

JACOBSEN

UNIVERSITY of
**PUGET
SOUND**
School of Music

PROFESSIONAL ARTIST SERIES | 2022-23

Brazilian Kaleidoscope

Celebrating the music
and history of Brazil with
Ronaldo Rolim, piano.

FRIDAY, NOV. 4

Debut of Puget Sound's
new assistant professor of piano.

JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965 and consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

SCHOLARSHIP RECIPIENTS 2022–23

Isabella Brady '24 and Moira Gaffney '24
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Fraternity at the 2022–23 Jacobsen Series performances. Our involvement in SAI allows us to participate in a long and honorable history of missions that demonstrate our passion for music, and to promote music and music service to the local community and beyond.

Through our rose sales, receptions, and *FaculTea* events, we help foster appreciation and community at Puget Sound as we celebrate our faculty artist-musicians. Proceeds from Jacobsen Series ticket sales allow our fraternity to continue supporting SAI Philanthropies, a non-profit organization that benefits music programs such as The Music Therapy Project and People-to-People.

We hope you enjoy this season's Jacobsen Series. Thank you for joining us, and for your support!

Sincerely,

Isabella and Moira

PROGRAM

- Prelúdios do Crepúsculo, Op.15.....Lorenzo Fernandez (1898–1947)
(Twilight Preludes)
Evocação da Tarde *Afternoon Evocation*
Idílio *Idyll*
Ocaso *Sunset*
Angelus *Angelus*
Pirilampos *Fireflies*
- Two Nocturnes, Op.6.....Henrique Oswald (1852–1931)
No.1, in A-flat major: Andante molto moderato
No.2, in D major: Andante con moto ed appassionato
- Cartas Celestes (Celestial Maps), Volume III.....Almeida Prado (1943–2010)
Lua Quarto Crescente *First Quarter*
Constelação I (Orion, o caçador) *Constellation I (Orion, the hunter)*
Betelgeuse - a mais fulgurante *Betelgeuse – the brightest star*
estrela
Lua Cheia *Full Moon*
Constelação II (Taurus) *Constellation II (Taurus)*
Marte *Mars*
Lua Quarto Minguante *Last Quarter*
Algol, a estrela variável *Algol, the variable star*
Lua Nova *New Moon*

INTERMISSION

- Five Ponteios:.....Camargo Guarnieri (1907–1993)
No.45: Com alegria *With joy*
No.2: Raivoso e ritmado *Raging and rhythmic*
No.30: Sentido *Heartfelt*
No.38: Hesitante *Hesitant*
No.49: Homenagem a Scriabin: *Tribute to Scriabin: Tortured*
Torturado
- Chamamé [West Coast premiere].....Catarina Domenici (b.1965)
- Bachianas Brasileiras No.4.....Heitor Villa-Lobos (1887–1959)
Prelúdio (Introdução) *Prelude (Introduction)*
Coral (O Canto do Sertão) *Chorale (The Song of the Hinterland)*
Ária (Cantiga) *Aria (Folk Song)*
Dança (Miudinho) *Dance*

Reception following the program in the Schneebeck Concert Hall lobby.

PROGRAM NOTES

Although the bicentennial of Brazil's independence (1822) and the centennial of the country's modernist movement in the arts (1922) were the motivating factors behind tonight's program, this is rather a celebration of the immense breadth and diversity of the piano repertoire of my home country, and a demonstration of how Brazilian music is much more than the well-known rhythms and smooth melodies it's commonly associated with. The music of Brazil is, in essence, a kaleidoscope of colors and sounds.

As much as the United States, Brazil is a melting pot of different cultures and peoples, and like its counterpart in America, Brazilian art music flourished under undeniable influence of Western European music. The extent to which such influence existed varies - each particular composer and era reacted to it in different ways. Even after 1922, when a self-conscious movement to make Brazilian music sound more autochthonous took place, the quintessential structures and idioms of Western Music were never fully absent. However, the opposite is also true: pieces that don't sound particularly "Brazilian" are in fact inspired by Brazilian nature, or a specific mood commonly associated with the Brazilian soul.

