

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

Chamber Music Series

featuring

Ayn Balija, viola

with special guests:

Jiyeon Choi, clarinet

I-Jen Fang, marimba

John Mayhood, piano

Shelby Sender, piano

Sunday, March 27, 2022

3:30 pm

Old Cabell Hall

University of Virginia

Program

Concertstück for viola and piano

Georges Enescu
(1881-1955)

Shelby Sender, *piano*

On the Wings of Dawn for solo viola*

Judith Shatin
(b. 1949)

Floating-Gentle-Joyful-Velvety-Warm-Contemplative-Expansive-Soaring

Two Pieces, Opus #39 for viola and marimba

Ney Rosauero
(b. 1952)

Farewell Song (Canção da Despedida)

Reunion's Dance (Dança do Re-Encontro)

Mélodie for viola and marimba

Áskell Másson
(b. 1953)

I-Jen Fang, *marimba*

Drei Stücke für Viola mit Klavierbegleitung, Op. 26

Luise Adolpha Le Beau
(1850-1927)

Nachtstück

Träumerei

Polonaise

Shelby Sender, *piano*

Disagree! for clarinet, viola, and piano, Op. 116 (2016)

Miguel del Águila
(b. 1957)

Jiyeon Choi, *clarinet*

John Mayhood, *piano*

**world premiere*

Program Notes

Georges Enescu: Concertstück for Viola and Piano

George Enescu did it all. Considered the most famous Romanian composer, he was a string instrument and piano virtuoso, composer, conductor, and professor. After studying at the Vienna Conservatory and the Paris Conservatoire, Enescu taught violin, composed music with Queen Elizabeth of Romania, performed for Emperor Franz Joseph as well as hospitalized soldiers during World War I, taught masterclasses around the world, conducted the Philadelphia Orchestra in New York City, met Johannes Brahms. He started two chamber groups in Paris, offered scholarships to promising Romanian composers from his own funds, and followed his dream of being a composer.

Filled with the influence of Romanian folk tunes of Enescu's youth and Western music from his travels, Concertstück for viola and piano is a virtuosic viola composition written in a concerto style, although much shorter and without orchestration. Typical of Enescu, the piece represents a dialog between the viola and piano in a strict sonata form. It is not a shouting match, but rather a conversation with each instrument on equal footing. Through a blending of sounds, dynamics and rhythm which complement each instrument, Enescu offers the musicians melodic freedom, emphasizing technique with his extensive use of bowings and dynamics.

Judith Shatin: On the Wings of Dawn

Composer Judith Shatin (www.judithshatin.com) is renowned for her acoustic, electroacoustic and digital music. Called "highly inventive on every level" by the Washington Post, her music combines an adventurous approach to timbre with dynamic narrative design and sensitivity to the world around us. She draws on expanded instrumental palettes and a cornucopia of the sounding world, from machines in a coal mine, to the calls of animals, the shuttle of a wooden loom, the pull of a zipper. Audiences and performers alike respond enthusiastically to her music, called 'vividly orchestrated and bursting with imaginative detail' by the San Francisco Chronicle. Her music ranges from chamber to choral and orchestral; from purely electronic to electroacoustic and multimedia formats. She applies her innovations in each to the other, melding timbral extensions with the beauty of perceptible structure. In addition to her concert music, she has embarked on a series called Quotidian Music, embracing the sounds of everyday objects, as in Zipper Music. She creates music for virtuosos, children and those with no musical training, believing that the joy of music-making should be open to all.

Shatin's music has been commissioned by organizations including the Barlow Endowment and Fromm Foundation, Carnegie Hall, the Library of Congress and many others. She has received four NEA Composer Fellowships as well as grants

from the American Music Center, the Lila Acheson Wallace-Readers Digest Arts Partners Program, Meet the Composer and the Virginia Commission for the Arts. Her music has been recorded on more than 30 albums, including those on Innova (two portrait discs), Neuma, New World, Ravello and Sonora. Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music and led the program to national prominence.

