

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

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THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



## FACULTY ARTIST SERIES

# DARRIN THAVES

FLUTE

# SANDRA BLEIWEISS

PIANO

WITH SPECIAL GUEST **RICHARD TREAT**  
CELLO

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**SATURDAY, FEBRUARY 25, 2012**  
**8:00PM**

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**GERALD R. DANIEL RECITAL HALL**  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

- Air Vaudois* ..... Mel Bonis  
(1858-1937)
- Crushed Violets* ..... Kenneth E. Kreuzer  
(b. 1973)
- Spiral Lament* ..... Ian Clarke  
(b. 1964)
- Three Bagatelles* ..... Paul Schoenfield  
(b. 1947)
- I. Cloying
  - II. Shmatta
  - III. Roman HaTeman

## INTERMISSION

- Suite (2004) ..... Yuko Uébayashi  
(b. 1975)
- I. Allegro vivace
  - II. Adagio
  - III. Allegro
  - IV. Menuet
  - V. Berceuse
  - VI. Allegro
- Trois aquarelles* (1915) ..... Philippe Gaubert  
(1879-1941)
- I. Par un Clair Matin
  - II. Soir d'Automne
  - III. Sérénade

## PROGRAM NOTES

**AIR VAUDOIS** **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 Cesar Frank and counted such notable French composers as Debussy and Pierne among her classmates. Influences of all three can be heard in her work. Sadly, her experience at the conservatory was short-lived. Having fallen in love with a fellow composition student who was clearly not considered an acceptable partner at that time, she was pressured by her family into withdrawing and marrying a much older widower instead. She dutifully cared for him, his five children from his first wife and their own three

the time of Taffanel's death, Gaubert and another student undertook to complete the flute method that their teacher had left unfinished, finally publishing 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 (*Par un clair matin*), 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.

## ABOUT DARRIN THAVES

**Darrin Thaves** is currently Instructor of Flute at California State University, Long Beach and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a Bachelor of Arts in Music and a 1999 Deans List Graduate of California State University of Long Beach with a Masters in Flute Performance. Darrin maintains a large private studio in Long Beach CA and is co-director for the Long Beach Flute Institute and Northwest Flute Collegium Summer Camps. Mr. Thaves was the winner of the 2000 Seattle Ladies Music Club Young Artist Competition the 2005 National Flute Association Convention Performers Competition, as well performing in the 2005 and 2010 NFA Professional Flute Choir. He is the coordinator of the annual CSULB Flute Competitions and past-coordinator for the NFA High School Soloist Competition. An active teacher and adjudicator, he has judged for Orange County Musical Arts, CSULB Middle School Flute Competition, MTAC Western Regionals, SCSBOA High School and Middle School All-Southern Honor Group Auditions, Seattle Ladies Music Club Young Artist Competition, and many more. As the founder and conductor of the Pacific Flute Ensemble, he has lead two featured recital performances at NFA Conventions, as well as eleven seasons of concerts in Long Beach and numerous other annual public performances. He has appeared as a featured artist on the 2nd City Chamber Music Series, P.U.M.A Series, and the Tacoma Art Museum Chamber Music Series, and with the Northwest Sinfonietta.

## ABOUT SANDRA BLEIWEISS

**Sandra Bleiweiss**, pianist, pianist, is one of the Northwest's most sought-after accompanists, well-known to audiences for her sensitive artistry as a performer of both vocal and instrumental chamber music. A native of the Pacific Northwest, Ms. Bleiweiss received a Bachelor of Music degree from Whitman College. Further musical studies were pursued at Washington University in St.

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 HaTeman is a rondo based on a song concocted by the composer’s son when he was four years old. In Migdal HaEmeq, 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.

**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 where 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 a 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

children for years, but eventually ended up back in the arms of her lover from her conservatory days. They too had a child together who was kept a secret from her husband by being taken from Melanie to be raised by her lover’s family. These tragic events as well as the loss of another son filled her life with grief and ultimately contributed to her failing health and to her disappearance from public view. As was typical of her time, Melanie opted for the gender-neutral name of Mel-Bonis. In spite of this, her music did not garner the attention that it deserved in her day. Her music demonstrates well-crafted coherence that is unashamedly lyrical, sensitive, and delicate. As you will hear, her writing for the flute is idiomatic and evocative, full of beautiful insights and melodic inventiveness.

**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