



FACULTY RECITAL SERIES 2014–15

WORKS FOR SOLO PIANO AND PIANO/ FOUR HANDS

FROM *COMPLETE PIANO WORKS OF
GLAZUNOV* CD RELEASE CONCERT

SUNDAY, OCT. 12, 2014 | 2 P.M.
SCHNEEBECK CONCERT HALL

Duane Hulbert, piano
Yoshikazu Nagai '92, piano, guest artist



UNIVERSITY of
**PUGET
SOUND**

School of Music

**Works for Solo Piano and Piano/Four Hands
from *Complete Piano Works of Glazunov*
CD Release Concert**

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Three Miniatures, Opus 42 (1893) Alexander Glazunov
I. Pastorale (1865–1936)
II. Polka
III. Waltz

Prelude and Two Mazurkas, Opus 25 (1888)
I. Prelude in D Major
II. Mazurka in F-sharp Minor
III. Mazurka in D-flat Major

Idylle, Opus 103 (1926)

Grand Concert Waltz in E-flat Major, Opus 41 (1893)

Duane Hulbert, piano

INTERMISSION

Fantasie in F minor for Two Pianos, Opus 104 (1919-1920)

Duane Hulbert and Yoshikazu Nagai, pianos

Reception following in School of Music, Room 106,
sponsored by Sigma Alpha Iota international music fraternity.

As a courtesy to the performers and fellow audience members, please take a
moment to turn off all beepers on watches, pagers, and cell phones.
Flash photography is not permitted during the performance.

Thank you.

PERFORMERS

DUANE HULBERT, University of Puget Sound professor of piano, has toured the United States and Europe, winning rave reviews and enthusiastic audience response. The Minnesota native has delighted audiences with his outrageously brilliant technique and spellbinding, dynamic control. He has been praised by the Los Angeles Times for a "singing tone of some size and a legato touch rare in any pianist born after 1930." In 1980 Dr. Hulbert captured the grand prize in the prestigious Gina Bachauer International Piano Competition. He has added to this major achievement a collection of notable awards, including prizes from the 1981 Leeds Competition in England, the 1984 Paloma O'Shea Competition in Spain, and the 1985 American Music Competition in New York. Dr. Hulbert has appeared as soloist with major orchestras in the United States, including Minnesota, Dallas, Rochester, Seattle, Tacoma, and North Carolina symphony orchestras. He played several times on Seattle Symphony's Chamber Music Series and was a featured soloist in its Music of Our Time Series. Other important concert series in which he has performed include American States Hall Series in Washington, D.C.; Ambassador Recital Series in Pasadena, Calif.; and Myra Hess Series in Chicago. He has appeared at the Kennedy Center in Washington, D.C., and as a guest artist with Aspen Music Festival. His New York City debut was in 1991, at Merkin Recital Hall.

Dr. Hulbert studied in New York with Sascha Gorodnitzki, Jeaneane Dowis, and Nina Svetlanova. He received his bachelor's and master's degrees from The Juilliard School and earned his doctorate from Manhattan School of Music. Dr. Hulbert was featured in the television documentary *The Winners of the Gina Bachauer Competition*, and has been invited three times to appear in recital at the Gina Bachauer Festival. He has adjudicated many national competitions, including the Gina Bachauer International Young Artist Competition, Eastman School of Music Summer Festival, and Juanita Miller Young Artist Competition in Texas. Dr. Hulbert has taught chamber music and conducted master classes at the Music Studies Abroad program for American and French musicians held in Vaison-La Romaine, France.

Dr. Hulbert is a distinguished professor of music and the head of the piano department at University of Puget Sound. In November 2000 he released the first CD in a four-volume set of recordings featuring the complete piano works of Alexander Glazunov. This disc was nominated for a Grammy Award in January 2002, in the Best Soloist Without Orchestra Category.

YOSHIKAZU NAGAI '92 is on the piano and chamber music faculty at San Francisco Conservatory of Music as professor of piano and chamber music. Currently he teaches at Eastern Music Festival and School, and Beijing International Music Festival and Academy at Central Conservatory, both in China. Formerly he taught at Interlochen Arts Academy.

Praised by audiences and critics alike for his fresh interpretations and dramatic presentation style, Mr. Nagai has performed as soloist and chamber musician in Taiwan's National Recital Hall, and venues in Hong Kong, Italy, Canada, and the United States, including Kennedy Center's Terrace Theatre, Carnegie Recital Hall, Merkin Concert Hall, Benaroya Hall, and The Phillips Collection in Washington, D.C. He has also appeared on National Public Radio's *Performance Today* and at the Aspen, Sarasota, and Spoleto music festivals. Winner of numerous international competitions, including the 2002 Washington International Piano Competition, he is recognized by the National Foundation for Advancement in the Arts and gives frequent master classes throughout the United States and Asia. His students have been top prize winners of numerous piano and chamber music competitions.

Mr. Nagai studied with John Perry at Rice University, and received his Master of Music degree, studying with Paul Schenly, from Cleveland Institute of Music, where he was awarded the Malvina Podis Prize in Piano upon graduation. Mr. Nagai received his Bachelor of Arts degree in music from University of Puget Sound, where he studied with Duane Hulbert. Additional former teachers include Jerome Lowenthal and Sergei Babyan.

ALEXANDER GLAZUNOV by Duane Hulbert

I was introduced to the music of Glazunov as I was preparing for the 1982 Tchaikovsky International Piano Competition. One of the second-round program choices was Glazunov's *B-flat Minor Sonata*, which I had never heard before. I found a copy in the Lincoln Center Library in New York, and realized this relatively unknown piece had not been published in the West. After the competition I decided to explore Glazunov's other piano works. The result was a five-hour collection of extraordinary piano music on four CDs.

