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The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which is slated for a full renovation starting December 2022.

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ACCENT FACULTY CONCERT SERIES

Theresa Delaplain, oboe

Miroslava Panayotova, piano

September 13, 7:00 p.m.

Steinway Piano Gallery

4155 N. Steele Blvd. Suite 30

Fayetteville, AR 72703

PROGRAM

Song Without Words

Florence Price (1887-1953)

(trans. Mueller)

Drei Romanzen

Clara Schuman (1819-1896)

I. Andante Molto

II. Allegretto

III. Leidenschaftlich schnell

Quatre pièces

Clémence de Grandval (1830-1907)

- I. Lamento
- II. Valse
- III. Andante espressivo
- IV. Finale

INTERMISSION

Monet Suite

Theresa Delaplain

- I. Morning on the Seine
- II. Cathedral of Rouen in Sunlight
- III. The Water Lily Pond
- IV. The British Parliament: Effect of the Sun in the Fog
- V. Weeping Willow at Giverny

Pranayam

Reena Esmail (b. 1983)

- I. Dirgh
- II. Kapalbhathi
- III. Nadi Shodhan
- IV. Simha
- V. Ujjayi

Capriccio

Cecile Chaminade (1857-1944)

(trans. Delaplain)

PROGRAM NOTES

Florence Price was a very active 20th century American Black composer who has, rightly, become very popular in the last several years. She was born in Little Rock, Arkansas, and received her early musical training from her mother. She earned a music degree from the New England Conservatory of Music, where she studied piano, organ, and music composition. The Song Without Words is an arrangement of a piece that was originally for piano solo.

German composer **Clara Schumann** was widely recognized as one of the great pianists of the Romantic era. Having been trained by her father, she toured as a child prodigy and continued performing her entire life. She was also a respected pedagogue, teaching at Dr. Hoch's Konservatorium in Frankfurt. Schumann also received training in composition from her father and produced a large number of works. She said, "composing gives me great pleasure... there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound." Her compositional output was mostly for solo piano, or piano and voice, and in the later part of her life she spent her creative time making transcriptions of her husband Robert's songs, as well as some of Brahms's works. The Drei Romanzen (Three Romances) was written in 1853 for violin and piano for her friend, the well-known violinist Joseph Joachim, and they performed them together many times. An 1856 review in the Neue Berliner Musiczeitung praised the work: "all three pieces display an individual character conceived in a truly sincere manner and written in a delicate, fragrant hand: although the violin melodies are simple, they are handled very

effectively with interesting harmonies and accompaniments as well as with contrasting melodies, all without exaggeration. The unique, charming tone of each number makes it very difficult to prefer one to the other.”

Clémence de Grandval, née Marie Felicie Clémence de Reiset, was born in northwestern France and she received composition lessons in her childhood from a family friend, later studying with Frederic Chopin and Camille Saint-Saens. She came from a wealthy family, and she married the wealthy Vicomte de Grandval, so she was able to work as a composer without financial worry. She used several pseudonyms early in her career to publish her music; because of her high societal position she wanted to avoid the disapproval that would come from her aristocratic peers knowing she was a published composer. Eventually she was awarded the inaugural Rossini Prize. Her works include 10 operas, several sacred and secular choral works, and many songs and chamber music works. *Quatre pièces* was commissioned by and written for her friend, the famous oboist George Gillet.

Monet Suite is a collection of five movements inspired by the impressionistic paintings of Claude Monet. The piece can be performed in its entirety or with single movements or any combination of movements. Each movement is relatively short and accessible. **Morning on the Seine** depicts the subtle shifts of light on a peaceful river in the morning. The quickly moving phrases of **Cathedral of Rouen in Sunlight** provide a glimpse into the fascinating changes of light and shadow of the imposing



Morning on the Seine



Cathedral of Rouen in Sunlight

edifice. In **The Water Lily Pond**, the iconic bridge and its surrounding lilies at Monet's country garden home are represented by the slowly changing harmonies and a simply expressive melody. The use of the English horn for **The British Parliament: Effect of the Sun in the Fog** helps to give a fitting portrayal of the murky, eerie image of the Gothic parliamentary structure.

Weeping Willow at Giverny combines two contrasting dance sections to allude to a possible frolicking evening with magical creatures under the willow tree.



The Water Lily Pond



The British Parliament: Effect of the Sun in the Fog



Weeping Willow at Giverny

Indian-American composer **Reena Esmail** works between the worlds of Indian and Western classical music. She has been composer-in-residence for the Seattle Symphony and is a graduate of Juilliard. She received a Fulbright-Nehru grant to study Hindustani music in India. Esmail's doctoral thesis was entitled *Finding Common Ground: Uniting Practices in Hindu-*

stani and Western Art Musicians.

Pranayam is a suite of short encounters with different types of active breath. The word pranayam literally describes 'a harnessing of the life force'. Each movement is based on a specific breath pattern commonly used in yoga practice.

Dirgh is a three-part inhale, expanding the belly, diaphragm and chest in succession.

Kapalbhati is the 'skull-shining' breath, made up of short, sharp exhales interspersed with moments of suspension.

Nadi Shodhan is the 'alternate channel' breath, exhaling and then inhaling through alternate nostrils.

Simha is the 'lion's breath' – a powerful, audible exhale to release tension.

Ujjayi breath is the 'victory' breath, sometimes also called the 'ocean' breath because of its audible wavelike sound, intended to keep energy circulating inside the body during the practice of yoga.

