Louis and the Mozarteum Conservatory in Salzburg, Austria where her affinity for accompanying was recognized and encouraged. Ms. Bleiweiss has worked for both Seattle and Tacoma opera companies and was the official accompanist for the Northwest District Metropolitan Opera Auditions for twenty years. She has toured with seven winners of the Seattle Ladies Musical Club Young Artists Competition, including Mr. Thaves in 2000, and has been a staff accompanist at Seattle Pacific and the University of Puget Sound. She and Mr. Thaves have collaborated in recitals for twenty years.

ABOUT RICHARD TREAT

Cellist Richard Treat is currently Professor of Cello at Pacific Lutheran University. He was born in Pasadena, CA and studied at California State University, Los Angeles with Eleonore Schoenfeld and Lucien Laporte. Richard was a member of the Pacific Symphony and served as Principal Cellist of the Santa Barbara Symphony and Opera Pacific Orchestra. He was also a member of the Los Angeles Opera Orchestra and played with the Los Angeles Philharmonic and Hollywood Bowl Orchestra, and worked regularly in the recording industry in Hollywood. Richard was Professor of Cello at Chapman University and guest cello instructor at University of California, Irvine. He is a founding faculty member of the Max Aronoff Viola Institute and the Camerata Northwest.

UPCOMING WOODWIND STUDIES CONCERTS

- Wed, February 29, 2012: Woodwind Chamber Music, John Barcellona, director 8:00pm Daniel Recital Hall $10/7

- Fri, April 6, 2012: Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall $10/7

- Wed, April 11, 2012: University Wind Quintet, John Barcellona, director 8:00pm Daniel Recital Hall $10/7

- Wed, April 18, 2012: Woodwind Chamber Music, John Barcellona, director 8:00pm Daniel Recital Hall $10/7

For upcoming events please call 562.985.7000 or visit the web at: WWW.CSULB.EDU/COLECONSERVATORY
Melanie Bonis cared for him, his five children from his first wife and their own three. An acceptable partner at that time, she was pressured by her family into falling in love with a fellow composition student who was clearly not considered among her classmates. Influences of all three can be heard in her work.

The conservatory experience was short-lived. Having fallen in love with a fellow composition student who was clearly not considered among her classmates. Influences of all three can be heard in her work.

Melanie Bonis lived a life that was almost as remarkable as her music. In spite of being born into a family with absolutely no artistic proclivities, she learned to play the piano and was accepted into the Paris Conservatoire before the age of 20. There she studied with César Franck and counted such notable French composers as Debussy and Pierne among her classmates. Influences of all three can be heard in her work.

Air Vaudois, a two-movement work for flute and piano, was composed by Mel Bonis in 1915. The first movement, "Par un clair matin," is in a Spanish style, with imitations of the sound of castanets. In the second movement, "Soir d'automne," Gaubert tried to translate into sound the visual effect of watercolor technique. Just as paint colors can be perceived alone and blended with other colors, simultaneously obscuring and revealing the texture of the paper underneath, the distinct tonal colors of the flute, cello, and piano sound alone and in combination, with melody and rhythm providing basic textures. In the first movement, the flute opens with a spirited wakeup call, while the piano arpeggios might suggest the rays of the morning sun. Marked by a brooding passage in the cello, "Soir d'automne" has a subdued and autumnal quality. "Sérénade" is in a Spanish style, with imitations of the sound of castanets.

Philippe Gaubert published it in 1923. As one might expect, Gaubert wrote many works for flute, both solo and chamber, but also at least two operas, a ballet, an oratorio, four symphonies, a violin concerto, and numerous songs. In his 1915 "Trois aquarelles" (Three Watercolors), Gaubert tried to translate into sound the visual effect of watercolor technique. Just as paint colors can be perceived alone and blended with other colors, simultaneously obscuring and revealing the texture of the paper underneath, the distinct tonal colors of the flute, cello, and piano sound alone and in combination, with melody and rhythm providing basic textures. In the first movement, the flute opens with a spirited wakeup call, while the piano arpeggios might suggest the rays of the morning sun. Marked by a brooding passage in the cello, "Soir d'automne" has a subdued and autumnal quality. "Sérénade" is in a Spanish style, with imitations of the sound of castanets.
was premiered by James T. Miller, 's music is most often held until 1938. In 1920, he became conductor of the Paris Opéra. At conductor of the Société des Concerts du Conservatoire, a post he would hold until 1938, having lived on their street, a juvenile delinquent. His name was Roman D. Roman enjoyed breaking into other people's apartments while they were away, until one night he was pummeled by a group of Chassidim who had arranged a stake out.

