



Vivre Musicale presents
Evolving Landscapes
Saturday, November 21, 2009 4pm
Steinway Piano Gallery, Boca Raton, FL

David Pedraza, viola
Berginald Rash, clarinet
Evelyn Sedlack, oboe
Natasa Stojanovska, piano
Jorge L. Toro, tenor

Soliloquy for unaccompanied viola

Martin Blessinger (b. 1978)

for nothing less than thee for tenor, clarinet & piano

Zachary Wadsworth (b. 1983)

1. The Legacie
2. The Sunne Rising
3. The Dreame

Selections from *Dichterliebe*

Robert Schumann (1810-1856)

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Ich grolle nicht

Ten Blake Songs for tenor & oboe

Ralph Vaughan-Williams (1872-1958)

1. Infant Joy
2. A poison tree
3. The piper
4. London
5. The lamb
6. The shepherd
7. Ah! Sun-flower! weary of time
8. Cruelty has a human heart
9. The divine image
10. Eternity

Selections from *8 pieces for clarinet, viola & piano*

Max Bruch (1838-1920)

Andante con moto
Rumänische Melodie
Nachtgesang

Program Notes

Martin Blessinger (1978)

Martin Blessinger is an Assistant Professor of Music Theory and Composition at Texas Christian University in Fort Worth, TX. He holds a D.M in music composition from the Florida State University, where he studied with Ladislav Kubik and Ellen Taaffe Zwilich, as well as undergraduate and masters degrees from the State University of New York at Stony Brook, studying with Sheila Silver and Perry Goldstein. Prior to TCU, he worked as a Lecturer in Music Theory at the Ithaca College School of Music.

His works have been performed around the country by ensembles such as the North Shore Symphony Orchestra, the Metropolitan Brass Quintet, the Stony Brook Contemporary Chamber Players, Sounds New, and the new music ensembles of the University of Nebraska at Kearney, Florida State University, Franklin Pierce College, and Truman State University. His orchestration of Jessica Grace Wing's score for the hit off-Broadway musical *Lost* won Best Music in the 2003 New York City Fringe Festival. Further, he has won awards from the Diana Barnhart American Song Competition (cum laude, for *Cradle Song*), the Eppes String Quartet Competition (for *Postcard from the Americas*), the 2007 Illinois Wesleyan University Young Composers Competition (for *Fanfare for Brass Quintet*), and most recently, the 2008 NACUSA Young Composers Competition (for *Duo for Saxophone and Piano*). The *Duo* has since been accepted for publication by Reed Music in Australia and will be featured June 1st-9th, 2009 on the "Future Notes" radio program.

Martin Blessinger served as the vice-president of the SCI student chapter at the Florida State University for the '04-'05 academic year, and as president of the chapter in '05-'06.

Soliloquy was written in 2002 as a way of realizing the unfinished aspirations of much earlier sketches of mine for solo viola that never reached a double bar. The piece unfolds from several melodic gestures presented at the opening. Two contrasting characters appear throughout--one pensive and introspective, the other strident and dramatic. Though these characters constantly interact, often in close juxtaposition, they never achieve true resolution, but rather a hesitant truce in the final bars.

Zachary Wadsworth (1983)

The music of Zachary Wadsworth, praised for its "evocative mixture of old and new," includes works for solo instruments, choral works, art songs, chamber music, orchestral pieces, and an opera. He has received several composition awards, including first prizes in the 2007 ASCAP / Lotte Lehmann Foundation Art Song Competition, the first Long Leaf Opera One Act Opera Competition, the 2007-8 Chamber Music Rochester Young Composer

Competition, the Boston Choral Ensemble Commission Competition, and the Pacific Chorale Young Composer Competition, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composers Awards from ASCAP, the Howard Hanson Large Ensemble Prize and the Simon Rose Memorial Scholarship from the Eastman School of Music, and the Frances E. Osborne Kellogg Memorial Prize from the Yale School of Music. Recordings of his choral works, "O Saving Victim" and "Beati Quorum Remissae," are available on the Gothic record label, and the latter has been published by Alliance Music Publications. An energetic compositional collaborator, he has received commissions from numerous individuals and organizations, including The Commission Project, the Hanson Institute for American Music, the Eastman School of Music, Smith College, St. Anne Church, Rochester, and St. Paul's Episcopal Church, Rochester. His pieces have been performed by the Buffalo Philharmonic Orchestra, the Atlanta Philharmonic Orchestra, Long Leaf Opera, and by ensembles at Cambridge University, Yale University, the Eastman School of Music, Westminster Choir College, Smith College, and Nazareth College.