If you know these breath patterns, breathe along*. The music is designed to support your breath. If you don't know the patterns, just imagine what they might feel like in your body. In a typical pranayam practice, you would stay with each breath much longer – so think of this work as a tiny pinhole view into an ancient transformative practice – or just a gentle reconnection to your breath in the midst of this constantly swirling world.

*(it is not lost on me that the only person in the room who won't be able to follow these breath patterns is the oboist!)

Cecile Chaminade was a French composer active in the late 19th century and the first half of the 20th century. She studied piano and was recommended by her teacher to study at the Paris conservatoire. Although she was not allowed by her father to formally attend, she was allowed to study with some of the finest teachers at the conservatoire. In addition to studying violin and piano, she studied composition with Benjamin Godard. *Capriccio* was originally written for violin.

PERSONNEL

Theresa Delaplain is an esteemed oboist and pedagogue. She has performed as soloist with the Fort Smith Symphony, the North Arkansas Symphony, the Arkansas Philharmonic, the Thai National Orchestra, The Tulsa Youth Symphony, and the University of Arkansas Symphony Orchestra, Wind Symphony, and Chamber Orchestra. Dr. Delaplain is an avid chamber musician, and she is oboist with the Lyrique Quintette. Dr. Delaplain plays on Lorée oboes and is a Lorée Artist, and currently serves as Principal Oboist for the Fort Smith Symphony and the Arkansas Philharmonic.

As a performer, Dr. Delaplain performs and/or tours regularly as a solo recitalist and chamber musician. She is on the Arkansas Arts Council's Arts on Tour roster as oboist with the Lyrique Quintette. The quintet has toured Spain, Germany, Thailand, Canada, and throughout the United States, giving formal concerts, school concerts, master classes, clinics, and workshops. The quintet has recently released its *Arrivals and Departures: Music of the Americas* album on the Mark Classic label, and has also produced a CD entitled *Something Old, Something New, Something Borrowed, Something Blue*. Dr. Delaplain has appeared at many International Double Reed Society Conventions, and she was a guest recitalist at the Southwest Contemporary Music Festival and Conference, in addition to performing at the College Music Society National and Regional Conventions. She has commissioned and premiered several new works involving oboe, and she has taught at the Interlochen Center for the Arts Summer Arts Camp, the Midwest Double Reed Camp, and the Saarbürg International Music Festival and School in Germany. She has been active as a clinician and adjudicator, including appearances at the Mid-South Double Reed Society Convention, the Midwest Double Reed Society Festival, Kansas State Wildcat Oboe Weekend, Valdosta State University Double Reed Day, East Carolina Oboe Day, and the Arkansas All-State Music Convention.

She has also written a popular oboe reed-making book, *My Kingdom for a Reed!*, and is the co-host of *Something to Crow About!*, a YouTube channel devoted to oboe reed

making.

Dr. Delaplain's album of music for oboe and piano, *Souvenirs* (MSR Classics), was described in *Fanfare* as "...a fascinating mix of repertoire, performed to the highest of standards. This is a fabulously thought-out excursion into the oboe repertoire, beautifully recorded." In *The Double Reed*, the album was reviewed as "a masterful recording, encompassing a wide range of musical cultures."

Dr. Delaplain teaches oboe and music theory at the University of Arkansas. Her formal education included attending Macalester College for two years, where she studied with Rachel Brudnoy and Richard Killmer; earning a Bachelor of Music in Oboe Performance degree from the University of Michigan, where she studied with Arno Mariotti; earning a Master of Music in Oboe Performance from Bowling Green State University, where she studied with John Bentley; and earning a Doctor of Musical Arts in Oboe Performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Sara Bloom and had master classes with Robert Bloom.

Bulgarian pianist **Miroslava Panayotova** has made numerous appearances as recitalist and concerto soloist in the United States, Canada, Bulgaria, Russia, Slovakia, Romania, and Mexico. As well, Ms. Panayotova has appeared at such music festivals as Green Mountain Chamber Music Festival in Vermont, XXI Festival Dr. Alfonso Ortiz Tirado in Mexico, the Orford Festival in Canada, Apolonia in Bulgaria, and others. Her numerous awards include the first prize at the Green Valley Piano Competition, and the second prize and the Silver Medal at the XVII National Piano Competition Svetoslav Obretenov in Bulgaria. As a winner of the 2006-2007 President's Concerto Competition, Ms. Panayotova appeared with The Arizona Symphony Orchestra. Recent concerto performances include appearances with The Florida Orchestra and the Southern Arizona Symphony Orchestra. She toured the southwest as soloist with University of Arizona Pianists on Tour. Her performances have been broadcast by KUAT-FM, KUAT-TV, and the Bulgarian National Television.

Miroslava Panayotova holds Bachelor and Master of Music Degrees in Piano Performance from the National Academy of Music in Bulgaria, a Master of Music Degree in Piano Performance from the University of South Florida, and a Doctor of Musical Arts Degree in Piano Performance with a minor concentration in musicology from the University of Arizona. She studied with Daniela Andonova, Svetozar Ivanov, and Tannis Gibson.

Dr. Panayotova's repertoire encompasses a variety of styles, including contemporary music and premiere performances of both solo and ensemble works. Enjoying a wide variety of performance opportunities as a collaborative artist, she appears with Patrick Neher, bassist on recently released CDs by ISG Publications.

Dr. Panayotova serves as Artist Faculty at the Beverly Hills International Music Festival. She was a member of the music faculty at the University of South Florida, where she taught piano, piano pedagogy, and chamber music. In 2014, Dr. Panayotova joined the

faculty at the University of Arkansas in Fayetteville, where she is a Teaching Assistant Professor of Class Piano and Collaborative Piano.