

ALBERTSON COLLEGE

and

THE INTERNATIONAL FESTIVAL FOR CREATIVE PIANISTS

are proud to present

The Judges' and Directors' Presentations

Saturday, April 27, 2002

Langroise Recital Hall, Albertson College

1) Scott McBride Smith: "A comparison of both versions of Bach's Prelude in C-Sharp Minor, BWV 849 (versions from the Clavier-Buchlein vor W.F. Bach and the Well-Tempered Clavier, Bk. 1).

A demonstration of Bach's own creative variations in relation to performance practice of the time, offering suggestions to teachers and students wishing to adapt these to other pieces from the era.

2) Stuart Isacoff: "Classical/Jazz Connections"

This presentation collapses the musical boundaries between classical music and jazz. Mr. Isacoff's piano improvisations will explore connections between such composers as Scriabin and Harold Arlen, Messiaen and Wayne Shorter, Scarlatti and Jerome Kern, Rachmaninoff and Johnny Green, and others.

- Short Intermission -

3) Darryl Schoenborn: jazz selections

4) Arthur Houle: "Mazurka in F Minor, Op. 68, No. 4" by Frederic Chopin

Chopin often improvised at the piano, particularly in his nocturnes, mazurkas and waltzes. Ironically, amidst the zeal for critical edition "authenticity," classical improvisation is virtually an oxymoron today. My presentation demonstrates how to apply Chopin's improvisatory style by introducing original variants, as Chopin might have done spontaneously.

The evidence -- from Chopin's compositional process, original editions, autographs, penciled annotations, and copyists' manuscripts -- shows that some Chopin pieces were "works in progress," never truly finished. The Mazurka, Op. 68/4 (posth.) is rarely performed or taught in its entirety, since few editions have fully deciphered Chopin's almost illegible autograph. Chopin asked Fontana (friend and copyist) to destroy his posthumous works, partly for lack of finishing touches (fortunately, Fontana contravened Chopin's request). Chopin often made revisions or variants in pencil on his students' music, after publication.

Today's performance of the Mazurka, Op. 68/4 (posth.) is based primarily on a fuller reconstruction of the autograph sketch (see "Oxford Keyboard Classics: Chopin," edited by John Vallier, Oxford University Press). Musicologist Jeffrey Kallberg, one of the foremost Chopin researchers, recommends this edition as being the best for this mazurka. Chopin died before he could put the finishing touches on this highly chromatic and melancholy mazurka. It is usually considered Chopin's last work, but Kallberg dissents, claiming that the type of manuscript paper Chopin wrote it on dates from about 1842-44. John Vallier and Arthur Hedley went back to the almost illegible autograph to create a far more complete version of this piece (148 measures, rather than the 62-measure version found in almost all editions!). Note especially their newly discovered middle sections -- surprisingly chromatic, almost jazzy (this gives credence to Dick Hyman's assertion that Chopin would have been a jazz pianist if he had lived long enough!). Houle's performance, while based mostly on the Vallier/Hedley reconstruction, also incorporates

elements from the Henle, Ekier, Mikuli and Palmer editions as well as suggestions by Kallberg. And, as previously mentioned, there are added original "Chopinesque" variants (including a short "cadenza" at m. 105).

5) John Salmon: "Bach in the Saddle - Horsing Around with Bach, Scarlatti, Haydn & Mozart."

6) "Industrial Strength Blues"

Performed by Stuart Isacoff, John Salmon, Darryl Schoenborn & Arthur Houle.

Premiere performance of a semi-improvised jazz composition by Arthur Houle for two pianos, eight hands.

Biographies of the performers:

SCOTT MCBRIDE SMITH is President and CEO of the International Institute for Young Musicians and a well-known private teacher of prize-winning piano students in the Los Angeles, California area. He organizes teacher workshops, coordinates international exchanges and directs Summer Institute involving some of the world's top artist-teachers and students. Dr. Smith is also President of the Turtle Rock Conservatory of Music, a school for talented young musicians in Southern California.

An internationally recognized authority on piano teaching, Scott McBride Smith is co-author of the widely used college text *The Well Tempered Keyboard Teacher*. Dr. Smith is an Associate Editor of the magazine for early-level piano study *Keyboard Companion*, and has been a Contributing Editor for the magazine *Piano & Keyboard*. His articles and reviews have also appeared in *Piano Guild Notes* and the *American Music Teacher*.

