s brilliant passagework ends the concerto.

— notes by Clara Fuhrman

## UPCOMING ARTS AND LECTURES

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**All events free unless noted otherwise**

### MAY

**Through Friday, May 15** Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*.

**Sunday, May 3, 2 p.m.** Performance: Adelpian Concert Choir, Bruce Browne, conductor, with guest artist Freda Herseth '77, Hon.'01, Kilworth Memorial Chapel.

**Sunday, May 3, 7:30 p.m.** Joint Junior Recital: Sophia El-Wakil, violin, and Nicolette Andres, violin, Schneebeck Concert Hall.

**Monday, May 4, 6:30 p.m.** Performance: B-Natural Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center.

**Monday, May 4, 7:30 p.m.** Performance: Percussion Ensemble, Gordon Robbe '11, director, Schneebeck Concert Hall.

**Tuesday, May 5, 7:30 p.m.** Performance: *There is Sweet Music* Chorale, J. Edmund Hughes, conductor; and Dorian Singers, Kathryn Lehmann, conductor, Kilworth Memorial Chapel.

**Wednesday, May 6, 4 p.m.** Performance: Pops on the Lawn, Wind Ensemble with student conductors, Karlen Quad.

**Wednesday, May 6, 7:30 p.m.** Senior Recital: Will Delacorte, tenor, 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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