



COLLEGE OF MUSIC

University of North Texas
College of Music

Chamber Music Recital | Saturday, April 29, 2023 | 3:00 pm | Voertman Hall

George Papich Chamber Music Competition

Judges:

Anastasia Markina, piano

Pam Youngblood, flute

Gary Levinson, violin



George Papich was a student of Mischa Mischakoff and earned a doctor of musical arts degree from the University of Michigan. As a young man, he toured Europe as part of a virtuoso string trio sponsored by the U.S. Army. He was principal violist of the Dallas Ballet, Dallas Lyric Opera, Chattanooga and Ft. Worth symphony orchestras and Richardson Symphony. At festivals in Vermont, Mr. Papich was praised as one of the finest violists in today's musical world. Active as a chamber musician throughout the United States and Europe, he performed with the Fine Arts Piano Quartet, Shiras String Quartet, Arriaga String Quartet and North Texas String Quartet. Mr. Papich has been on the faculties of Northern Michigan University and the University of Michigan. At UNT he taught viola (1967–2000), directed our Center for Chamber Music Studies (2002–2019), was made Regents professor (1988) and earned professor emeritus status (2000).

Nordestinas (2012)Eduardo Larsen (b. 1976)
I. Côco
II. Toada
III. Maracatu

from *Rubispheres* (2015) Valerie Coleman (b. 1970)
II. Serenade
III. Revival

Trio Rindo • James Ryon, coach

Taylor Francis, flute • Hannah Weller, clarinet
Molly Smit, bassoon

Danny Boy.....Traditional
arr. David Childs

Euphonium Parfait (2002)Yasuhide Ito (b. 1960)
I. Fruits Parfait
II. Milonga di Malone
III. Cioccolate d'amore
IV. Gelato con caffè

Euphonium Camerata • David Childs, coach

Tommy Vo • Justin Weis • Max Dobson • Ada Brooks

from *Wind Quintet, Opus 79* (1898)August Klughardt (1847–1902)
I. Allegro non troppo

Tzigane (2011)..... Valerie Coleman (b. 1970)

Sagebrush Quintet • Terri Sundberg, coach

Jessica Schury, flute • Kit Hawkins, oboe • Tyler Tashdjian, clarinet
William Foss, horn • Erica Haas, bassoon

from *Holberg Suite*, Opus 40 (1884).....Edvard Grieg (1843–1907)
arr. 2019 Caleb Hudson

- I. Presto
- II. Sarabande
- III. Rigaudon

Trumpet Sextet • Caleb Hudson, coach

Jack Nagel, piccolo trumpet, trumpet, flugelhorn
Guillermo Villa, trumpet, flugelhorn
Leland Rossi, trumpet, flugelhorn
Andrew Morales, trumpet, flugelhorn
Joseph Williams, trumpet, flugelhorn
David Yoon, trumpet, flugelhorn

from *Suite in G minor*, Opus 71 (1900).....Moritz Moszkowski (1854–1925)

- III. Lento assai
- I. Allegro energico

Violin & Piano Trio • Chloé Kiffer and Adam Wodnicki, coaches

Polly Klein, violin • Lucas Furtado, violin
Yueqi Zhao, piano

from Piano Quintet in F minor,

Opus 34 (1864).....Johannes Brahms (1833–1897)

- I. Allegro non troppo

Piano Quintet • Daphne Gerling, coach

Malcolm Liu, piano • André Daniel, violin • Helen Lundy, violin
Jocelyn Kasperek, viola • Tyler Aguiard, cello

Nordestinas by Eduardo Larsen is a work inspired by the music and culture of northeast Brazil. As is typical for music of this region, the work is full of dance-like rhythms and explores modal sonorities, particularly the Mixolydian and Dorian modes. The title of the first movement, *Côco*, is literally translated to 'coconut', but serves as a slang word for 'head'. In the northeast region, the lyrics of a call-and-response song such as this would be improvised on the spot. True to its origins, the music begins with a punctuated ostinato in bassoon, with conversational song-like melodies trading back and forth in the flute and clarinet. The second movement, *Toada*, is a more lyrical and contemplative work that depicts the hardships and struggles of life in the "sertão", the desolate drylands of northeastern Brazil. Larsen closes his trio with an animated and playful *Maracatu*, a traditional Afro-Brazilian dance processional that involves singing, percussion, and colorful costumes. It is often performed during Carnival, and is a large, celebratory affair. Technical flourishes, sprightly ornamentation, and a driving, percussive ending, complete this portrait of the people of northeastern Brazil, the *Nordestinas*.

