



SCHOOL OF MUSIC

JOINT JUNIOR RECITAL  
BRONWYN HAGERTY '15, CELLO  
BRENDA MILLER '15, PIANO

SUNDAY, MARCH 9, 2014  
SCHNEEBECK CONCERT HALL  
5 P.M.

Three Preludes ..... George Gershwin  
Prelude I – Allegro ben ritmato e deciso (1898–1937)  
Prelude II – Andante con moto e poco rubato Arr. by Heifetz/Ward/Hagerty  
Prelude III – Allegro ben ritmato e deciso

Bronwyn Hagerty, cello  
Brenda Miller, piano

Piano Concerto No. 3 in C Major, Opus 26 ..... Sergei Prokofiev  
II. Tema con variazioni (1891–1953)

Brenda Miller, piano  
Tanya Stambuk, piano

Cello Sonata ..... Claude Debussy  
I. Prologue: Lent, sostenuto e molto risoluto (1862–1918)  
II. Sérénade: Modérément animé  
III. Final: Animé, léger et nerveux

Bronwyn Hagerty, cello  
Angela Draghicescu, piano

**INTERMISSION**

Lyric Pieces, Book III, Opus 43 ..... Edvard Grieg  
VI. Til våren (“To spring”) (1843–1907)

Brenda Miller, piano

Cosmic Love (2010) ..... Florence Welch and Isabella Summers  
b. 1986      b. 1980  
Arr. Brenda Miller

Bronwyn Hagerty, cello  
Brenda Miller, piano

Fantasy Trio for Clarinet, Cello, and Piano, Opus 26 ..... Robert Muczynski  
I. Allegro energico (1929–2010)  
II. Andante con espressione  
III. Allegro deciso  
IV. Andante molto e sostenuto

The Emperor Trio  
Andrew Friedman, clarinet  
Bronwyn Hagerty, cello  
Brenda Miller, piano

## PERFORMERS

**BRONWYN HAGERTY '15**, from Livermore, Calif., is a cello performance major at Puget Sound. She was a member of San Francisco Symphony Youth Orchestra, and has taken part in chamber music programs through Sycamore Strings Academy, Crowden School of Music, and Baumer String Quartet. Bronwyn is an active member of Sigma Alpha Iota International Music Fraternity; and Curtain Call, the musical theater club; and she maintains a lucrative business as a freelance musician and private cello teacher. She currently studies cello with David Requiro and recently appeared as soloist with Puget Sound's Orchestra as winner of this year's Concerto/Aria Competition.

**BRENDA MILLER '15**, from Kent, Wash., studies biology and music at Puget Sound and is a piano student of Tanya Stambuk. As a pianist she has won the SKCMTA Chapter Honors Competition and WIAA/WMEA State Solo/Ensemble Contest. On campus Brenda plays piano in the chamber ensembles, bassoon in the concert band, and is a member of SAI International Music Fraternity. Last year she was a winner of the university's Concerto/Aria Competition, and of Coeur D'Alene Symphony National Young Artists' Competition Collegiate Piano Division in January 2014. She will have the honor of performing Prokofiev's *Piano Concerto No. 3* with Coeur d'Alene Symphony in mid-March and with Olympia Symphony in April.

## GUEST PERFORMERS

**ANDREW FRIEDMAN '14**, student of Jennifer Nelson, is majoring in clarinet performance and English.

## ACCOMPANISTS

**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. Dr. Draghicescu currently serves as staff collaborative pianist at Seattle Pacific University.

**TANYA STAMBUK**, professor of piano, holds both bachelor's and master's degrees in music from The Julliard School and a Doctorate of Musical Arts degree from Rutgers University. She has performed with the Orchestre de Toulouse in France, Virginia Symphony Orchestra, Chicago Civic Orchestra, Bergen Philharmonic, Lake Charles Symphony Orchestra, and Rapides Symphony Orchestra in Louisiana. She has performed at the 92nd Street Y and Merkin Hall in New York City, Music Academy in Philadelphia, Philips Collection in Washington, D.C., Dame Myra Hess Series in Chicago, Piano Series at San Diego Art Museum, and at Brigham Young University, Texas A&M University, and The University of Hawai'i. She recorded the piano works of Norman Dello Joio on the Centaur label. At the composer's request, Dr. Stambuk premiered Norman Dello Joio's *Fantasy and Variations for Piano and Orchestra* in Florida. Dr. Stambuk is a Steinway Artist.

## ACKNOWLEDGMENTS

**Bronwyn:** I want to thank Brenda for her hard work and for being my musical soul mate. It truly is a small world, and I'm so grateful that our paths have crossed! Thank you to Andrew for playing an integral part in my chamber music experience, and also to Whitney Reveyrand for taking stunning photos! I am deeply appreciative of the love and support I have received from my friends, family, and music fraternity. I also would like to thank Dr. Brown for encouraging my fascination with Gershwin. And lastly, but certainly not least, I want to thank David Requiro, who has been my incredible mentor these past three years—you continue to inspire me every day!

**Brenda:** First and foremost, I want to thank Bronwyn for being so enthusiastic about this recital from the very start— it's been fantastic, and I can't wait to see what else we will do! Thank you to Dr. Stambuk whose constant guidance has done wonders for me. I especially want to thank my parents, who have always respected and supported my love for music. Thanks to Andrew for bringing our trio together in the first place! Finally, thank you to all of my friends for their perpetual encouragement and love, and to everyone who came tonight—it means so much to us!