The pieces in the first half of the program belong to the latter description. Fernandez brings a Brazilian nostalgia and sunset glow to his *Twilight Preludes*, even though they are clearly influenced by Ravel and Scriabin. Oswald's *Nocturnes* are indebted to Chopin and Fauré, but his burgeoning role in the development of a nationalistic vein in Brazilian music was deeply felt by many of his students, including Fernandez himself, who dedicated *Pirilampas*, the final prelude of his Op.15, to the master. Almeida Prado's music is marked for its polystylistic nature and a highly imaginative compositional universe, and his *Celestial Maps* are inspired by the stars and constellations that make up the Brazilian sky.

In the second half of the program, the more familiar Brazilian rhythm and swing are ever present in works by Guarneri, Villa-Lobos and *Chamamé*, by Catarina Domenici, who graciously agreed to write a piece specifically for this project. However, foreign influences abound, not only European but also from fellow South American countries. Guarneri's music is marked by the typical Afro-Brazilian asymmetric rhythms combined with a Scriabin-like harmonic richness. Furthermore, his collection of *Ponteios* (Preludes) sometimes makes nods to other influences, such as the Argentinian tango (No. 30). Likewise, Catarina Domenici's *Chamamé* is based on the dance form cultivated by indigenous and mestizo peoples of the border region encompassing Brazil, Uruguay, Argentina and Paraguay, with tango making a conspicuous appearance in the piece's middle section. At last, in *Bachianas*

Brasileiras No.4 Heitor Villa-Lobos, Brazil's greatest composer, uses the skeleton of a Bach suite to paint, with his unmistakable voice, the pains and joys of a people that has continually gone through a myriad of challenges and accomplishments.

BIOGRAPHY

With “a special ability to present touching interpretations” (*El Norte*), Brazilian pianist **RONALDO ROLIM** has performed extensively over four continents, in venues such as Carnegie Hall, Zurich’s Tonhalle, London’s Wigmore Hall, the Great Hall of the Liszt Academy in Budapest, and Beijing’s National Centre for the Performing Arts. Acclaimed for his “consummate elegance” (*New York Concert Review*) and “mastery of phrasing and dynamics” (*Oberbaselbieter Zeitung*), he is a Winner of the 2017 Astral National Auditions and has captured top prizes at numerous prestigious international competitions, including the Géza Anda, James Mottram, Bösendorfer, San Marino, Lyon, and Teresa Carreño competitions. In 2019, Mr. Rolim released his latest album on Odradek Records, ***Szymanowski - The Wartime Triptychs***, devoted to the programmatic works the Polish composer wrote during World War I. *Diapason* magazine considers Mr. Rolim “an ideal guide to [Szymanowski's] magic world”, whereas *Classica* magazine hails his “clear but thunderous pianism”. The album's topic was discussed extensively in Mr. Rolim's doctoral thesis, completed in 2016 at Yale University.

In the 2022-23 season, Mr. Rolim performs as guest soloist, recitalist and chamber musician in Switzerland, Poland, the United Kingdom, Brazil and the United States. Recent guest soloist performances include Ravel's G major Concerto and Falla's *Noches en los Jardines de España* with the Minas Gerais Philharmonic, Beethoven's Concerto No. 5 with the Louisiana Philharmonic and on a tour of Germany with Ukraine's Lviv Philharmonic Orchestra, Grieg's Concerto with the European Philharmonic Orchestra of Switzerland and the Brazilian Symphony, Liszt's Concerto No.1 and Schumann's Concerto with the Youth Orchestra of Bahia, and Brahms' Concerto No. 1 with the Symphony Orchestra of the St. Petersburg State Academic Capella. Other recent engagements include performances at the Septembre Musical Festival in Montreux, Switzerland, a chamber music recital at New York's Merkin Hall with members of the Orpheus Chamber Orchestra, Chausson's Concerto with the São Paulo String Quartet, a celebration of the 150th anniversary of the birth of Enrique Granados with performances of the composer's complete *Goyescas* in venues in the U.S., Europe, and Brazil, and an appearance in Bernstein's *Age of Anxiety* in the Bernstein Centenary Festival hosted by the Minas Gerais Philharmonic.