Rubispheres by Valerie Coleman is a set of chamber works that illustrate city landscapes around the world. Numbers one through three for woodwind trio portray scenes of life in New York City. The second movement, *Serenade*, is a tender, increasingly ardent painting of Washington Heights by starlight. Beginning with gentle, weary footsteps arriving home after a long day, the music unfolds into sweeping solo lines and lush harmonies that evoke a sense of wonderment and awe - the quiet, resplendent beauty of a community that bustles by day, but lies in peace at night. The third movement, *Revival*, whisks the audience away from the solace of Washington Heights, into the hubbub and ruckus of the lounge scene in Manhattan's Lower East Side. A percussive, angular introduction leads to a section of jazz-inspired riffing, call and response, and solo breaks by all the instrumentalists. Midway through, the bassoon lays down a stride bass while the flute and clarinet supply spunky interjections. The final section begins with bassoon playing a "sneaky, nimble, and quick" ostinato, which is joined by clarinet and flute for a return to the uproarious riffing that characterizes this thrilling work.

Danny Boy is a setting of words by English lawyer and lyricist Frederic Weatherly to the traditional Irish Tune "Londonderry Air." The traditional tune originated in nineteenth-century Ireland, and the words set by Weatherly were first recorded in 1913. This version became widely known thanks to performances by Elise Griffin, an opera singer famous in the early twentieth century. The melody has become a favorite of euphonium players ever since being featured in Percy Grainger's wind band version of the "Irish Tune from County Derry." This arrangement created by David Childs showcases the lush melodic potential of the euphonium with intricate contrapuntal lines.

Yasuhide Ito is a contemporary Japanese composer who writes primarily for wind instruments and alongside Hiroshi Hoshina, is among the best-known Japanese composers of wind band music. Ito is likely best known for his commissions for the Tokyo Kosei Wind Orchestra, namely *The Symphony*, and *Melodies for Wind Ensemble*. He has a unique approach to composition, which blends elements of Western classical music with Japanese traditional music and popular music. Ito has a special affinity for writing for the euphonium; many of his euphonium works showcase the virtuosic capabilities of the instrument while also highlighting its expressive and lyrical qualities. His *Euphonium Sonata*, *Fantasy Variations* and *A La Suite Classique* are considered cornerstones of the repertoire, and *Euphonium Parfait* is no exception.

Euphonium Parfait is a 4-movement jazz-inspired work which makes use of the different timbres and styles available to the euphonium. The first movement, *Fruits Parfait*, features technical rhythms and intricate interweaving lines that span the entire range of the instrument. Movement two, *Milonga di Milone*, showcases a more elegant, dance-like side to the quartet, with a faster middle section that gives a nod to Tango composer, Astor Piazzolla. It then ends with muted harmonies, suggesting the rind of the melon (milone). The third movement, *Ciocolate d'amore*, is a beautiful and rich waltz which explores several tempi and ends with sweet harmonies. The final movement titled *Gelato con caffe* embraces swung rhythms, syncopations and other jazz-like techniques to round out a sweet exploration of the euphonium quartet's sonorous capabilities.

August Klughardt was a German composer and conductor, but mostly earned his living through conducting. While working in Weimar, he met Franz Liszt and was so fond of his music that many of his compositions have clear Liszt influence, with notes of Wagner and Schumann. Though his influences directly connect him to the New German School, he was often labeled a more 'conservative' composer as he, like Robert Schumann, wrote more chamber music and symphonies than tone poems.