Zachary studied composition at the Eastman School of Music (BM, 2005) and Yale University (MM, 2007), and he is currently pursuing a DMA in music composition at Cornell University. His composition teachers have included Steven Stucky, Roberto Sierra, Martin Bresnick, Ezra Laderman, Ingram Marshall, Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon, Robert Morris, David Liptak, James Willey, and Syd Hodkinson. He has also studied at the Boston University Tanglewood Institute and the Aspen Music Festival and School.

for nothing lesse than thee open with "The Legacie," in which Donne looks back at his life from beyond the grave (as his "owne executor and Legacie.") His cold temperament is set with a bare, open, unmoving musical texture. The music fills out (and moves forward) in the second stanza of the poem when Donne suddenly finds himself in present tense, still very much alive and feeling. Then, in the third stanza, the more reserved musical material returns. Throughout the song, the clarinet and piano stay in separate, unsynchronized orbits until they meet briefly at "and therefore, for our losses sad..." They then separate once again as the poem comes to a close.

"The Sunne Rising" opens with a clarinet interlude, quickly overpowered by jovial, off-balance music. Interspersed among the outbursts are several small recitative-style sections, in which the singer examines the nature of love and honor. The conflict between the fast and slow sections imitates Donne's perceived conflict between love and the sun-enforced passage of time ("Love, all alike, no season knows...").

The last song, "The Dreame," starts quietly with an evocation of Schumann's "Im Wunderschönen Monat Mai." This is intended to evoke a reminiscence of love's beauty, tinged by an uncertain future. A quicker middle section propels Donne through his exploration of love; the tempo slows when he says, "But rising makes me doubt, that now, Thou are not thou." The hint of Schumann then returns, closing the piece on an unresolved minor 9th. *for nothing lesse than thee* is dedicated to Zachary Wilder.

Robert Schumann (1810-1856)

Robert Schumann was born in Zwickau, Saxony in 1810. He was the fifth and last child of his family. Robert began composing at the young age of 7. He was also an accomplished pianist.

Robert Schumann had a very tumultuous relationship with the very gifted pianist, Clara Wieck. They finally married after years of dealing with Clara's controlling father. Robert also had a close relationship with Felix Mendelssohn and Johannes Brahms.

His training as a pianist came in handy when he started writing songs. Robert was known for allowing the piano to come into its own in his songs. He melded together the expressiveness of his piano works into his songs. The broad use of preludes, interludes, and postludes are very prominent in his songs. Robert uses motives throughout his music. There is one particular motive that is found in his songs that spells the name of his beloved Clara (C-B-A-G#-A).

Robert Schumann was a very hard and dedicated worker. During his life he dealt with mental issues. He suffered periods of deep depression. There were many times in his life when he tried to commit suicide. It wasn't until 1854 that upon his request, he was interned in an asylum. Robert Schumann died two years later.

Robert Schumann's *Dichterliebe* (Poet's Love) is known to many as the epitome of song cycles; a successful marriage of poetry and music. He considered this work to be one of his true song cycles. Most of his other works were marked as "circle of songs" and "row of songs". The poems of *Dichterliebe* is a story of sad love, the poet's betrayal by his lover. Robert chose Heine's texts from *Lyrisches Intermezzo* as his poems. Unrequited love, with nostalgia (at times), and bitterness is a constant theme throughout Heine's poems. Originally *Dichterliebe* had a total of 20 songs, 4 were removed before publication. His songs have a variety of moods running from infatuation and ecstasy, to anger, irony, bitterness, with forgiveness at the end.