“Rising on the Wings of Dawn is an image from Psalm 139 that inspired this solo violin piece. I have been partial to this psalm for some time, and created another piece inspired by it for soprano and organ called *And Night Will Shine As Day*. It seemed especially apt to return to its comforting images while the Covid pandemic was raging and we were in a time of great sorrow. Psalm 139 speaks of the intimacy of being known by God through these metaphors. I composed *Rising on the Wings of Dawn* with a rising shape in its structure, including melodic design, type of flow and prominent harmonics. The overtone series itself creates a magical vibration as the fundamental and harmonics create a glowing shimmer. Originally scored for violin, I created the version for viola in close consultation with, and for, violist Ayn Baliya. For more information, visit www.judithshatin.com”—JS

Áskell Másson: *Mélodie for Viola and Marimba*

The works of Áskell Másson stand out for their depth of expression and brilliance of sound. A freelance composer since the early 1980s, Másson's music for percussion already in the 1970s was gaining international attention for originality and an unusual approach. Many of these are now amongst the obligatory studies at music universities in Scandinavia, Switzerland, Japan and the USA. His music is regularly performed around the world by top ensembles such as the New York Philharmonic, Cleveland Orchestra, Toronto Symphony Orchestra, BBC Symphony Orchestra, Orchestre Philharmonique de Radio Paris, Radio Symphoniker, Wien, Residentz Orchest Den Haag, New Juillard Ensemble, Ensemble Intercontemporain, Kroumata. Conductors including Esa-Pekka Salonen, Leonard Slatkin, Ivan Fisher, Leif Segerstam, Petri Sakari, Osmo Vänskä, Andrew Massey and John Storgaards have all led performances of his music. Másson has worked in Copenhagen, Stockholm, London and Paris, collaborating with such artists as Roger Woodward, Evelyn Glennie, Benny Sluchin, Gert Mortensen and Christian Lindberg. Amongst his main works are the grand opera *The Ice Palace*, *Cecilia* Oratorio, three symphonies, fifteen concerti; and the orchestral works, *Rún*, *Frón*, *För*, *Októ Nóvember* and *Hvörf*, chamber orchestra works *Elja*, *Ymni*, *Maes Howe*, and an abundance of solo and chamber works. In addition to concert music, he has composed music for numerous plays, films and TV programs.

Mélodie for viola and marimba begins on a tonal introduction with broken chords after which a quasi romantic melody evolves, suggesting reveries. A chromatic contrapuntal section follows, which shows different acoustical elements of the two instruments and their combination. The work then finds its way to its initial tenderness.

Ney Rosauro: Two Pieces, Opus #39

Dr. Ney Rosauro is recognized as one of the most original and dynamic symphonic percussionists and composers today. Born in Rio de Janeiro, Brazil on October 24, 1952, he started studying percussion in 1977 with Luiz Anunciação of the Orquestra Sinfônica Brasileira in Rio de Janeiro. Mr. Rosauro studied Composition and Conducting at the Universidade de Brasília in Brazil. He then received a Masters Degree in Percussion at the Hochschule für Musik Würzburg in Germany under Professor Siegfried Fink. He completed his Doctorate at the University of Miami under the supervision of Fred Wickstrom. From 1975-1987, he taught percussion at the Escola de Música de Brasília, and was timpanist with the Orquestra Sinfônica Teatro Nacional Cláudio Santoro in Brazil. From 1987-1999, he was head of percussion studies at the Federal University of Santa Maria in South Brazil, where he also conducted the percussion ensemble. From 2000-2009, he was the Director of Percussion Studies at the University of Miami in Coral Gables, Florida. Since 2009 he has devoted himself to performing and composing new works. Rosauro has published more than 100 pieces for percussion, along with several method books. His Concerto for Marimba and Orchestra has been performed by more than 2500 orchestras throughout the world, and his ten solo CDs have received critical acclaim.

Two Pieces, Opus #39 is scored for marimba and any other melodic instrument making it possible to be performed with flute, violin, cello, bassoon or any other instrument in treble or bass clef. Rosauro is giving the performer liberty to arrange or transpose the music to fit each specific instrument.