His **Wind Quintet**, Op. 79 is one of his more famous works and is considered by many a staple in quintet repertoire. The first movement follows a classic sonata form, starting by passing a simple melody between the instruments, instances separated by a bassoon call. A playful chromaticism gradually takes over the piece before a melancholic flute melody closes out the exposition. A turbulent development which lampoons the main motif follows before the piece drifts back down to the theme previously introduced by the oboe. The coda slowly rises in tension before it breaks away into the final instance of the main motif—a gentle sigh to end the movement.

Valerie Coleman is a Grammy-nominated composer, flutist, and teacher. She was recently named one of "Top 35 Women Composers" by *The Washington Post* and is currently on faculty at the Mannes School of Music. She describes her works as weaving "inspired tapestries of urban-classical roots; living mosaics that connect culture and humanity," often combining elements of classical, jazz, and Afro-Cuban music into her pieces. Creator of the nationally-recognized quintet Imani Winds, Coleman has been contributing to the repertoire of the wind quintet for over 20 years through both original works and arrangements.

Coleman's single-movement **Tzigane** was inspired by Ravel's solo violin piece of the same name as well as Pablo de Sarasate's "Zigeunerweisen," both of which borrow heavily from the traditional music of Hungary, such as the csárdás and the lively verbunkos. Each piece emphasizes the flair and virtuosity of the solo violinist, and Coleman's *Tzigane* highlights each instrument of the wind quintet in the same way with highly energetic and passionate themes. The name "Tzigane" itself is a French spelling of the Hungarian cigány, meaning a member of the local Roma people. As Romani music has a rich history of improvisation, the main theme of *Tzigane* is interspersed with intricate, ornamented melodies that, rather than follow the beat, soar above it.

The ***Holberg Suite*** by Edvard Grieg was written in 1884 in celebration of what would have been playwright Ludvig Holberg's 200th birthday. It is an early example of neoclassicism, as Grieg tried to recall the music of Holberg's era in this piece. The *Holberg Suite* was originally composed for piano before being adapted for string orchestra in 1885. It consists of five movements deriving from dance forms dating back to the eighteenth century.

In 2019, Caleb Hudson chose three of the movements to be adapted into an arrangement for trumpet ensemble with the purpose of competing at the National Trumpet Competition in March of 2020. The new arrangement was entitled *Suite from Holberg Suite* and featured the movements Presto, Sarabande, and Rigaudon. A trumpet ensemble was formed at UNT, and the piece was meticulously prepared for the National Trumpet Competition. After a successful recording was submitted, the UNT Small Trumpet Ensemble was invited to perform in person at the National Trumpet Competition in Mechanicsburg, Pennsylvania in 2020. Unfortunately, the premiere of *Suite from Holberg Suite* was unable to happen due to the COVID-19 pandemic that hit the United States in March of 2020.

Three years later, the only remaining member of the original UNT Small Trumpet Ensemble, David Yoon, formed another group to once again try to premiere the piece at the National Trumpet Competition. After hours of preparation and coaching with Caleb Hudson, the UNT Small Trumpet Ensemble was able to advance to the in-person round of the National Trumpet Competition in Boulder, Colorado. The members of the ensemble, Jack Nagel, Guillermo Villa, Leland Rossi, Andrew Morales, Joseph Williams, and David Yoon, were able to develop their musicality and grow as people in ways they never thought were possible while preparing for the National Trumpet Competition. In March of 2023, *Suite from Holberg Suite* finally got the in-person performance that it deserved in Boulder. The members of the trumpet ensemble are forever grateful to Edvard Grieg and Caleb Hudson for providing them with such a beautiful piece of music that they could use to cultivate their chamber music skills. The *Holberg Suite* will forever hold a special place in their hearts.