## PROGRAM NOTES

**George Gershwin's Three Preludes** were originally written for solo piano in 1926, and were the only three that made it to publishing out of the initial 24 preludes composed. Since then they have become extremely popular for various instrumentations, one of the most famous being Jascha Heifetz's 1942 transcription for violin and piano, which was later recorded on cello by Yo-Yo Ma. I first got the idea to transcribe the *Preludes for Cello* when I discovered that Dr. Keith Ward, director of Puget Sound's School of Music, had arranged them for bassoon, which has a similar range to the cello. I loved the ensemble aspect of Heifetz's score and how it featured spectacular conversational elements between the violin and piano, so the piano part to my transcription remains untouched from Heifetz's original. However, I referred to Dr. Ward's bassoon transcription to see how he had incorporated demanding techniques for an instrument that cannot play double stops. Between the two transcriptions, I came up with my own arrangement that displays Gershwin's jazzy, playful masterpiece in a much more comfortable manner.

—Program notes by Bronwyn Hagerty '15

**Cosmic Love** was written and released in 2010 by **Florence Welch** and **Isabella Summers** of the English band Florence and the Machine, which combines the elements of indie rock with the unique sounds of the harp. The song's most notable qualities reside chiefly in the harp's light glissandos, the reoccurring heartbeat in the low drum, and Florence's velvety voice. Originally written for a full rock band with harp, this piece has been rearranged for cello and piano—two instruments instead of six. While the piano uses glissandos and rolled chords in the high register to create a harp-like sound, it also takes over for the thundering drumbeat in its lowest keys. The cello takes over most of the melody lines, incorporating both slides to mimic the lilting quality of Florence's voice and ponticello to build suspense in the most intense areas of the piece. By using these more creative and unusual aspects of the piano and cello, this duet maintains the raw emotion of the original song while surrounding the audience in an ethereal and powerful atmosphere.

—Program notes by Brenda Miller '15

**Robert Muczynski** was known as much, if not more, for his talent as a pianist than as a composer. It was in this context that his **Fantasy Trio for Clarinet, Cello, and Piano**, was written, in preparation for a 1969 chamber concert at The University of Arizona, where Muczynski taught. His colleagues at the university, clarinetist Samuel Fein and cellist Gordon Epperson, asked for a new piece to supplement their trio's repertoire, finding 20th-century literature for that combination of instruments to be sorely lacking. Muczynski dedicated the piece to his longtime friend, the documentary filmmaker

Harry Atwood, and it was later published in 1971. The resultant trio consists of three virtuosic parts alternately speaking humorously, ponderously, and excitedly. The **Allegro energico** juxtaposes two themes: one intense and angularly rhythmic, introduced in the clarinet; and one lyrical, introduced in the cello. The second movement **Andante con espressione**, takes a lamenting tone, which is then interrupted with a raucous, grooving **Allegro deciso**. The final Introduction and Finale is the climactic movement, described by Muczynski as “full of exuberance and unabashed joy ... I enjoyed writing this music, and I'd like to think that some essence of that experience is conveyed to the listener.”

—Program notes by Andrew Friedman '14

## UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | [pugetsound.edu/calendar](http://pugetsound.edu/calendar)

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility)

### MARCH

**Monday, March 10–Saturday, April 12** Kittredge Gallery Exhibit: Large Gallery: *American Quar'an Project* by Sandow Birk; Opening reception Wednesday, March 12, 5–7 p.m. Free

**Tuesday, March 25, 8 p.m.** Guest Lecture, "Our Divided Political Heart: The Battle for the American Idea in an Age of Discontent," by E.J. Dionne, *Washington Post*, Schneebeck Concert Hall. Tickets: Tickets required: \$20 general; complimentary tickets required for Puget Sound students/faculty/staff. Tickets available at Wheelock Student Center, 253.879.6013, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Advance purchase advised. Sponsored by Susan Resneck Pierce Lectures in Public Affairs and the Arts.

**Friday, March 28, 12:05 p.m.** Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel. Free

**Friday, March 28, 8 p.m. (note time)** Adelphian Concert Choir "Home Concert," Steven Zopfi, conductor, Kilworth Memorial Chapel. Free

**Saturday, March 29, 5 p.m.** Junior Clarinet Recital: Delaney Pearson, '15, SCH. Free

### APRIL

**Thursday, April 3–Saturday, May 31** Collins Memorial Library Exhibit: *Stan! The Life and Times of Dr. Lyle Stanton "Stan"* Shelmidine. Free

**Friday, April 4–Saturday, April 5, 7:30 p.m.** An Evening of Opera Scenes, Dawn Padula, director, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), military, students, and Puget Sound faculty/staff; \$5 Puget Sound student with ID (one ticket only). Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door.

**Friday, April 4, 7:30 p.m.; and Saturday, April 5, 2 p.m. and 7:30 p.m.** Sr. Theatre Festival 2014, *Yellow Face* by David Henry Hwang, directed by Jenna Gerdsen, Norton Clapp Theatre, Jones Hall. Tickets: Tickets: \$8 general; \$6 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door.

**Friday, April 11, 7:30 p.m.** Wind Ensemble and Concert Band, Gerard Morris, conductor, Schneebeck Concert Hall. Free

**Friday, April 11, 7:30 p.m.; and Saturday, April 12, 2 p.m. and 7:30 p.m.** Sr. Theatre Festival 2014, *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal, directed by Zoe Drew-King, Norton Clapp Theatre, Jones Hall. Tickets: Tickets: \$8 general; \$6 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door. Show deals with mature themes.

**Sunday, April 13, 2 p.m.** Faculty Recital: *The Passion of the Piano*, Duane Hulbert, piano, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), military, and Puget Sound faculty/staff; \$5 all students. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door.

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.