



SHOSTAKOVICH

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PIANO

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KENNY MILLER, TENOR

DOCTORAL RECITAL SERIES
KATZIN CONCERT HALL
FRIDAY, MARCH 30, 2007 · 7:30PM

MUSIC

 **Herberger College**
of Fine Arts

ARIZONA STATE UNIVERSITY

Program

**Quintet for Piano, Two Violins,
Viola and Cello, Op. 57 (1940)**

**Dmitri. Shostakovich
(1906-1975)**

Prelude
Fugue
Scherzo
Intermezzo
Finale

There will be a 10-minute intermission

Songs from Jewish Folk Poetry, Op 79 (1948)

Lament for a Child's Death
The Concerned Mother to the Aunt
Lullaby
Before a Long Separation
Warning
The Deserted Father
Lullaby of Desperation
Winter
Beautiful Life
Song of a Maiden
Happiness

This recital is given in partial fulfillment of the performance requirements
for the degree Doctorate of Musical Arts in Collaborative Piano performance.

Anny Cheng is a student of Eckart Sellheim.

In respect for the performers and those audience members around you, please turn
all beepers, cell phones and watches to their silent mode.

Thank you.

Program Notes

Dmitri Shostakovich, the best-known composer of the Soviet era, was born on September 25th, 1906 in St. Petersburg to a cultured family that sided with political groups. Shostakovich was considered as a conservatory staff while he was active as a student composer. With his piano technique and improvising skills, he also worked as a pianist to accompany the silent movie at the movie theaters. He wrote his First Symphony as a graduation piece in 1925 and it was so impressive that it premiered in Leningrad, Berlin, and Philadelphia, catapulting Shostakovich to the forefront of Soviet musical life.

Due to the severe restrictions placed on art by Stalin and Khrushchev, Shostakovich was always afraid of official condemnation. He wrote music with profound themes buried underneath dominant ideas of a banal nature and also opposite sentiment by following the leads of Beethoven, Tchaikovsky and Mussorgsky. He kept his own voice for his political safety while complying with the government's socialist realism policy— art depicting the triumph of Leninism and the complete, if contrived, optimism of Soviet life. But he was still disciplined by the cultural authorities on some occasions especially when all of the USSR's leading composers like Prokofiev and Myaskovsky were denounced for “formalism” or decadent avant-gardism; this was the period of WWII when artists had more creative freedoms. During the post-war period, he received numerous awards from the Soviet government and organizations abroad, including the Lenin Prize, the Hero of Socialist Labor medal, and an honorary doctorate from Oxford University. Meanwhile, his music was being played by orchestras and radio stations worldwide.

Shostakovich's music represents the landscape not only Russian style but elements of western influences. It contains memorable themes from Russian folk and popular song, jazz, and the traditions of Johann Sebastian Bach. Shostakovich is regarded not only as one of great symphonists in the 20th century but also established firmly by his string quartets, concertos, vocal and instrumental music.

Quintet For Piano and Strings was introduced at the Moscow Festival of Soviet Music in 1940 and it contains Shostakovich's admirable synthesis of classicism, romanticism and modernism. The first two movements are written in a style of “Neo-Bach” but with no question of Shostakovich's dominant personality. The third movement is expressing a similar vigor and vitality in Beethoven's style and Shostakovich's sardonic humor. The fourth movement as described by the composer himself possesses an almost unearthly beauty. The last movement has a strong march rhythm, traditional tune and a humorous manner.

In 1946, Shostakovich was exposed to an examination of Jewish folk music while he served as an examiner at the Moscow Conservatory. In 1948, he purchased a collection of Jewish folk song texts, edited by Y. M. Sokolov, and wrote the *Songs from Jewish Poetry*. The poems reflect the harsh realities and survival, both spiritual and physical of Jewish life in Europe. Shostakovich was attracted to the complexity of simultaneous contradictory emotions found in Jewish music. This cycle contains various music of dances, lullaby pastorals, folksongs and Jewish liturgical chant and numerous textual tone-paintings. This cycle parallels with the persecution of the Jews and the oppression imposed on Soviet artists in the twentieth-century.