Scott McBride Smith has given workshops for teachers' groups throughout the U.S., in Asia and South America. He was a featured Master Teachers at the 1994 National Conference on Piano Pedagogy, has appeared several times on the program of the Music Teachers National Association, and has given workshops for the National Association for Gifted Children. Dr. Smith was the leader for the Independent Music Teacher sessions at the 1999 MTNA Convention in Los Angeles, and panel chair for sessions on Pedagogy Day. He appeared at the 1999 World Piano Pedagogy Conference meeting in St. Louis and at the 2000 World Piano Pedagogy Conference meeting in Las Vegas. Upcoming workshops include sessions in Hong Kong, Guangzhou, China, and a week-long session in Taiwan sponsored by the International Piano Teaching Foundation.

Dr. Smith received his doctorate from the University of Southern California, where he was co-winner of the Outstanding Graduate in Piano award. He is President of the Southwest Division of the Music Teachers National Association.

Copies of *The Well Tempered Keyboard Teacher* are available for purchase at the festival.

STUART ISACOFF is a pianist, composer and critic, and founding editor of the magazine *Piano Today*. Believing that most musical boundaries are artificial, Isacoff performs piano programs that combine classical repertoire and jazz improvisation, demonstrating similarities of musical concepts in compositions created centuries and worlds apart.

His recent appearances as a recitalist and lecturer have included performances at the Verbier Festival & Academy in Verbier Switzerland; the Van Cliburn Piano Institute in Fort Worth, Texas; the Gilmore International Keyboard Festival in Kalamazoo, Michigan; the Gina Bachauer International Piano Foundation in Salt Lake City, Utah; the Caramoor Center for the Arts in Katonah, New York; and the Greenwich House Music School in New York City.

Mr. Isacoff was a private student of jazz great Sir Roland Hanna, and he has taught at Brooklyn College of the City University of New York, William Paterson College in New Jersey and the Verbier Academy in Switzerland. His music has been published by Boosey & Hawkes, G. Schirmer, Associated Music Publishers, Carl Fischer, Warner Bros. and Ekay Music. He is a recipient of the prestigious ASCAP Deems

Taylor Award for excellence in writing about music, and has completed a book on the social and philosophical history of keyboard tunings entitled TEMPERAMENT: The Idea That Solved Music's Greatest Riddle, published in November of 2001 by Alfred Knopf. Copies of this book are available for sale here at the festival or can be purchased online at Amazon (<http://www.amazon.com>).

DARRYL SCHOENBORN:

Assistant Director of the International Festival for Creative Pianists.

Student of piano/music since 4 years of age.

Concert pianist at age 12 performing at several universities and colleges in southern California.

Began performing popular music in bars and nightclubs at age 12.

Performed with Lee Liberace at the Shrine Auditorium in Los Angeles, Ca. for annual Christmas shows 3 consecutive years 1967, 1968, 1969.

Performed with "Doc" Severenson and the NBC orchestra at 16. Was guest artist on the "Tonight" show 3 times following (1968-69).

Joined Marine Corps Band field January 1972 and was assigned as the West Coast Presidential pianist for Richard Nixon 1972-1974, and continued as presidential pianist through November 1977.

Created and led the first Marine Corps Rock Band 1978-1984.

Sarah Vaughn's accompanist anytime she appeared in New Orleans 1978-1984.

Assigned as a Marine Corps Bandleader 1984.

Assistant Director of Academics at the Armed Forces School of Music in Norfolk, Va. for 5 years.

Since retiring from the Marine Corps in 1992 to Meridian, Idaho, Schoenborn has performed often in the Boise River Festival. He has also created and performed with the Darryl Schoenborn Orchestra at many events -- e.g., Sun Valley Jazz Festival, Boise River Festival, Governor's Gala, Arts in The Park, Hyde Park Street Fair, Western Idaho Fair, and Puttin' On The Ritz (Idaho Children's Home fund-raiser), and appearances in Las Vegas and Reno, Nevada. The Schoenborn Orchestra performs primarily music from the 1955-1964 era of Las Vegas and the mood and memories of the great clubs like the Copa Room at the Sands Hotel and Casino.

ARTHUR HOULE is Founder and Artistic Director of the Annual Albertson College International Festival for Creative Pianists (<http://www.albertson.edu/music/pianofestival.htm>).

Houle holds degrees from the University of Massachusetts-Lowell, New England Conservatory and the University of Iowa. An exponent of both classical and jazz improvising, Dr. Houle performed extensively with the Copley Chamber Players and was first guest artist to perform with the Langroise Trio. His affinity for string/piano repertoire has led to collaborations with artists such as Louis Lowenstein, Dennis Parker, Paul Olefsky, and Benny Kim. His Carnegie Weill Hall debut with Dennis Parker was critically acclaimed.