Song 1, Im wunderschönen Monat Mai (In the wonderful month of May) displays a sense of uncertainty in the tonalities and the unsettling ending leads the singer into song 2; Aus meine Thränen sprissen (From my tears there spring). It's in song 2 (along with 3 and 4) that the poet's love is declared. This declaration is done with the close relationship of A, D, and G major. Clara's motive, also known as "She", is present in the accompaniment of song 2 and song 7 (in retrograde), Ich grolle nicht (I bear no grudge). This song marks a turning point in the cycle with its fierce, demanding, and bitter sound, all directed at his lover.

Dichterliebe

Im wunderschönen Monat Mai

In the wonderfully fair month of May,
as all the flower-buds burst,
then in my heart
love arose.

In the wonderfully fair month of May,
as all the birds were singing,
then I confessed to her
my yearning and longing.

Aus meinen Tränen sprießen

From my tears spring
many blooming flowers forth,
and my sighs become
a nightingale choir,

and if you have love for me, child,
I'll give you all the flowers,
and before your window shall sound
the song of the nightingale.

Ich grolle nicht

I bear no grudge, even when my heart is breaking,
eternally lost love! I bear no grudge.
Even though you shine in diamond splendor,
there falls no light into your heart's night,
that I've known for a long time.

I bear no grudge, even when my heart is breaking.
I saw you, truly, in my dreams,
and saw the night in your heart's space,
and saw the serpent that feeds on your heart,
I saw, my love, how very miserable you are.
I bear no grudge.

Ralph Vaughn-Williams (1872-1958)

Ralph Vaughan-Williams was born in 1872 in Down Ampney, Gloucestershire. He is considered to be one of the most well-known and respected British composers. His teachers were, Hubert Parry, Charles Villiers Stanford, Max Bruch, and Maurice Ravel.

Vaughan-Williams is recognized to be one of the greatest collectors of folk song. He has been credited for saving English folk music from its demise. His songs are considered simple but at the same time quite unique. There's a prominent sense of Victorian style during his early years of writing. His later pieces are considered to be more challenging; the melodies are intense but dignified. The accompaniments to his songs are not too extraordinary, with the melodic line soaring above. Within some of his songs the top harmonic accompaniment doubles the voice. His settings of texts are correct and simple.

On top of writing over 150 songs, he also wrote choral music, hymns, arrangements, and more. His jobs have included editing the English Hymn from 1904 to 1906. Vaughan-Williams teamed up with Martin Shaw, 1938, to edit the Oxford Books of Carols.

The Ten Blake Songs were written on Christmas 1957. He originally wrote them for a short film titled, *The Vision of William Blake*. Vaughan-Williams felt it was appropriate to use the medium of an oboe as the accompaniment to these songs (used in 7 of the 10 song). The melodic lines are true to the writing of Vaughan-Williams; harmonically they are a bit challenging. At first he was not too keen about writing the songs. He started by writing 9 out of the 10 songs in 4 days. He eventually wrote *The Lamb* after having a dream of what it would sound like. There is a pastoral feeling in *Infant Joy*, *The Piper*, and *The Shepherd*. *Ah! Sun-flower* and *A Poison tree* are strong, declamatory, and exciting songs. *London* stands on its own as confident and driven. There is a big contrast between *Cruelty* has a human heart and *The Divine Image*. The cycle ends with *Eternity* which gives us its own taste of syncopated rhythms and a soft and deceitful key change.

Max Bruch (1838-1920)

German composer Max Bruch was born in Cologne January 6, 1838, and died in Berlin, October 2, 1920. He received his first musical education from his mother who herself was a vocalist. Bruch began composing at the age of 9 and at the age of 14 won the prestigious and highly coveted Frankfurt-Mozart-Stiftung Prize that enabled him to study with Hiller, Reinecke, and Breunung. From 1865 to 1867 Bruch served as music director of the court at Koblenz. Later, in his Berlin composition classes he taught Respighi and Vaughan Williams and in 1893 was awarded an honorary doctorate by Cambridge University. Bruch's love of folk music served as a source of compositional inspiration: he often employed popular folk songs from various regions of Europe. Bruch was the exact contemporary of Johannes Brahms, which placed him unknowingly in the shadow of the more illustrious Brahms and,

due to his stubborn resistance to musical developments largely instigated by Wagner, stifled his own growth, and caused him to remain in the shadows of more innovative composers.