Moritz Moszkowski was a German pianist-composer. He made a name for himself during the nineteenth century due to his extraordinary understanding of piano composition. As Ignacy Jan Paderewski stated, "After Chopin, it is Moszkowski who best knows how to write for the piano; his works embrace the complete piano technique." Moszkowski's extensive body of work spans various genres, including piano, orchestral, instrumental, and chamber music compositions. His **Suite**, Op. 71 was composed in 1900 and hailed by critics as a brilliant work.

According to our program, it starts with the third movement, slow and very melodic. It offers a tender and introspective moment, with the piano providing a delicate backdrop for the poignant violin melodies. The piano begins with a low melody and prepares the place for a touching canon between the two violins. The heartfelt cantilena at the core of this movement showcases Moszkowski's ability to evoke deep emotions with his music, drawing the listener into a world of sweet melancholy. The first movement is a dramatic movement, especially the opening. It presents two attractive melodies, full of counterpoints and continuous passages. This movement is characterized by its powerful double stops, which create a rich and sonorous texture. The interplay between the two violins and the piano is captivating, as the music weaves seamlessly between the instruments.

In 1862, Brahms began work on the piece that would become his Opus 34, **Piano Quintet in F minor**. The piano quintet, which is his only contribution to the genre, is full and rich in its scoring and required two major revisions before arriving to high praise in its third and final form in late 1865. The work was first conceived as a string quintet for two violins, viola, and two celli. Brahms sent the quintet in its original form to his friend and advisor, legendary violinist Joseph Joachim. Joachim believed it showed great promise but found the writing to be too thick and technically demanding to be musically effective. He suggested many revisions, which Brahms took. However, Brahms could no longer find satisfaction in the piece as a string quintet and rewrote it as a sonata for two pianos. Clearly, Brahms was happier with his Opus 34 as a piano duo than as a string quintet, the piano duo he eventually published, while he destroyed the manuscript for the string quintet. And yet, he was not finished. Again soliciting advice from his friends and colleagues, Brahms began rewriting the work a second time at the behest of Clara Schumann, who felt that it was too obviously a transcription of a previously existing piece and that its musical nuances were lost by the scoring for two pianos. In 1865, he completed the piece in its final form as a piano quintet. The great diversity of timbres and possibilities to unite and divide the quartet and the piano enable Brahms to create a tragic, full, and dark sound without the heaviness for which his previous attempts were criticized. Throughout the piece, Brahms explores many two-against-three cross-rhythms, using the textural depth to pass off, combine, and rework his themes and harmonies between sections and individual members of the ensemble. Considered a masterwork of the genre in its early days and now, Brahms' *F minor Piano Quintet* is both deep and rich in scope, combining the intimacy of a small ensemble with the fullness of an orchestra.

The students have provided all program notes as part of the competition.

JUDGES

Anastasia Markina was born and raised in Saint-Petersburg, Russia. The Dallas Symphony pianist started playing at the age of four, and gave her first public performance at the age of 10, when she won her first piano competition. Her talent has been recognized at numerous international piano competitions, and she has received top prizes in Europe, Russia, and the United States, including 1st prize at the 1st Maria Yudina International Piano Competition, 1st prize in both solo and chamber music at the "Beach of Hope" International Music Competition in Dobrich-Albena, Bulgaria, 1st prize at the International Peter the Great Music Festival in Groningen, The Netherlands, 1st prize at the San Angelo Sorantin International Music Competition, 1st prize at the 1st Boesendorfer International Piano Competition, 1st and Grand prize at the Young Texas Artist Music Competition, 2nd prize at the 1st, 2nd and 4th Jose Iturbi Music Competitions.

Ms. Markina has performed with the Jalisco Philharmonic under Joolz Gale in Guadalajara, Mexico; the San Angelo Symphony under Lawrence Golan. She has performed solo, orchestral, as well as chamber music works in the United States, Canada, Mexico, The Netherlands, Germany, Spain, and Russia, including performances in the Barge Music Series and Summit Music Festival in New York City, NY; ISB Convention in Rochester, NY; Sitka Festival in Anchorage, AK; concerts in Los Angeles and San Diego, CA; and Vetta Chamber Music Series in Canada. Other collaborations include, among others, recitals with Paul Rosenthal, Mark Peskanov, James Galway, Alexander Kerr, Michael Shih, Emmanuel Borok, Bonita Boyd, and Joseph Alessi. In collaboration with cellist Eugene Osadchy, she recorded two CDs –*Russian Romances* and *Nacht und Traume*.

