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Anna Kijanowska, piano: An Homage to Szymanowski

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC
Presents in Concert**

Anna Kijanowska, *piano*

**November 26, 2012
7:30 p.m.
Camp Concert Hall
Booker Hall of Music**



Anna Kijanowska, piano
AN HOMAGE TO SZYMANOWSKI

Program

Preludes, Op. 1

Karol Szymanowski
(1882-1937)

- No. 2 *Andante ma non troppo*
- No. 8 *Andante ma non troppo*
- No. 9 *Tempo Moderato*

Mazurka, Op. 50

Szymanowski

- No. 1 *Sostenuto- Molto rubato*
- No. 2 *Allegramente-Poco vivace*
- No. 3 *Moderato*

Mazurka, Op. 50, No. 2

Frédéric Chopin
(1810-1849)

Mazurka, Op. 50

Szymanowski

- No. 5 *Moderato*
- No. 6 *Vivace*
- No. 9 *Tempo moderato*

Mazurka in A minor, Op. 17

Chopin

- No. 4 *Lento, ma non troppo*

Mazurka, Op. 50

Szymanowski

- No. 10 *Allegramente. Vivace. Con brio*
- No. 13 *Moderato*
- No. 15 *Allegretto dolce*
- No. 16 *Allegramente*

Intermission



Please silence cell phones, digital watches, and paging devices before the concert.

Karttikeya
Study No.1

Jason Thorpe
(b.1986)

My Windows (1996-2007)

Lei Liang
(b.1975)

1. Tian (heaven)
2. Seven Rays of the Sun
3. Magma
4. Pausing, Awaiting the Wind to Rise...

Piano Sonata No. 2 (1953)

Grażyna Bacewicz
(1909-1969)

1. *Maestoso*
2. *Largo*
3. *Toccata*

Piano Sonata No. 3 (Dance Suite)

Avner Dorman
(b.1975)

3. Techno



About the Artist

The Polish-American pianist **ANNA KIJANOWSKA** (key-en-OFF-ska) has established herself as a multi faceted musician, smoothly transitioning among her roles as a performing and recording artist, pedagogue, coach, and advocate of contemporary classical music around the world. She has performed, taught and collaborated in North and South America, Asia, Europe, New Zealand, Africa, and Australia.

Hailed by *The New York Times* (2007) as "an excellent young Polish pianist," and by Brazilian critics as "the Tina Turner of classical music" (2010), Kijanowska's concert performances represent the stunning diversity of today's globalized classical music scene; she is equally at home performing in Carnegie Hall as the steppes of Mongolia. Her New York debut took place in 1997 with a live broadcast over WQXR, and she has to date appeared in Carnegie Hall, Merkin Hall (NYC), the Kennedy Center, and National Gallery of Art in Washington, D.C, as well as in underserved venues such as the Amazon basin in Brazil, the Himalayas in Nepal, and soon, Mongolia.

Kijanowska's recording of *The Complete Mazurkas by Szymanowski* (Dux 417) was recently praised by Adrian Corleonis of *Fanfare Magazine* as "superior to any other interpretations that came before or after her" and received favorable reviews on both sides of the Atlantic from *The New York Times* and *BBC Magazine*. James Leonard of *All Music Guide* wrote, "Kijanowska's performances are amazingly virtuosic, astonishingly charismatic, astoundingly empathic and completely compelling," while Phil Muse of *Classik Reviews* called her performance a "revelation."

Ms. Kijanowska began her musical education in Bielsko-Biała, Poland. She attended the Szymanowski Music Academy in Katowice under the tutelage of Prof. Józef Stempel. After receiving her Master of Music degree in Piano Performance and Pedagogy from the Music Academy in Wrocław, she was awarded a scholarship to study with Dr. Madeleine Forte (pupil of Alfred Cortot, Rosina Lhevinne and Wilhelm Kempff) at Boise State University. She holds a Doctorate and a Master of Music in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis (pupil of Vladimir Horowitz and Rosina Lhevinne), Mykola Suk (pupil of Lev Vlasenko), Sara Davis Buechner (pupil of Rudolf Firkušný and Mieczysław Munz) and Marc Silverman.

Ms. Kijanowska is currently a faculty member at the College of William and Mary. She is a former faculty member of the University of Nevada in Las Vegas, the University of Virginia in Charlottesville, and the Levine School of Music in Washington D.C.

