



SCHOOL OF MUSIC

SENIOR RECITAL
AIDAN MEACHAM, CELLO

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

Cyclic Permutation J.S. Bach/Matthew Zavortink
(2014, on Suite No. 4 in E-flat Major, BWV 1010) (1685–1750) b. 1989

- I. Prelude
- Courante
- IV. Sarabande
- Adagio
- VI. Gigue

Aidan Meacham '14, cello

Pohádka (1910) Leoš Janáček

- I. Con moto (1854–1928)
- II. Con moto
- III. Allegro

Aidan Meacham '14, cello
Denes Van Parys, piano

— B R I E F I N T E R M I S S I O N —

Cello Sonata No. 3, H. 340 (1952) Bohuslav Martinů

- I. Poco Andante (1890–1959)
- II. Andante
- III. Allegro (ma non presto)

Aidan Meacham '14, cello
Denes Van Parys, piano

CELLIST

AIDAN MEACHAM '14, student of David Requiro, is pursuing a Bachelor of Music degree and Bachelor of Science degree in physics. As a musician and scholar, Aidan is interested in new works and the intersection of art, technology, and science, particularly with regard to the visual arts and computation. In the lab he is interested primarily in acoustics, bringing together the spheres of music performance and hard science. Aidan has worked with composer and Puget Sound graduate Matt Zavortink often throughout his college career, including a premiere of his chamber work *Three Koans for Soprano, Vibraphone and Cello*. Additionally, Aidan was selected to read his paper titled *Classical Samples in Rap: A Study*, written under Dr. Gwynn Brown, at the Pacific Northwest Conference of the American Musicological Society at University of Victoria later this March. Moving forward, Aidan hopes to pursue graduate studies in design-oriented engineering and applied computer science.

GUEST PERFORMER

MATT ZAVORTINK '12 is a composer and flute player currently studying at University of Oregon. He received his B.A. in music from Puget Sound. Recently his music has been performed by groups such as PRISM Quartet, Puget Sound's Wind Ensemble, Eugene Contemporary Chamber Ensemble, Verbal Transcription, and turnEnsemble.

ACCOMPANIST

DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at Puget Sound.

ACKNOWLEDGMENTS

I would like to thank Denes Van Parys for his uncompromising artistry and good humor. By being a true collaborator and friend, he has taught me more about musicality and professionalism than the title of "accompanist" could ever suggest. My gratitude for the honor of premiering Matt Zavortink's new compositions is unparalleled. The cello studio at Puget Sound is near to my heart, and I would like to thank its members for their antics. Finally, without the opportunities made possible by my parents and the support of my girlfriend, Morgan, this recital would have never been possible.

PROGRAM NOTES

Cyclic Permutation (2014, on Suite No. 4 in E-flat Major, BWV 1010)

The additions to **J.S. Bach's Suite No. 4 in E-flat Major, BWV 1010** by composer and Puget Sound graduate **Matt Zavortink '12** are based on the mathematical process of cyclic permutation. The construction was inspired by Darrett Adkins' *Hypersuites for Solo Cello*, which contrast very old music (in particular, Bach's *Cello Suites*) with very new compositions, with the intention of finding both similarity and disparity between the two in order to create a new dialogue of musicality. In this performance the **Prelude**, **Sarabande**, and **Gigue** are taken directly from Bach's manuscript, while the **Courante** and **Adagio** are original compositions by Matt Zavortink based on of the first measure of Bach's *Courante* and the intervallic progression of Bach's second *Bourrée*, respectively. Both movements introduce modern language to the pre-existing structure of Bach's works, while the fundamental underpinning of the material is acquired through cyclically permuting. In either case, the six notes of the *Courante's* first measure or the intervallic row of the second *Bourrée*, create distinctly modern and emotive sounds from a basis of tradition.

Pohádka (1910)

Transformed and rewritten by its composer, Leoš Janáček a multitude of times before and after its premiere, *Pohádka* (lit. "A Tale," trad. translated as "Fairy Tale") was conceived in the vein of a tone poem on Vasily Zhukovsky's Tale of Tsar Berendyey, which also had a part in the inspiration for Stravinsky's *Firebird*. The composer's program notes for the work included a shortened version of an earlier note found in Janáček's possession, reproduced below.

There once lived a king called Berendyey whose beard reached down to his knees. He had lied with his wife in perfect union for three years but God had still not blessed them with any children, which grieved the king sorely. At this the king decided it was time to view his kingdom. So he took leave of his wife and travelled for eight months. We'll leave out what befell him.— The king is returning once more to his castle with its golden roof. The queen is standing at the entrance. At the queen's side stands the prime minister, holding a brocade cushion on which a beautiful baby in swaddling clothes is kicking its legs. The king sighed: 'Oh, of this I knew nothing! You took me unawares, ill-fated one!' Having spoken thus, he wept the bitterest of tears.

The version of the work performed this evening is the composer's latest revision, which combines an introduction with the first movement and omits a *Presto* fourth movement.

Cello Sonata No. 3, H. 340 (1952)

In 1941 anticipating the Nazi invasion of Paris, **Bohuslav Martinů** fled to the United States, where he initially experienced hardship, but then grew in output and happiness. The *Cello Sonata No. 3, H. 340* was written near the end of his stay in the United States, and his positive opinion of America is apparent in the work. The majority of this triumphant piece was written on holiday in Vieux-Moulin, France, before being finished upon his return to the United States in 1952. Dvořák's influence on American music can be heard throughout the sonata, particularly in the first movement, **Poco andante**, which features a calm, subtly multimetric melody and consonant harmony reminiscent of Dvořák's American works. The **Andante** movement is the most storylike of the work, with a tranquil middle section that provides a comfortable repose from the intensely rhythmic surrounding material. The intersection of American and Czech is most strongly noted in the third movement, **Allegro (ma non presto)**, where Czech rhythms collide with proud, optimistic harmonies suggestive of American music. The edition played this evening is a modern urtext, which rejects many of the editorial changes made by cellist František Smetana posthumously, in favor of the composer's original bowings and phrasing.

—Program notes by Aidan Meacham

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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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. 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. 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. 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. 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. 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.