“The first movement, “Farewell Song,” comes from one of my vibraphone solos called My Dear Friend. It is a sad song written as a last farewell for my friend José Pedro Boéssio. The second movement “Reunion’s Dance” is a lively Baião, one of the most popular rhythms from Northeastern Brazil. The constant dialog between the soloists gives excitement to the music and the melodies in the Mixolydian mode bring the proper mood of the Brazilian music.”—Ney Rosauro

Luise Adolpha Le Beau: Drei Stücke für Viola mit Klavierbegleitung, Op. 26

German composer, pianist, and private teacher, Luise Adolpha Le Beau experienced firsthand the male dominated tradition of German Music during the Romantic Period. Although a gifted young pianist and composer, she was unable to study at the Royal Music School in Munich because females were not permitted to study with male students. She was forced to have private tutoring in musical concepts and piano and the family moved around Germany to help support her career. Reviews of her works considered her an exception to the belief that women were psychologically and intellectually too weak to compose a large work. Relegated to a close family circle, she did not have the influence to organize a performance of her major works or the power to publish them herself. She did not receive compensation for her concerts or compositions; she rarely received a stipend for her lengthy critical reviews in Berlin or Baden-Baden. To support herself, she relied on her family savings, or she accepted private piano and vocal students. Responding to this bias,

LeBeau established a school for educated young women who would be taught piano and theory. She countered that women were not composers or musicians because men had not allowed them to learn advanced music theory and techniques.

Le Beau had some recognition as a respected composer with her Cello Sonata however, this prejudice toward women in art expressed itself in Le Beau's music. Without a solid foundation of theory and composition, she relied on studies of composers such as Beethoven. So, her compositions reflect a strict use of musical form, particularly the sonata. In *Three Pieces for Viola and Piano, Op. 26*, Le Beau presents three harmonies. *Nachtstück* offers a calm melody enriched by a colorful and playful middle theme. *Träumerei* or "Reverie" presents a nod to Robert Schumann's possibly most famous composition *Träumerei* or *Daydreaming*. The third piece *Polonaise*, reflects its title *schnell* or fast. Here Le Beau offers a polonaise with a lively Schumann-type piano accompaniment to the viola's barcarol-like line reminiscent of a gondolier's strokes, rhythmically transcended through arpeggios and a non-stop cadenza.

Miguel del Águila: Disagree! for clarinet, viola, and piano, Op. 116 (2016)

Three-time Grammy nominated American composer Miguel del Aguila was born in Uruguay. In over 130 works that combine drama, driving rhythms and nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. His music, which enjoys over 200 performances yearly, has been hailed as "brilliant and witty" (*New York Times*), "sonically dazzling" (*LA Times*) and "expressive and dramatic" (*American Record Guide*).

He is 2021 composer in residence with Danish Chamber Players/Ensemble Storstrøm, after residences with Orchestra of the Americas, New Mexico Symph, Fresh Ink, CT Summerfest, Talis, and Chautauqua. 2021 commissions include works for Cuarteto Latinoamericano, Eroica Trio and Fivebyfive.

He was honored with 3 Latin Grammy nominations, Kennedy Center Friedheim Award, New Music USA/Music Alive, Magnum Opus Award, Lancaster Symph. Composer of the Year, and Copland Foundation among others.

His music has international appeal and presence with performances by over 100 orchestras, thousands of ensembles and 51 CD recordings. This list includes Royal Liverpool Phil, Welsh BBC, Norwegian Radio Orch, Brandenburgisches Staatsorchester; Kiev, Odessa, Heidelberg, Mexico, Buffalo and Louisiana philharmonics; Toronto, Nashville, Seattle, Albany, San Antonio, Long Beach, Fort Worth, Santa Barbara, Sarasota, Codarts, Reykjavík, Caracas, Puerto Rico and Sao Paulo symphonies.

Artists who perform his works include JoAnn Falletta, Giancarlo Guerrero, Marin Alsop, Carlos Miguel Prieto, Lukas Foss, Gerard Schwarz, Jorge Mester, Guillermo Figueroa, David Allan Miller, Miguel Harth-Bedoya, Andrew Litton, Eckart Preu and Jose Arean; LA Chamber Orchestra, Sphinx Virtuosi, Windscape, PNME, SOLI, Chicago Phil. Ch. Players, MACE, New Juilliard Ens, Philadelphia Ch. Ens,

Collegium Novum Zürich, Kammerensemble Classic, Imani, FifthHouse, Invoke, Pacifica, and Verona quartets.

New/upcoming releases of his works include CDs by Norwegian Radio Orch; Louisiana Phil, Augusta Symph, Cuarteto Latinoamericano and Eroica Trio, on Naxos, Albany, Bridge and Centaur. Festival performances include Aspen, Breckenridge, Cabrillo, Ravinia, Oregon Bach Festival, Minnesota Orch. Sommerfest, Saarburg, Music in the Vineyards, Focus! Bregenz Festspiele, Wiener Festwochen Budapest Spring, Cervantino, San Miguel de Allende, Prague Spring. A sought after guest lecturer, he also serves on Barlow Endowment's Board of Advisors. He's published by Peermusic, Presser and self-published.