Composer Notes

KAROL SZYMANOWSKI (1882-1937) is the most important Polish composer after Chopin, and is considered to be the father of 20th century Polish music. His musical output spans from the *altes-Romantic* aesthetic reflective of Chopin in opp. 1 (Preludes) through 26, through the impressionistic and exotic elements both biographically and musically evident in opp. 29 to 42, and to the “New Objectivity” period marked by a return to a classical approach linked to the discovery of folk material. The stylistic differences between the works of these periods are striking. Considering only the piano output, for example, Preludes Op.1, *Methopes* Op.34, and *Mazurkas* Op.50, the “journey” in style is strikingly illustrated. Szymanowski’s *Mazurkas* are representative of the New Objectivity period — a post-World War I movement inspired by the rebirth of countries celebrating their reclaimed freedom. Artists and composers of this age sought ways to champion their respective national identities without alienating themselves from contemporary trends. In the *Mazurkas*, this idea yielded extraordinary works incorporating a variety of Polish folk music within an established classical idiom. Szymanowski adopted Chopin’s stylized form of *mazurkas*, adding the undiscovered and very distinct style of Highland music, which was unknown to Chopin. This contradiction might explain the rough, driven, and dramatically distinct character of Szymanowski’s compositions.

JASON THORPE BUCHANAN (b.1986) has received a variety of prestigious academic and artistic awards from ASCAP, ACF, MPE, the NEON and Brevard Music Festivals, UNLV, SJSU, the Eastman School of Music, the American Prize, and Miami Beach International Animated Film Festival. Recordings of his music are commercially available on the Melos Music label in the United States and the Windstream label in Japan.

His work draws from a broad variety of aesthetic genres and influences, and has been described by leading composers in the United States and Europe as “sharply-edged,” “shimmering,” “attractive,” “symphonic” and “ambitious.” Buchanan’s “*Karttikeya*” (Study No.1) for solo piano was written in December of 2008, and is the first in a series of character pieces for solo piano based on Hindu deities. This work utilizes the Indian *desi-tala* system of rhythmic cycles to generate rhythmic material. Each of the 120 ancient *talas* has specific cultural, spiritual, and emotional associations, and is used for specific events and situations. *Karttikeya* is evoked through *talas* chosen for having characteristics closely associated with his character. *Karttikeya* is a Hindu god of war and the eldest son of Shiva and Parvati. He is usually depicted with six faces and twelve arms, born to defeat the asura (demon) Taraka and restore order to the universe. In addition to *talas* chosen with characteristics to evoke the image of *Karttikeya*, there are several structural elements that specifically use the number twelve. This work utilizes the 12-tone system, with a total of 12 permutations of the row. After writing the initial sketch with 12 recurring motivic gestures, they were graphed into 12 regions. The sketch was then revised so that without departing from relatively strict serialism, the entrances of these 12 recurring gestures occur symmetrically throughout the work.

LEI LIANG (b.1972) is a Chinese-born American composer whose works have been described as “hauntingly beautiful and sonically colorful” by *The New York Times*, and as “far, far out of the ordinary, brilliantly original and inarguably gorgeous” by *The Washington Post*.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang taught in China as a Distinguished Visiting Professor at Shaanxi Normal University College of Arts in Xi'an, and served as Honorary Professor of Composition and Sound Design at Wuhan Conservatory of Music and as Visiting Assistant Professor of Music at Middlebury College. He currently serves as Associate Professor of Music and Chair of the Composition Area at the University of California, San Diego. Lei Liang's music is published exclusively by Schott Music Corporation (New York).

My Windows

“Tian” (heaven) is the first of six interludes in my earlier piano piece, *Garden Eight* (1996/2004). It consists of six relative durations and six pitches that are each permuted six times.

“Seven Rays of the Sun” (2007) was inspired by an image in the Naimittika pralaya in Vishnu Purana: after the suns burn up the three worlds, a hundred years of rain pours down to envelop the worlds in one ocean. In the last section of the piece, I imagine the mysterious rays of light sinking into the deep seas while Vishnu sleeps on the waters.

In the opening section of “Magma,” (2007) the right hand plays mostly on the black keys, while the left hand plays on the white keys. This division is dissolved in the second section where the music builds up to an explosive ending.

“Pausing, Awaiting the Wind to Rise...” (2002) is based on the first movement “Tian.” It is a reflection of the sound I encountered while strolling in the woods.