Bruch was over seventy when he composed his *Eight Pieces* for viola, clarinet, and piano op. 83 (1910). Considering Bruch's age, and how Romanticism of this kind was being displaced by more groundbreaking ideas and compositional techniques, it is not surprising to note the pieces autumnal quality. Each movement is a character piece without a title and all but the seventh are in minor mode, designed to draw the mellowest sound possible from each instrument. Piece number three is in C-minor and is an Andante con moto. It is the "...suite's most extended movement. It is a study in contrast between the rhapsodic, recitative-like material for viola and the introverted lyricism of the clarinet. Each enjoys a very long passage to itself with piano accompaniment (viola gets two), with the full ensemble coming together in the last quarter of the piece, which is dominated by the clarinet's material." The fifth, entitled Rumanische Melodie, is an "F minor Andante influenced by Rumanian folk music.

The viola intones a bardic theme over the piano's rolled chords, after which the clarinet presents its own yearning melody with counterpoint from the viola and chordal accompaniment in the piano. All three join forces for the gloomy remainder of the movement." The sixth, entitled Nachtgesang, is "Andante con moto, a delicate nocturne, another piece in the style of Brahms. Although it's the clarinet that introduces the melody, Bruch integrates all three instruments more thoroughly than in any prior movement."

Artists

David Pedraza, Viola

Born in Reynosa, Mexico, David started his musical studies at 14 in the OCJM under Jose Vazquez. Later on he received a full scholarship to study the Bachelor of Music at Shenandoah Conservatory. From 2003 to 2005 he was part of the Youth Orchestra of the Americas under Placido Domingo, Carlos Prieto and Gustavo Dudamel. David holds a Professional Performance Certificate from Lynn University Conservatory of Music and recently he finished his Master of Music at the same institution with an award of full scholarship.

He won the First Prize with Vitali String Quartet at the 2004 MTNA Virginia chamber music competition and also has received honorific mentions in 2005 and 2007 from the MTNA Viola competition in Florida. He has participated in master classes of Carol Rodland, Jeffrey Irvine, Roberto Diaz, Kim Kashkashian, Peter Slowik, Orlando Cole, Arnold Steinhardt, Ellen Rose and Basil Vendryes. Recently he performed as a soloist with the Lynn Chamber Orchestra.

As an internationally recognized artist, David has performed in countries such as Mexico, Costa Rica, Panama, Ecuador, Colombia, Venezuela, Brazil, Uruguay, Argentina, Peru, Spain and the UK. His teachers include Doris Lederer and Ralph Fielding. In the summer 2009 David will be studying with Wilfried Strelhe Principal Violist of the Berlin Philharmonic. Currently he is part of the Vitali Quartet, Palm Beach Pops, Symphony of the Americas and the Miami Symphony.

Berginald Rash, Clarinet, *Founder & Artistic Director*

Since beginning the clarinet in 1998, Berginald Rash has set himself apart as a consummate musician having served as co-principal clarinet of the Bay Youth Symphony Orchestra of Virginia. In 2000 he was selected as a Young Artist for the Boston University Tanglewood Institute in Lenox, Massachusetts where he participated in the clarinet workshop and the Young Artist Wind Ensemble under the baton of Frank Battisti. That same year Berginald played bass clarinet with the Virginia Symphony in their performance of Shostakovich 7th Symphony conducted by then assistant conductor Wes Kenney. In 2001 he was selected as soloist for the Virginia Commonwealth University Festival of Winds and Percussion. In the fall of 2001, Mr. Rash joined the University of Rochester Symphony Orchestra and the University of Rochester Chamber Orchestra in which he collaborated with oboist Richard Kilmer and the Ying Quartet. He was later heard on WXXI's Live from Hochstein performing Bernstein's Suite from The Westside Story with the University of Rochester Symphony Orchestra.