After graduating from San Francisco Conservatory he studied at Vienna's Universität für Musik und Darstellende Kunst. Early premieres in Musikverein and Konzerthaus were followed by Carnegie Recital Hall and Lukas Foss/Brooklyn Philharmonic concerts. Soon after the *LA Times* praised him as "one of the West Coast's most promising young composers".

"Overloaded with apparently incompatible thematic material, *Disagree* is a work about integrating disparity. By doing this, it celebrates and makes a statement for pluralism in music and in our society. This "disagreement" of thematic material carries over to the performers who as the work progresses seem to increasingly disagree about the piece and its direction as they keep interrupt and at times, mocking each other. After much discrepancy, friendly dialogue and playfulness, a confrontation and a wild chase rushes the piece to its uplifting conclusion as all realize that they have made music together in spite of their differences. The varied thematic material is evocative of South American dances like Malambo, Vals Criollo, Tango and Milonga with occasional neo-romantic outbursts from the pianist, minimalist passages from clarinetist and violinist, pastoral moods and dissonant, polytonal percussive clashes. The clarinet and piano are often the soloists of the ensemble and dominate the piece with often virtuosic passages."—Miguel del Águila

About the Performers

Violist **Ayn Baliya** leads a musically rich life performing and teaching throughout the country. She teaches at the University of Virginia and serves as the principal violist of the Charlottesville Symphony at the University of Virginia and violist of the Rivanna String Quartet. Dr. Baliya performs solo, chamber, and orchestral works around the country, including the Yachats Music Festival, Tennessee Governor's School for the Arts, ProMusica Chamber Orchestra of Columbus where as a member recorded two CDs of new works under the Summit label. Connecting holistically with her students and colleagues is an integral part to Dr. Baliya's teaching philosophy. Dr. Baliya created Violapalooza, an annual, all-viola day, featuring guest viola artists, including Kim Kashkashian, George Taylor, and Paul Neubauer. In addition to giving masterclasses and recitals, Dr. Baliya presented at the American String Teachers Association, American Viola Society's Viola Festival, International Viola Society's 44th Congress in Wellington, New Zealand and published on the American Viola Society's Teacher's Toolbox page. Dr. Baliya holds degrees from Oberlin Conservatory of Music, The Cleveland Institute of Music and James Madison University.

Shelby Sender received her Doctor of Musical Arts degree in Piano Performance at the University of Maryland in 2013. She is active as both a solo and collaborative pianist. She has performed at both the Hungarian Embassy in Washington, D.C., and the Hungarian Ambassador's Residence. A faculty member of Crescendo, a classical music festival located in Tokaj, Hungary each summer, she is also a co-founder and the accompanist for Mosaic Children's Choir in Charlottesville. In March 2012, she performed in Carnegie Hall's Weill Recital Hall as a part of the Adamant School of Music's 70th Anniversary Concert. Shelby was featured in a 2011 festival at Ithaca College commemorating the 200th anniversary of Franz Liszt's birth, and she recently gave world premieres of works by Walter Giesecking at the American Musicological Society's 2009 annual conference. She frequently works with the Charlottesville Opera as well as Victory Hall Opera and has appeared on multiple occasions with the Annapolis Chamber Players. She can be heard on a Centaur recording of unpublished works by Walter Giesecking, playing both solo and chamber music.

In 2018, Dr. Sender was sent by the Sister Cities Commission to Pleven Bulgaria to represent Charlottesville in concert. She studied during the 2010/2011 academic year under Kálmán Dráfi at the Franz Liszt Academy of Music in Budapest. She gave performances in Bartók Hall at the Institute for Musicology and the Régi

Zeneakadémia at the Franz Liszt Memorial House and Museum in Hungary, as well as the Haus der Kulturen der Welt and the Universität der Künste in Berlin. Shelby received her Master of Music degree from the University of Maryland and her Bachelor of Music degree from Ithaca College. She is the co-founder for Mosaic Children's Choir, a group that incorporates movement, drama, dance, and performs in non-traditional spaces. Until recently, she was the coordinator for the class piano program at the University of Maryland, where she also taught class piano and gave private lessons to piano minors. She currently maintains a private studio in Central Virginia and works as the choral and orchestral pianist at St. Anne's-Belfield in Charlottesville. Recent teachers include Bradford Gowen, Read Gainsford, and Jennifer Hayghe.