—Lei Liang

Polish composer **GRAŻYNA BACEWICZ** (1909-1969) was one of the first female composers and concert violinists who made an international career. She studied composition with Nadia Boulanger in Paris in the 1930s and was deeply influenced by the music of Karol Szymanowski. The independent, creative spirit of Bacewicz made her into something of a polymath. She wrote fiction as well as music and was also an accomplished pianist. In her case, the musical voice speaks in the neo-classical language of its time, makes use of folk motives, and has a distinctive vibrancy and wholeheartedness. She wrote prolifically for orchestra: four numbered symphonies and numerous concertos, including seven for the violin. She composed and premiered the Sonata No.2 for Piano in 1953 at the height of Stalinist repressions in Poland.

AVNER DORMAN, praised as a “fresh, young voice, worth following” by *Gramophone Magazine*, has quickly risen to become one of the leading composers of his generation. He has received awards from ASCAP, ACUM, and the Asian Composers League. Dorman’s music achieves a rare combination of rigorous compositional construction while preserving the sense of excitement and spontaneity usually associated with jazz, rock, or ethnic music.

A prolific composer in the 2010-2011 season alone, Dorman received world premieres of four orchestral pieces: *Uriah* (commissioned by the San Francisco Symphony), *Azerbaijani Dance* (given its New York premiere at Carnegie Hall by Zubin Mehta and the Israel Philharmonic), *Astrolatry* (given its New York premiere at Carnegie Hall by Justin Brown and the Alabama Symphony Orchestra), and *Not the Shadow* (a Meet the Composer commission).

Dorman completed his Doctoral degree as a C.V. Starr fellow at The Juilliard School, where he studied with John Corigliano. He received his Master’s degree at Tel Aviv University, where he majored in music, musicology, and physics, and studied with former Soviet composer Josef Bardanashvili. Dorman was a Composition Fellow at the Tanglewood Music Center and served as Composer-in-Residence for the Stockton Symphony (2011-2012), the Alabama Symphony (2010-2011), and the Israel Camerata (2001-2003).

The Piano Sonata No.3 (Dance Suite) was written by Dorman in 2005 and dramatically depicts a journey through sounds of a blind *oud* player. The final movement, Techno, begins when the sounds of a contemporary world lead the piece into an exuberant finale.

—Program Notes, Kijanowska



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Brahms' *Liebeslieder Waltzes*

Fri., September 28—7:30p
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Wed., October 17—7:30p
THE DAVID ESLECK TRIO

Sun., October 28—3:00p
SCHOLA CANTORUM &
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Sun., November 11—7:30p
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Sun., November 18—3:00p
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Mon., November 19—7:30p
JAZZ ENSEMBLE &
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MON., NOVEMBER 26—7:30p
Anna Kijanowska, *piano*

Mon., December 3—7:30p
UNIVERSITY CHAMBER ENSEMBLES

Wed., December 5—7:30p
UNIVERSITY SYMPHONY ORCHESTRA

Thurs., December 6—7:30p *
CUBAN SPECTACULAR: "From the Big Easy
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Sun., December 9—5:00p & 8:00p
39th ANNUAL CHRISTMAS CANDLELIGHT
SERVICES — Cannon Memorial Chapel

SPRING 2013

Wed., January 23—7:30p
Paul Hanson, *piano*

Sun., February 3—3:00p
RICHARD BECKER, *piano*

Mon., February 4—7:30p
Schubert's WINTERREISE
James Weaver, *baritone*
Joanne Kong, *piano*

Mon., February 18—7:30p
NEUMANN LECTURE ON MUSIC:
MUSIC AND THE BRAIN
Dr. Craig Wright

Thurs., March 21—7:30p
JOHN CAGE CENTENNIAL CONCERT I
Faculty, students, eighth blackbird

Sun., March 24—3:00p
DUO PIANO RECITAL
Richard Becker & Doris Wylce-Becker

Wed., March 27—7:30p
JOHN CAGE CENTENNIAL CONCERT II
Paul Hanson, *piano*

Sat., March 30—7:30p *
SALSA MANIA— *Ticket Purchase Req.

Wed., April 10—7:30p
UNIVERSITY SYMPHONY ORCHESTRA

Sat., April 13—3:00p *
GLOBAL SOUNDS CONCERT
*Jenkins Greek Theatre;
rain, Camp Concert Hall

Sun., April 14—3:00p
SCHOLA CANTORUM &
WOMEN'S CHORALE

Mon., April 15—7:30p
JAZZ & CONTEMPORARY COMBOS

WED., APRIL 17—7:30p
UNIVERSITY WIND ENSEMBLE

Sun., April 21—3:00p *
EARTH DAY CELEBRATION:
John Luther Adams' *Inuksuit*
*Location TBA

Mon., April 22—7:30p
UNIVERSITY CHAMBER ENSEMBLES