While pursuing his bachelor degrees in Spanish and Clarinet performance, Berginald took part in many extra-musical activities. A recipient of the 2005 Winthrop- King Undergraduate Study abroad scholarship, he performed in Valencia, Spain with professor of voice Larry Gerber. That same year he premiered Mary Kelsay's 1:1 for cello and clarinet with the FSU chapter of Society of Composers, Inc. and co-organized a student led chamber music recital that included major works by Tchaikovsky and Brahms. He has served as Principal Clarinet with the Florida State University Philharmonia Orchestra and 2nd clarinet with the Florida State Chamber Orchestra, a group comprised of faculty and students.

In 2007, Berginald was a finalist for the Colorado College Summer Music Festival and a semi-finalist for the New World Symphony in Miami Beach, Florida. In August, he served as Principal Clarinet with the Milwaukee Summer Philharmonia and Philharmonia Racine. In December, he was the grand prize winner of the 2007-2008 University of Wisconsin-Milwaukee Wind Ensemble Concerto Competition with Scott McAllister's Black Dog and performed Mozart's Clarinet Quintet, Weber's Clarinet Quintet, and was featured soloist in Rebecca Clarke's Prelude, Allegro, and Pastorale for Wisconsin State Senator Lena C. Taylor and former Wisconsin State Senator Gwen Moore at the Ozaukee County NAACP convention.

A champion of new music, he commissioned Ted Gellar to write Sketches in Realization, a quintet for E-flat clarinet and string quartet. Berginald can be heard playing basset clarinet with the University of Wisconsin- Milwaukee Wind Ensemble on their recently released recording of Mozart's Serenade No. 10 for winds in B-flat, K. 361. He has performed in master classes with Steve Cohen, Mitch Estrin, Ian Grietzer, Bil Jackson, Ricardo Morales, Sean Osborn, Rebecca Rischin, Ethan Sloane, Michael Webster, and Charles West.

Berginald holds both a Bachelor of Music, cum laude and Bachelor of Arts in Spanish, cum laude from Florida State University, and has recently completed the Master of Music degree from the University of Wisconsin-Milwaukee Peck School of the Arts where he was a Chancellor's Award recipient. He has been coached by Sherie Lake-Aguirre, Lewis Rosove, Greg Flint, Caen Thomason-Redus, Eric Ohlsson, Evan Jones, Roy Delp, Jeff Keesecker, Eva Amsler, Steve Barta, Mark Nuccio, and Ted Soluri. His teachers include F. Edward Knakal, Deborah Bish, Frank Kowalsky, and Todd Levy.

Evelyn Sedlack, Oboe

Evelyn received her Bachelor of Music from the Florida State University College of Music in Tallahassee. While in Tallahassee, she played with several orchestras around the northern Florida and southern Georgia area including the Albany Symphony and the Sinfonia Gulf Coast Symphony. She has also spent many summers performing at the Brevard Music Center Institute and Festival.

Evelyn recently earned her Master of Music in Oboe Performance with distinction from DePaul University School of Music in Chicago, Illinois where she was an active musician and

teacher. She has performed with the ensembles of DePaul University, played in several community music groups around the Chicago area, and served as principal oboist with the Chicago Classical Symphony. While in the Chicago area, Ms. Sedlack maintained a private studio and was an instructor at the Music Institute of Chicago and Lake Forest High School.

Currently she is pursuing a Professional Performance Certificate at Lynn Conservatory of Music in Boca Raton, Florida, where she was awarded a full scholarship and is a student of Joseph Robinson. She is also an associate member of the Chicago Civic Orchestra. She has previously studied with Barbara Cook, Jelena Dirks, Eric Ohlsson, and Eugene Izotov.

Natasa Stojanovska, Piano

Pianist Natasa Stojanovska studies at the Conservatory of Music at Lynn University in Boca Raton, Florida with Roberta Rust in the Bachelor of Music program. She was born in Prilep, Macedonia and began to play the piano at age eight. She has performed solo recitals in France, Portugal, Macedonia, Bosnia and Herzegovina, Romania, and the United States, and has also been recognized as an adept accompanist and chamber musician.

She performed at the Gusman Concert Hall and Broward Centar this Fall. She has received the FSMTA 2009 Gray Perry Young Collegiate Piano Award and in 2008 she was winner of the concerto competition at the Brevard Summer Music Festival in North Carolina and performed the Tchaikovsky Concerto No. 1 at the Festival. In 2002 she was hailed as the best young pianist in her native country and was awarded first place at Interfest Bitola (2001 and 2002).