Houle was the only pianist to be invited to perform twice (to critical acclaim) for the 1995 International Chopin Music Festival. He has given coast-to-coast lecture/recitals and master classes on the music of Chopin at institutions such as Eastman School of Music, Dartmouth College, New England Conservatory, Longy School of Music and for various teacher organizations. He also gave a live, two-hour interview/performance on Chopin for "Eklektikos" on NPR's KUT-Austin. His "Chopin Nocturnes" CD features performances with authentic variants along with original variants as Chopin might have done.

Another CD features jazz and classical music of contemporary composer Marjorie Burgess, performed by Houle in conjunction with colleagues at Albertson College and elsewhere. Both CD's have earned critical acclaim and are available from Caldwell Fine Arts (<http://www.albertson.edu/music/cd.htm>).

Houle has written for Clavier, Piano Quarterly, American Record Guide, North Dakota Music Educator, Arkansas Music Educator Journal ("Segue"), and the IMEA's Idaho Music Notes. He was also a frequent contributor to Piano & Keyboard.

Houle studied piano with Maria Clodes Jaguaribe, Kenneth Amada and Leonard Shure. His chamber music coaches included Eugene Lehner, Colin Carr, Benjamin Zander and Victor Rosenbaum. Houle has taught at the New England and Boston Conservatories, the Dana Hall School of Music (MA), and the Universities of Iowa, North Dakota and Texas-Austin. He is currently associate professor of piano at the Albertson College of Idaho (<http://www.albertson.edu/index.htm>).

JOHN SALMON holds B.M. and B.A. (philosophy) degrees from Texas Christian University, the "Solistendiplom" from the Freiburg Hochschule für Musik, the M.M. degree from the Juilliard School, and the D.M.A. from the University of Texas at Austin. His awards include a fellowship from The Beethoven Foundation, the Premio Jaén, the Loren Eiseley Memorial Award from the University of Maryland Piano Competition, and the Gina Bachauer Memorial Award from the Juilliard School. Salmon has performed in solo and orchestral appearances in the United States, Central America, and Europe. He has recorded for Radio Suisse Romande, RAI Italian Radio, Spanish National Radio, the Canadian Broadcasting Corporation, WFMT Radio in Chicago, and C-Span and PBS television. Salmon is also active as a jazz pianist, performs regularly with the jazz quintet Spectrum, and recently released a new CD titled "John Salmon Plays Brubeck". He is founder and director of the annual "Focus on Piano Literature" symposium at UNCG.

More complete bio of John Salmon can be found on the web:

<http://www.albertson.edu/music/pianofestival/Judges.htm>

Copies of John Salmon's "Dave Brubeck" CD are available for sale here at the festival.

Albertson College extends its sincerest appreciation to all those who contributed to the International Festival for Creative Pianists:

• SPECIAL THANKS to Treasure Valley Music/Yamaha Corporation for major underwriting of the 2002 festival.

Visit online at <http://www.treasurevalleymusic.com> or call 1-800-376-1286 (Local: 208.376.1055 or 208.376.1286).

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Honorable Mention contributors:

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Finally, a hearty thanks to Lori Tollman, Coordinating Assistant; Darryl Schoenborn, Assistant Director; Lynn Stubblefield and the many tireless community volunteers who contributed to the success of this festival!

IMPORTANT NOTICES:

Please join us tomorrow evening, Sunday, April 28, at 7 P.M. for the Winners' Recital and Awards Ceremony. Admission free (donations accepted), open to the public.

In addition, student adjudications (Langroise Recital Hall) are open to the public and will run Sunday from 10:00 A.M. to 3:00 P.M. Please enter the hall between performances, not while students are playing.

The 3rd Annual Albertson College International Festival for Creative Pianists will be held on June 11-14, 2003 (Wednesday through Saturday). We plan to continue having the festival the second week (Wed.-Sat.) of every June thereafter.

Early bird deadline will be 4/1/03; normal deadline will be 5/1/03; and late applicants may (depending on enrollment) be accepted until 6/1/03. We hope to see you again, so please mark your calendars!

A closing thought (sent by Ted Rosenthal, who judged last year):

Dick Hyman, artistic director of Jazz Piano at the Y, says, "When jazz musicians improvise or rearrange classical melodies, they are solidly within the tradition of composers like Bach, who often elaborated on well-known hymns of his time, and Dvorák, who frequently used folk themes in music."