Translations

Songs from Jewish Folk Poetry

1. Lament for a Child's Death

Sun and rain!

Oh light! Dark night!

Thick fog fell,

pale awaken the moon.

"To whom did she give life?"

"To this child, to this child."

"What was its name?"

"Moischele, Moischele?"

"How did one rock Moischele?"

"Hush, shh!"

"What did the boy eat?"

"Brown bread and onion."

"Where was he put to sleep?"

"In the grave!"

oh, the child in the grave,

in the grave, Moischele,

in the grave!

Oh!

2. The Concerned Mother to the Aunt

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us a little apple,

because it is fine to look at,

you!

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us a little chicken,

because it is fine to nibble on,

you!

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us a little duck,

because it is easy to swallow,

you!

3. The Deserted Father

Shylocke! He put on his cap,

to go out to the field to the work.

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us a little goose,

because it is delicious to eat,

you!

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us many little seeds,

because they are good to crack,

you!

Bi, ba, bu, the little aunt

now drives swiftly into the village,

bring us a little bunny,

because it is fine to pet,

you! You!

3. Lullaby

Son, my sweetest joy,

light in the dark night!

To Siberia has your father

been taken in chains.

Sleep, go to sleep.

When I rock your cradle,

my tears are running,

Later you will understand,

What I suffer here.

Father in the Czar's CHAINS,

I in need and sorrow.

sleep, sleep, quietly sleep,

quietly go to sleep.

Oh, my sorrow,

much darker than night,

does not let me rest!

Sleep, most beautiful one,

sleep, son,

sleep now, yes, sleep.

Son, sleep, sleep now.

4. Before a Long Separation

"Abraham, I cannot be without you!

I without you, you without me,
each on our own!"

"Oh, do you remember,
how you were once standing at the gate, and secretly finding tender words?
Oh, oh, Rivochka,
Give me your lips, be close to me!"

"Abraham, how will we bear it!

I without you, you without me,
a lock without a key!"

"And do you remember,
how we both went strolling,
what you talked about then,
of what things? Oh, oh, Rivochka,
give me your lips, be close to me!"

"Abraham, I cannot be without you!"

"Oh, Rivochka, I cannot be without you!"

"I without you, you without me,
oh, alone without happiness!"

"And do you remember,
the red skirt, which I was wearing then?
Oh, how beautiful I was in those days! Abraham, Abraham!"

"Oh, oh, Rivichka,
give me your lips, be close to me!"

5. Warning

Listen, Chasja!

You cannot go
you cannot go,
you cannot go out with just anyone,
be reasonable, be reasonable!
If you go out,
out until morning,
then sorrow will come, yes,
Chasja! Listen! Chasja!

6. The Deserted Father

Slowpoke Eli put on his caftan.

To the police office he then went.

"Here you are daughter!

Come home to me,

I will get your magnificent dresses,

daughter, listen to me!

Bracelets and earrings I will bring you,

daughter, listen to me!

And for the wedding of the most beautiful husband,

the worthiest husband,

Daughter, listen to me!"

"I need neither jewelry nor clothes

I will not follow you,

and I will have a wedding

only with the officer!"

"Daughter, listen to me,

come home to me!"

"Officer, my dear, oh, please send this old Jew packing!"

"Daughter, listen to me,

come home to me, come home to me,

come home to me....

daughter, listen to me!"

7. Lullaby of Desperation

Upon the house the roof dreams

underneath the straw in quiet rest.

In the cradle the child sleeps naked,

not covered by any cloth.

Hop, hop, higher, higher!

The goat pulls straw from the roof.

Hop, hop, higher, higher!

The goat pulls straw from the roof, oh!

The spider weaving bitter desperation in the cradle under the roof,

Has a shining red comb.

Wife, borrow for our children,

if only a little piece of dry bread!

Hop, hop....

8. Winter

The mother lies shivering in the bed,
which she shares with the feverish child.

There is no wood in the ice-cold hurt,
the wind is shaking the walls.

Ah...

Winter has come back,

But the strength to endure it failed to arrive.

Oh, groan and cry, my children,
winter cruelly rules in the house!