Stojanovska has been a prizewinner in numerous competitions: FSMTA Byrd Piano Ensemble Competition (2009) in her duo, The Sisters Stojanovska, Walenstein Competition in Miami (2008), Liszt- Bartok Sofia, Bulgaria (2006), The Musician of the New Millennium in Skopje, Macedonia (2005), Special Awards Interfest Bitola, Macedonia (2004 and 2005), Isidor Baic Novi Sad, Serbia (2004), Ohrid Competition (2004), and Petar konjovic Belgrad, Serbia (2002).

Natasa Stojanovska finished primary school in the class of Professor Nade Stojkoska in Prilep, her high school education in the class of Professor Margarita Tatarcevska in Bitola and studied for two years at the Academy of Musical Arts in Skopje with Professor Todor Svetiev.

Jorge L. Toro, Tenor, *Founder & Artistic Director*

Peruvian tenor Jorge L. Toro began his love affair with music at a very young age when he began playing the piano. It was after years of playing that he discovered his love for singing. His dedication and passion for music has led him to sing in such places as New York, Baltimore, Los Angeles, Las Vegas, Toronto, and The British Isles. During his formative

years, Jorge attended The Alexander W. Dreyfoos, Jr. School of the Arts (DSOA) in West Palm Beach, Florida that boasts a Grammy Award winning music department and has been selected as one of the top ten music programs in the country by the NARAS (National Association of Arts and Science) Foundation.

In 1999, Jorge performed at Carnegie Hall with DSOA. That same year, Jorge participated in Gilbert & Sullivan's *The Pirates of Penzance* with the now-defunct group, The Gilbert & Sullivan Light Opera Society of the Palm Beaches. In the summer of 2001, Mr. Toro was invited to compete in the Llangollen Eisteddfod International Music Festival in Llangollen, Wales, United Kingdom, taking home 3rd place for the United States. In 2001 he won the Delray Beach Chorale Scholarship and later that year he was awarded the Bethesda-by-the-Sea Scholarship.

In 2002, Jorge won first place in the NATS (National Association of Teachers of Singing) Adjudications. That same year, he was a featured guest artist in a chamber recital at Florida State University led by clarinetist, Berginald Rash, performing Schubert's *The Shepherd on the Rock*, a work traditionally performed by soprano. In 2005, Jorge co-organized a student led chamber music recital that included major works by Tchaikovsky and Brahms. During Florida State's University Singers 2004-2005 East coast tour, Jorge performed as featured tenor soloist for Ariel Ramirez's *Gloria from Misa Criolla*. In 2006, Jorge was invited to a live audition in Toronto for The Tanglewood Music Festival. The following year Jorge was selected to participate in the Lucca Summer Music Festival in Lucca, Italy. A year later, Jorge was invited to audition for The Santa Fe Opera Young Artist Program.

In 2008, Jorge made his debut with the Delray Beach Chorale as tenor soloist for Mozart's *Coronation Mass*. It was after a very titillating performance, that the DBC Artistic Director, Eric Keiper, invited Mr. Toro to be the tenor section leader for the 2009-2010 Season. A versatile and consummate musician, Jorge has been a member of the Palm Beach Opera chorus since 2005. He has sung in operatic works by such composers as Beethoven, Puccini, Verdi, Donizetti, and Massenet, and has sung under the baton of Maestro Bruno Aprea, Maestra Keri-Lynn Wilson, Maestro Gérard Korsten, Maestro Alberto Zedda, Dr. André Thomas, and Dr. Kevin Fenton.

A scholarship recipient, Mr. Toro received his Bachelor's degree in Music Performance from The Florida State University College of Music. He has studied voice with Roy Delp and Stanford Olsen and has been coached by such artists as Valerie Trujillo, Claudia Waite, Deborah Bish, Timothy Hoekman, Bruce Stasyna, and Greg Ritchey. He is currently the Director of Music Activities & Manager at the Academy of Dance, Music & Theatre in West Palm Beach, Florida.