Mr. Rolim has performed with the Tonhalle Orchester Zürich, Musikkollegium Winterthur, Concerto Budapest, Phoenix Symphony, and the Royal Liverpool Philharmonic Orchestra, as well as many of Brazil's foremost ensembles. A frequent presence at international music festivals, he has been featured in solo recitals and chamber music performances at Ravinia, Rio Folle Journée, Accademia Musicale Chigiana, Musikdorf Ernen, Académie Musicale de Villecroze, and the Kingston, Walla Walla and Crescent City Chamber Music Festivals. His performances have been featured in radio broadcasts in Brazil (Radios MEC and Cultura), the U.S. (Spokane Public Radio and WBJC Baltimore), and Europe (Radios SWR 2, BBC 3, Rai 3, and France Musique). He also has been featured in several television programs in his home country, including Brasil Piano Solo, a series of recitals dedicated exclusively to Brazilian music, presented by the TV Cultura Channel. He has also participated in the documentary *Magda Tagliaferro: A World Inside The Piano*, in which he performed music of Scriabin.

A passionate advocate of chamber music, Mr. Rolim was a founding member of Trio Appassionata, which during 15 years of activities cultivated multiple projects such as tours of the U.S., Europe, Brazil and China, a strong commitment to community engagement, and the release of the album ***gone into night are all the eyes***, dedicated to piano trios by American composers. Mr. Rolim is a frequent chamber music collaborator to ensembles such as the Aizuri, Jasper, Guimarães and São Paulo string quartets, and has performed with members of the Philadelphia Orchestra, the Baltimore Symphony, the Brazilian Symphony, Ensemble Connect, and Bronx Arts Ensemble.

Ronaldo Rolim began musical studies with his mother, Miriam Correa, and gave his first public performance at the age of 4. He was admitted to the Magda Tagliaferro School in São Paulo as a student of Zilda Candida dos Santos and Armando Fava Filho. After winning the Nelson Freire and the Magda Tagliaferro national piano competitions at the age of 18, he moved to the U.S., where he studied with Flavio Varani at Oakland University (Michigan), Benjamin Pasternack at the Peabody Conservatory, and Boris Berman at the Yale School of Music. Mr. Rolim has just been appointed assistant professor of piano at the University of Puget Sound in Tacoma, Wash., as well as pianist of the Puget Sound Piano Trio.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at
PUGETSOUND.EDU/SCHNEEBECKLIVE

SUNDAY, NOV. 6

Jacobsen Series: Diverse Voices for Woodwind Quintet

Rodger Burnett, horn; Jennifer Nelson, clarinet; Francine Peterson, bassoon;
Wendy Wilhelmi, flute; and Dan Williams, oboe
Schneebeck Concert Hall, 2 p.m. | *tickets.pugetsound.edu*

FRIDAY, NOV. 11

Music Day, School of Music Open House

School of Music Building, 1-5 p.m., Registration Required

FRIDAY, NOV. 11

Puget Sound Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, NOV. 13

Jacobsen Series: Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano
Schneebeck Concert Hall, 2 p.m. | *tickets.pugetsound.edu*

FRIDAY, NOV. 18

Puget Sound Symphony Orchestra

Anna Wittstruck and Miguel Ledezma '22, MAT'23, conductors
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, NOV. 19

Chamber Music Concert I

Alistair MacRae, director
Schneebeck Concert Hall, 2 p.m.

SUNDAY, NOV. 20

Chamber Music Concert II

Alistair MacRae, director
Schneebeck Concert Hall, 2 p.m.

All listings are subject to change. For the most current information
about upcoming arts events and lectures, visit *pugetsound.edu/events*.

Puget Sound is committed to being accessible to all people. If you have questions
about event accessibility, please contact *25Live@pugetsound.edu*, or visit
pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575