Anastasia received her bachelor's, master's, and artist certificate degrees in piano performance at the University of North Texas, studying with Vladimir Viardo, as well as her bachelor's degree from Saint-Petersburg Rimsky-Korsakov College of Music, where she studied with Mary Guseva. Her other teachers include Alexander Mndoyantz, Maria Mekler, and Tatiana Shrago. Since 2018 Ms. Markina has been serving as director of traditional worship at First United Methodist Church of Coppell.

Pam Youngblood, DMA, is professor of music, director of the School of the Arts and Design, and music division head at Texas Woman's University in Denton. She also has a long and distinguished career as a solo artist and chamber musician. She was named the Phi Kappa Phi Artist for 2016–18 by the nation's oldest, largest and most selective honor society for all academic disciplines. In 2013, she was awarded an honorary doctorate (doctor of music, honoris causa) from Nashotah House Seminary in Wisconsin.

An active recitalist, Pam has been a featured performer at conventions of the National Flute Association, Texas Music Educators Association and National Association of College Wind and Percussion Instructors. She has also performed concerts in Portugal, Iceland, Ireland, Italy, Malta, Scotland, England, Austria, Germany, Slovakia, Poland, Hungary, the Czech Republic and the United States (Boston) with the Metropolitan Flute Orchestra, a professional group based at the New England Conservatory, and the International Flute Orchestra.

Pam is dedicated to the discovery of contemporary works and seeks to expand the flute repertoire by highlighting significant works by new composers. Her widely acclaimed CD recordings *Wind Song: New American Classics for Flute and Piano* and *Sparkle and Wit: International Treasures for Flute and Piano* were released on the Azica label in 2010 and 2012. A third CD *Portraits of Richka* featuring works by California composer Peter Senchuk written specifically for her was released in 2022.

Pam is a member of O.U.R. Flute Quartet, a collaboration between the flute professors at TWU and Texas Tech University. This new quartet aims to offer musical programs that present universal themes relevant to our current time, including original commissioned works. In addition to performances at both universities, the quartet has performed at the College Music Society/NACWPI convention in Long Beach, CA, in September 2022 and the CMS regional conference in March 2023. The world premiere of a new composition by British composer Mike Mower is slated for the National Flute Association convention in Phoenix this August. She also frequently performs works for flute, saxophone, and piano with TWU professor Roy Allen at national and regional events.

Youngblood has been principal flutist and a featured soloist of the Wichita Falls Symphony Orchestra since 1980, and was a soloist in a performance of David Amram's new concerto *Giants of the Night* in 2004 with the composer conducting. She also recently performed the Lowell Liebermann *Flute Concerto* with the WFSO.

Youngblood is the founder and director of the Texas Woman's University Flute Choir, which she organized in 1994, and the Brookhaven Flute Choir, a Dallas-based, semi-professional group which she established in 1985. These groups have combined to commission new works for flute choir and have performed at National Flute Association annual conventions in Chicago (2022), Minneapolis (2017), Washington, D.C. (2015), New Orleans (2013), Charlotte, NC (2011), New York City (2009), Albuquerque (2007), and Dallas (2001).

Gary Levinson enjoys a multifaceted career as a soloist, chamber musician and pedagogue. In 2013 he accepted the prestigious post of artistic director of the Chamber Music Society of Fort Worth. Praised for his intense musicality and adroit technique by American and European critics, he has served as the senior principal associate concertmaster of the Dallas Symphony since 2002. He was chosen by Zubin Mehta to join the New York Philharmonic before the completion of his undergraduate degree from the Juilliard School in 1988. Mr. Levinson then made his New York Philharmonic solo debut in 1991, under the baton of Erich Leinsdorf, coinciding with the completion of his master of music degree at the Juilliard School, where his teachers included Dorothy DeLay, Glenn Dicterow and Felix Galimir.