Ah....

9. Beautiful Life

Friends,

to the praise of the fields,
this I could never do before.

Because, for me, nothing was allowed to blossom,
and for me the drizzling dew never sparkled.

Banished deep down in the cellar,

I knew only sorrow,

I could only sing of melancholy and pain,
my song let only disaster and grief resound.

Today I stand at the river and gaze at the waves,
it shall send best wishes to my friends,
and tell them that my house stands in the kolkhoz,
my window looks towards blooming tress.

The laughing fields can nourish me,
and the farmland grants me milk and honey.

Oh Life! You, river shall carry this message: of the kolkhoz field will I now
sing my songs.

10. Song of a Maiden

On the meadow near the forest,
which dreams in silent splendor,
we tend the herds of the kolkhoz from morning to night.

With the little shepherd's flute,
I rest on the sandy hill,
look, and look without tiring.
oh, how beautiful is my country!

Trees, grown slender and tall,
Shine brightly in their green garb,

The wheat in the fields is blooming with sweetness.

La, la, la, tirilili, tirili!

La, la, la, la, tirilili, tirili!

This little twig seems to smile,
that spring nods and laughs,
warm joy fills my soul,
fills my heart with strength.
Little shepherd's flute,
sing, sing with me your song of praise!

Mountains and valleys shall hear,
how full of happiness we sing here.

Do not forget: never complain!

Think not of past sorrow.

Let only cheerful tunes fly
far through the light winds.

La, la,..

Yes, the kolkhoz is my home,

I am happy and cheerful here!

So you may sing cheerfully,
always, flute, sing like this!

11. Happiness

I took my husband's arm,

Even though I'm as old as my cavalier.

Arm in arm we went into the theater
and took our seats on the parquet.

There we sat the while evening together,
and enjoyed everything, filled with joy.

How marvelous we are!

Am I really the wife of a poor Jewish shoemaker?

Yes, yes, how marvelous we are,

Am I really the wife of a poor Jewish shoemaker?

(Is she really the wife of a poor Jewish shoemaker?)

Yes! Let the whole country be told of our happiness:

our sons wanted to be doctors,

They were allowed to study what they themselves chose!

How brightly shines this star for us!

Yes, yes, how brightly shines this star for us,

How brightly shines this star for us!

They were allowed to study, let this happiness be told to all!

How brightly shines this star for us! Yes!

Anny Cheng, a native of Taiwan, came to the United States in 2000 to pursue studies in Collaborative Piano. She received her Master of Music in Piano Accompanying and Coaching from Westminster Choir College, Princeton, NJ, in 2002, studying with J. J. Penna and Dalton Baldwin. After moving to Boston, Ms. Cheng enrolled at the Longy School of Music, Cambridge, where she earned a Graduate Performance Diploma in Collaborative Piano in 2004 under the guidance of Brian Moll. In the summer of 2005, Anny Cheng joined the faculty of the Tanglewood Institute's Young Artist Vocal Program as a principal Vocal Coach and Musical Director, working with such varied artists as Director of BU Opera Institute Sharon Daniels; vocal pedagogues Phyllis Hoffman, Penelope Bitzas and Amy Schneider; Metropolitan Opera Bass Simon Estes; and the legendary soprano Phyllis Curtin. Anny is currently completing her Doctorate in Collaborative Piano and studies with Eckart Sellheim at Arizona State University. Recently Ms. Cheng performed at Arizona Musicfest Concert Series.

Laraine Kaizer was born 1976 in Peoria, IL. She earned her Bachelors Degree in 1998 majoring in violin performance at her home town school, Bradley University studying with Marcia Henry. After which she studied violin with Mauricio Fuks at Indiana University in Bloomington, IN where she received her Masters Degree in 2000 also majoring in violin performance. Laraine completed her doctorate degree in 2004 at the University of Cincinnati College-Conservatory of Music majoring in violin performance, studying with professor Sassmannshaus. With all three degrees Laraine has studied violin pedagogy as her secondary concentration. For two years she served as director of the Starling Kids program at the University of Cincinnati. In 2004 she launched a visual arts career with her paintings which can be viewed at www.larainespainting.com. Laraine is a free lance violinist performing with the Phoenix Symphony and Musica Nova Orchestras. Throughout the year she performs as a strolling violinist in local restaurants and venues and sometimes with friend and virtuoso accordion player, Agostino Figurelli. Laraine currently serves as a teaching artist for both the Phoenix Symphony and Phoenix Conservatory of Music at Bethune and Emmerson Schools respectively.