**Suite** Yuko Uébayashi is a modern composer living in Paris, France. She was born in Kyoto, Japan and transferred her residence to Paris in 1998. She began composition school at the age of nine, and continued to study composition until she received her diploma from Kyoto City University. Her compositions are contemporary in style with influences from the two places she has lived—Japan and France. The most unique characteristic about her works is that the fact that her compositional style changes with her feelings and emotions. Her works stand alone, and they are not composed for intentional analyzing, labeling, and classification into genres or categories. Her intention not being to compose in the style of other composers, but rather she composes her feelings and emotions into her works. Uébayashi's works have been categorized into an Impressionistic genre, sounding very much like Maurice Ravel and Claude Debussy. While at first glance this may sound true, it is important to realize that as a contemporary musician who has been exposed to Romanticism, Impressionism, Modernism, music of earlier eras as well as non-western music, it is only natural that her music will have characteristics of all of these periods. Her flute works number more than thirteen in total, including flute orchestra, chamber, and solo with and without piano genres.

**Trois aquarelles** Probably best remembered now for his work with Paul Taffanel on the Méthode complète de flûte, Philippe Gaubert was a prominent conductor, composer, and flutist during the early decades of the twentieth century. On his first attempt at the age of fifteen, he won the top prize for flute at the Paris Conservatoire. In 1905, he won second prize in the Prix de Rome and later played as flute soloist with numerous Paris ensembles. Gaubert seemed to follow in the footsteps of his Conservatoire flute teacher Taffanel (1844-1908), filling three positions earlier held by his mentor. In 1919, he was appointed professor of flute at the school and conductor of the Société des Concerts du Conservatoire, a post he would hold until 1938. In 1920, he became conductor of the Paris Opéra. At

**Crushed Violets** Ken Kreuzer, a native of New York, received an undergraduate degree from Ithaca College. He later earned a masters degree from East Carolina University, where he co-founded and conducted the East Carolina Contemporary Orchestra. In April of 1997, Concerto for Trombone and Orchestra was premiered by James T. Miller, assistant principal trombonist of the Los Angeles Philharmonic. Kreuzer has had compositions performed at the New York Brass Conference, the International Trombone Association Conference, and the Hampton Roads (Virginia) Flute Fair. Mr. Kreuzer serves as professor of theory and composition at the Governor's School of the Arts in Norfolk, Virginia.

**Spiral Lament** Ian Clarke remarked on his Spiral Lament, “I was asked several years ago to compose a piece for my friend’s giant African Snails! I have to admit to being not a little perplexed. Sometime later I met one of these incredible creatures and had a long close look...an unforgettable moment! It was like looking through a window into a strange and wondrous alien world. For me, this experience made more potent the wonder of the natural world we live in. I also have young children who constantly marvel and delight in creatures of all sorts. They often overcome initial feelings of fear in order to pick up and befriend something to which an adult may not give a second thought—the occasional snail gets the better of their curiosity and is taken under their wing. Grown-ups are frequently forced to give the world of small animals, with strange and varied methods of locomotion, a second thought. Beyond fear there is fascination, discovery and a different space. I found all this idea rather exotic, inspiring and quite profound.”

**Three Bagatelles** Paul Schoenfield’s music is most often characterized as exuberant and fun. Known for combining classical, popular, and folk elements with classical forms, his well-written, often challenging music is gaining a wide audience. "I realized from a very young age that Western classical [music] was finished," Schoenfield has said with his tongue perhaps partly in his cheek, “although I continue to do it.” The Three Bagatelles are incisive and effective, and one could imagine that if a composer were needed to craft a work to make a serious point or argument about something he cares deeply about, it could easily be the composer of these three little “nothings.” They are skillfully honed works and live up to the implications of their titles. “Cloying” is certainly cloyingly tonal, affecting in its sentimental cloning of a folk song, “Shmatta,’ which means “rag” in Polish, is also Jewish slang for “clothing,” and the piece is, indeed, a rag-time piece carrying on in classic rag style, albeit with added pungency. Roman Ha’Emeq is a rondo based on a song concocted by the composer’s son when he was four years old. In Migdal Ha’Emeq, Israel, where they were living at the time, there was a teenage Russian émigré living on their street, a juvenile delinquent. His name was Roman D. Roman enjoyed breaking into other people's apartments while they were away, until one night he was pummeled by a group of Chassidim who had arranged a stake out.

**Trois aquarelles** Probably best remembered now for his work with Paul Taffanel on the Méthode complète de flûte, Philippe Gaubert was a prominent conductor, composer, and flutist during the early decades of the twentieth century. On his first attempt at the age of fifteen, he won the top prize for flute at the Paris Conservatoire. In 1905, he won second prize in the Prix de Rome and later played as flute soloist with numerous Paris ensembles. Gaubert seemed to follow in the footsteps of his Conservatoire flute teacher Taffanel (1844-1908), filling three positions earlier held by his mentor. In 1919, he was appointed professor of flute at the school and conductor of the Société des Concerts du Conservatoire, a post he would hold until 1938. In 1920, he became conductor of the Paris Opéra. At