Born in St. Petersburg, Russia, Levinson began studying the violin at the age of five with Professor Sergeev at the Leningrad Special Music School. After immigrating to the United States in 1977, he won the top prize at the 1986 Romano Romanini International Violin Competition in Brescia, Italy, as well as becoming the top American Prize winner at the 1987 Jacques Thibaud International Violin Competition in Paris, France.

As a soloist, Mr. Levinson has collaborated with Erich Leinsdorf, Jaap van Zweden, Raffaele Ponti and others. Much sought-after as a chamber musician, Mr. Levinson has collaborated with Yo-Yo Ma, Cho-Liang Lin, Orion Weiss, Andres Cardenes, Lynn Harrell, Eugenia Zukerman, Lukas Foss, Joseph Kalichstein, Christopher O'Riley and Adam Neiman. In March 1998, Mr. Levinson was appointed as first violinist of the Elysium String Quartet, with which he performed on their regular Weill Hall Series at Carnegie Hall. He led the inaugural season of the Mykonos International Music Festival in August 1998 as well as a gala concert honoring the Elysium String Quartet at the U.S. Ambassador's residence in Athens, Greece.

The summer season takes him to the Strings Festival in Steamboat Springs, Colorado, Sunflower Music Festival, Florida Music Festival in Sarasota, Florida, Utah Music Festival in Park City, and Arcady Music Festival in Maine. He served on the faculty of the Aspen Music Festival from 2001–2010. Abroad, he was featured in the 2015 Moti Armonica Festival in Milan, the Banhoff Rolandseck Festival, Germany in 1990 and South Korea in 1990 and 1994.

A champion of contemporary music, Mr. Levinson commissioned the Third Violin Concerto from Charles Ives Living and Grawemeyer award-winning composer George Tsontakis in 2019, premiering it with the Dallas Symphony Orchestra under the baton of Robert Spano. Mr. Levinson recorded the Margaret Brouwer *Violin Concerto* under the baton of 2012 *Musical America's* Conductor of the Year Jaap van Zweden in 2012. He premiered and recorded several works dedicated to himself by Juilliard faculty Iranian composer Behzad Ranjbaran. In 1996 he and his father, renowned double bassist Eugene Levinson, recorded the world premiere for CALA Records of *Dances of Life*, written for and dedicated to them. Mr. Levinson also collaborated with New York Philharmonic principal English hornist Thomas Stacy in a CD for CALA's New York Legends series. He recorded mixed ensemble chamber works of George Tsontakis with Lawrence Dutton, Melvin Chen, Robert Jolley, and Sophie Shao (E1 International label).

The complete Beethoven Violin and Piano Sonatas with acclaimed pianist Daredjan Kakouberi were released in August 2011. The Vivaldi *Four Seasons* and the Brouwer *Violin Concerto* were released in 2014. His CD, *My New York Years*, debuted to critical acclaim in January 2007. In the summer of 1999, Mr. Levinson completed a critically acclaimed all-Mozart album, featuring the Elysium String Quartet and three New York Philharmonic principals - Stanley Drucker, clarinet, Joseph Robinson, oboe and L. William Kuyper, horn. The *American Record Guide* hailed it "utterly Mozartean...full of good spirits and a real sense of occasion". The album is currently available. In the summer of 1999, Lucas Foss chose Mr. Levinson and the ESQ to collaborate with him on an all-Bach CD of works never before recorded in that artist's distinguished career.

Mr. Levinson performs on an Antonio Stradivari violin, crafted in 1726. It is graciously made available for his use by the Dallas Symphony Association.



Sandy and George Papich with cellist Debbie Brooks, honoring his retirement from the College of Music. Photo on cover is with Anshel Brusilow, former conductor of the UNT Symphony Orchestra.

**Eight hundred ninety-sixth program of the 2022–2023 season
Photography and videography are prohibited**