Min Park, violinist, was born in Seoul, Korea, Min Park began studying music at age 10. She continued her studies in New York City at the Manhattan School of Music, where she received her Bachelor's and Master's degrees in performance under Ariana Bronne. Min also attended many summer festivals including The Aspen Music Festival as a student of Paul Kentor. During her Doctoral studies at ASU with Dr. Katie McLin, she appeared as soloist with University Symphony Orchestra and University Chamber Orchestra where she served as concertmaster. Min has performed in many recitals and concerts with renowned musicians in the U.S. and Korea. She played with the Phoenix Symphony for two seasons. Currently she performs as a substitute with the Phoenix Symphony and the Arizona Opera and also enjoys performing chamber music concerts for the Downtown Chamber Series.

April Losey has a B.A. in music from Columbia Union College and is currently pursuing a M.M. in Viola Performance at Arizona State University. As a violinist and violist Ms. Losey has soloed and performed with the New England Youth Ensemble throughout the United States, Canada, China, the Middle East, Russia, Europe, South Africa, Zimbabwe, and Jamaica. Performance venues have included Riverside Cathedral (New York), Washington National Cathedral, Library of Congress, National Shrine (Washington, D.C.), St. Bartholomew's Cathedral (New York), Dom Cathedral (Salzburg), St. Stephen's Cathedral (Vienna) and Ely Cathedral, Lincoln Cathedral, St. George's Chapel & St.

Martin-in-the-Field's (England). Ms. Losey has also performed in Carnegie Hall on numerous occasions under the baton of John Rutter, Jonathan Wilcocks, Dale Warland, James Litten, Edouard Melkus and Don Neuen. Ms Losey recently moved to Phoenix from Redlands, CA where she regularly performed with the Redlands Symphony Orchestra and San Bernardino Symphony Orchestra as well as teaching & coordinating the string program at Loma Linda Academy from 1998-2006.

Maria Lane Simiz is the cellist in the Amabile String Quartet and has performed with the Phoenix Symphony. She has been head of the String Department and the private cello instructor at the Arizona School for the Arts since its inception in 1995. She received her Bachelor of Music and Master of Music in Cello Performance from the University of Southern California and the California State University at Long Beach, respectively. She is a former student of the late Gabor Rejto. In addition to maintaining a private cello studio in the Phoenix area, she is an active freelance cellist, performing for touring artists and Broadway shows as well as recordings and private functions.

Courtney Sherman, soprano, is a native of Ludington, Michigan. She holds a bachelor degree of Music in voice performance in 2003 from Western Michigan University. In 2005, Ms. Sherman received the Master of Music degree in opera performance from Arizona State University. Now, she is pursuing the Doctor of Musical Arts degree in voice performance. Ms. Sherman is a teaching assistant in voice at ASU and she is a student of Dr. Jerry Doan. Past teachers include Marie Valade and Meredith Zara. Her roles include Susanna in *The Marriage of Figaro*, Pamina in *Die Zauberfloete*, Adina in *L'elisir d'amore*, Blanche in *Dialogues of the Carmelites*, and mostly recently, Der Komponist in *Ariadne auf Naxos*. In the Fall of 2006, Ms. Sherman performed a recital of 20th Century American music in Katzin Concert Hall as well as many guest appearances in recitals at ASU and in the Phoenix area.

Kimberley Badger, mezzo-soprano, received her bachelor of music degree from Utah State University. She is currently a graduate student in opera performance at ASU and studies with Ms. Carole Fitzpatrick. She is an active performer with the ASU Lyric Opera Theater and has participated this year in Joseph Turin's new production of *Scarecrow* as the Lady Governor and Richard Strauss' *Ariadne auf Naxos*, as Dryade.



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