

Genevieve Feiwen Lee

Piano and Harpsichord

with guest pianist Lois Svard

October 3, 2009 at 8:00 PM • Mabel Shaw Bridges Hall of Music

PROGRAM

- Tocatta in G Major, BWV 916Johann Sebastian Bach
- Nine Vignettes* (2008).....Karl Kohn
Largo
Lento
Lento
Largo
Allegro vivo
Adagio
Allegro moderato
Largo
Moderato, rubato
- Tonk (1940) for two pianosDuke Ellington/Billy Strayhorn
via streaming audio and video from Lewisburg, PAtranscribed and arranged by Jed Distler
Lois Svard, piano
- Prelude in D Major, Op. 23, No. 4Sergei Rachmaninoff
Prelude in G Minor, Op. 23, No. 5
Prelude in C Minor, Op. 23, No. 7
- One, for speaking pianist on texts of Jakob Stein* (2009).....Kurt Rohde
PART I
One
Such history
War now
Here I stand
Stones blossom
Commanded to joy
PART II
Held in your hands
Down the throat of the desert
The cave-mouth opens
Or the cave-mouth speaks
The walled kehillah
Ownless
PART III
Two stones ground to dust
Dust culled from death's west
Thru the two doors

**world premiere*

ABBREVIATED PROGRAM NOTES

Nine Vignettes

The *Nine Vignettes* of 2008 are my most recent music for solo piano. According to my iMac's Dictionary, the primary definition for vignette is "a brief evocative description, account, or episode." My *Nine Vignettes* are indeed brief, evocative, and episodic. Except for the more energetic and precipitous Fifth and Seventh Vignette, they are generally tranquil, reflective, and lyrical. In the final Ninth Vignette, music already heard in some of the previous pieces now reappears, somewhat transformed and altered. These cyclical references seem to me to help round off – and thereby bind into a loose bundle – the individual and diverse characters of this set of short pieces.

Altogether, the *Nine Vignettes* strike me as being clearly more lyrical than dramatic. And, as in much of my works of recent decades, this music makes allusions, direct or oblique, to characteristics of past styles and their elements of harmony, melody, rhythm, and texture.

It is a pleasure to have this work receive its first performance by my friend, Genevieve Feiwen Lee.

–Karl Kohn

Tonk

Duke Ellington and Billy Strayhorn enjoyed playing impromptu piano duets in informal situations, which resulted directly in *Tonk*. Credited to both men but actually written by Strayhorn, they recorded it in 1945 as a piano duet and again in 1950, this time at two pianos. My two-piano transcription of *Tonk* was commissioned by Nurit Tilles and Edmund Niemann for Double Edge, and combines both recorded versions.

–Jed Distler

One

I began working on my piece, ONE for speaking pianist on texts of Jakob Stein, in the winter 2009 while I was at the American Academy in Rome, and completed at my home in San Francisco during the Summer 2009. The work was composed for my dear friend Genevieve Lee. This 16-minute piece is in three parts, each part separated by a brief pause.

There are fifteen poems total that are set in the work. Parts I and II use six poems each, Part III uses three poems. For the most part, the poems are brief, and flow from one into the next. The change in the character of the music is usually the clearest indication that one poem has ended and the next one has begun.

I selected these fifteen poems from a multi volume set of unfinished poetry by the poet. For the purpose of this work, they have been placed in an order that I felt created a flow and ebb of sometimes similar, sometimes contrasting, sometimes unrelated themes. There is no "story" behind these particular poems, but I do sense a strong sense of narrative, or story-telling in each, which helps drive the shape and direction of the music. As for the poems themselves, all I can say is that they have tremendous appeal and draw for me. Their moving clarity deal with the sensation of belonging and remembering, the realities of loss and searching, and the powerful realizations behind emptiness and reward. The titles used for each of the poems in my piece are taken from the opening line from each poem.

–Kurt Rohde

Pianist Genevieve Feiwen Lee

Genevieve Feiwen Lee has given solo recitals in Merkin Concert Hall in New York and the Salle Gaveau in Paris. Her performances have included broadcasts by Hunan State Television Changsha, China and in Amsterdam on a live radio broadcast (AVRO) from the Spiegelsaal at the Concertgebouw. She has been a soloist with the São Paulo State Symphony Orchestra in Brazil, the Vrazta State Philharmonic in Bulgaria, and The Orchestra of Northern New York. Her first solo performance with orchestra was at the age of twelve. She has performed in chamber music festivals at the Garth Newel Music Center, Virginia, and Incontri di Canna, Italy, and was a resident artist at the Banff Center for the Arts in Alberta, Canada. She is heard with mezzo-soprano D'Anna Fortunato on the Albany Records CD, *An American Collage*. She is a founding member of the Mojave Trio. A champion of new music, Ms. Lee has premiered and commissioned numerous works. She has been a guest performer with XTET, one of Los Angeles's leading new music groups. Ms. Lee received her degrees from the Peabody Conservatory of Music, Ecole Normale de Musique de Paris, and the Yale School of Music, where she studied with Boris Berman. Before joining the faculty of Pomona College in 1994, Ms. Lee taught at Yale, Bucknell University, and The Crane School of Music at the State University of New York-Potsdam.