After all these years, I feel as if I know Glazunov, and could even say I have experienced three degrees of separation from him. Recently I met a violinist named Mischa Rosenker. He related a story to me about his father, Michael Rosenker (1900–1996), who was the associate concertmaster of the New York Philharmonic and studied at the St. Petersburg Conservatory, where Glazunov was the director. As a young student, Michael realized he wouldn't be able to afford tuition to return to the conservatory for a second year. Glazunov saw him on the street one day and encouraged him to re-apply for a scholarship, promising he would take care of his financial needs. When Michael confessed he wasn't comfortable with filling out applications, Glazunov smiled and said, "When I get back to the office, I'll fill out one for you and send it to myself." Misha never forgot Glazunov's generosity.

This story seemed typical of the kindness and concern Glazunov showed toward his many students. He was also an important advocate for his Jewish students at a time when the government didn't support Jewish artists and citizens.

Glazunov was a talented composer, beloved professor of music, and

hardworking director of the St. Petersburg Conservatory. He was also an alcoholic, which unfortunately impacted his work in later years.

Although he wrote more than 25 works in his youth, Glazunov's catalogued piano works begin from the year 1882. Among his earlier works were the *Sonata in G Major* and *Sonatina in A Minor*, composed when he was only 17. Over the next 14 years (1882–1896), he wrote 98 works prior to his appointment as director of the St. Petersburg Conservatory. Because of his commitments as a teacher and orchestra director in the subsequent years, from 1906 until his death in 1936, he only wrote 31 works.

Glazunov was steeped in the Russian Romantic tradition. Tchaikovsky, Anton Rubenstein, and Rimsky-Korsakov were his mentors. But times changed. In the 1920s Shostakovich was just beginning his career—even Scriabin was much more forward-looking than Glazunov. But Glazunov gamely tried to keep up. He tried to write in a similar style, but in truth, his earlier Romantic pieces were the ones that were most successful.

The piano works can be divided into two distinct categories. The earlier salon pieces during the 1890s evoke an old-world charm that hearkens back to Chopin, Liszt, and Schumann. The later works feature a more contrapuntal texture.

PROGRAM NOTES by Duane Hulbert

Three Miniatures, Opus 42

Glazunov wrote some lovely salon pieces in the 1890s, including *Three Miniatures*. Many of his works during this time were modeled after works by Chopin, with many having the same titles.

Prelude and Two Mazurkas, Opus 25

Chopin's influence is again heard in this work. In a letter to Kruglioff in September 1888, Glazunov commented on the ease he had in writing *Prelude and Two Mazurkas*, saying, in fact, that he wrote the *F-sharp Minor Mazurka* in one evening!

Idylle, Opus 103

The composing of the *Idylle*, Opus 103, with its beautiful melodies, marked the 12th anniversary of the composer's directorship at the St. Petersburg Conservatory in 1926.

Fantasie in F Minor, Opus 104

In August 1920 Glazunov finished his last and most important work for two pianos, *Fantasie in F Minor*. He dedicated this work to pianist Vera Scriabin (1875–1920), the famous Russian composer's wife. He wrote to the composer Mikhail Ippolitov-Ivanov, "I feel not too poorly about it, [I've] even thought of orchestrating it." He never did.

FACULTY RECITALS 2014–5

Sunday, Oct. 12, 2014 | 2 p.m.

**Works for Solo Piano and Piano/Four Hands
from *Complete Piano Works of Glazunov*
CD Release Concert**

Duane Hulbert, piano; Yoshikazu Nagai '92, piano, guest artist

Friday, Nov. 14, 2014 | 7:30 p.m.

Masterworks for Voice

Dawn Padula, mezzo-soprano; Joeun Pak, piano

Friday, Jan. 30, 2015 | 7:30 p.m.

Masterworks for Violin

Maria Sampen, violin; Oksana Ezhokina, piano, guest artist

Saturday, Feb. 21, 2015 | 7:30 p.m.

Puget Sound Piano Trio

Duane Hulbert, piano; Maria Sampen, violin; David Requiro, cello

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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OCTOBER

Friday, Oct. 24, 2–3 p.m. Master Class: Evelyn Glennie, guest artist, virtuoso percussionist, Schneebeck Concert Hall. Free

Friday, Oct. 24, 7:30 p.m. Performance: *Wild Flowers for Winds*, Wind Ensemble, Gerard Morris, conductor, Schneebeck Concert Hall. Free

Sunday, Oct. 26, 2 p.m. Performance: Jacobsen Series: *Romantic Bass Trombone and Friends*, faculty brass will be featured along with guest artist John Rojak, faculty, The Juilliard School, and member of American Brass Quintet, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Sunday, Oct. 26, 6 p.m. Master Class: John Rojak, guest artist, faculty, The Juilliard School, and member of American Brass Quintet, Schneebeck Concert Hall. Free

Monday, Oct. 27–Thursday, Jan. 15 Collins Memorial Library Exhibit: *Sparking Imaginations*. Free

Thursday, Oct. 30, 4–5 p.m. Lecture: “Sparking Imaginations,” by Amy Fisher, science, technology, and society, and Amy Spivey, physics, part of the Collins Memorial Library Exhibit, Thompson Hall, Room 175. Free

Friday, Oct. 31, 6:15 p.m. campus only; 8 p.m. public Performance: Jacobsen Series: *The Phantom of the Opera*, presentation of the 1925 silent film, starring Lon Chaney, with live piano and organ accompaniment, Duane Hulbert, piano, faculty, and Sarah Stone '15, organ, Kilworth Memorial Chapel. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Friday, Oct. 31, 7:30 p.m. Theater: *365 Days/365 Plays* by Suzan-Lori Parks, directed by Geoff Proehl, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door. Additional performances Nov. 1; Nov. 6–8

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 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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