John Mayhood enjoys a busy performance schedule that in recent seasons has taken him across North America and Europe in a wide variety of solo and collaborative settings and in repertoire that spans from the English virginalists to music of the present day. His concerts often explore the works of a single composer, combining solo piano and chamber music – he has dedicated complete evenings to the works of Poulenc, Hindemith, Feldman, and Schubert, and to new works by emerging composers. He has recently given world premieres of works by Matthew Burtner, Daniel Kessner, and James Sochinski, and the US premiere of Bruce Mather's *Doisy Daëne III*. His performances are often featured on NPR, CBC, and SRC radio, and his recordings can be heard on Ravello Records and the EcoSono label.

Also a scholar, he has presented work on 'transformational theory' and 'theory and performance' at the University of Chicago and at the annual meeting of the Deutsche Gesellschaft für Musiktheorie. His main interest is the philosophy of music, particularly meaning in abstract music and the philosophy of performance.

John holds the Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson; his other major teachers are Caio Pagano and Jean-Paul Sévilla. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island School of Design. He currently resides in Charlottesville, Virginia, where he is head of the piano faculty at the University of Virginia.

Described as an "intrepid percussionist" by Fanfare Magazine, **I-Jen Fang** has a career as a solo performer, chamber musician, orchestral player, and teacher. She joined the faculty of the Music Department at the University of Virginia in 2005 and as the Principal Timpanist and Percussionist of the Charlottesville Symphony. As a soloist, I-Jen has performed on marimba in Taiwan, U.S., Austria, France,

Hungary, Romania, and South Africa. As a chamber musician, I-Jen has performed or recorded with artists such as Keiko Abe, William Cahn, Christopher Deane, Mark Ford, Ki Midiyanto, Muryanto, Ed Smith, Michael Spiro, Nanik Wenton, Nyoman Wenton, EcoSono Ensemble, Cantata Profana, Attacca Percussion Group, and DaCapo Chamber Players. She has appeared in Heritage Theater Festival, Staunton Music Festival, Charlottesville Chamber Music Festival, Wintergreen Festival, Percussive Arts Society International Convention, and Regional PAS Day of Percussion.

Born in Taipei, Taiwan, I-Jen began her musical education at age six taking piano lessons. Taking up percussion at the age of nine, she came to the United States at age fifteen to pursue her Bachelor of Fine Arts degree in Percussion Performance at Carnegie Mellon University. She received her Master of Music degree from Northwestern University and her Doctor of Musical Arts degree from the University of North Texas where she served as a teaching fellow.

I-Jen is an Innovative Percussion and Marimba One artist.

Jiyeon Choi was born in Gwangju, Korea. She earned her Bachelor of Music degree in performance from the Ewha Womans University in Korea and her Master of Music in performance from Eastman School of Music. She completed her Doctor of Musical Arts at the University of Illinois Urbana-Champaign, where she served as a teaching assistant and wrote her thesis on the clarinet music of Jörg Widmann.

Choi has previously served on the faculty for the Purdue University and Illinois Youth Summer Music. She has performed with several orchestras, including the Richmond Symphony Orchestra, the Heartland Festival Orchestra, the Springfield Choral Society, and the Millikin Decatur Symphony Orchestra. She received solo and chamber awards from various competitions, including Misbin Chamber Competition, the American Prize, and a runner up from the Krannert Debut Artist Competition. She has performed in prestigious venues such as National Arts Centre, Ottawa, and Carnegie Hall, among others. She was a member of the National Orchestral Institute with a scholarship, and she has been a resident artist at the Atlantic Music Festival in Maine and the Orchestre de la Francophonie in Montreal, QC.

She is currently a lecturer at University of Virginia, Principal Clarinet in Charlottesville Symphony Orchestra, Co-Principal Clarinet in Sinfonia da Camera, and Clarinetist in Ensemble VIM. Her principal teachers include J. David Harris, Kenneth Grant, and Jeongmin Song.

Next in our UVA Chamber Music Series

UVA Chamber Music Series - Concert 6

Sunday April 10, 3:30 pm, Old Cabell Hall

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