## Upcoming Events

### March 2011

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
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<tbody>
<tr>
<td>1</td>
<td>Tuesday</td>
<td>4:00 PM</td>
<td>Mayara Velasquez Cello UG Recital</td>
<td>RH</td>
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<td>1</td>
<td>Tuesday</td>
<td>5:30 PM</td>
<td>Sarah Rushing Piano UG Recital</td>
<td>RH</td>
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<tr>
<td>1</td>
<td>Tuesday</td>
<td>7:30 PM</td>
<td>LSU Symphonic Winds Concert</td>
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<td>2</td>
<td>Wednesday</td>
<td>5:30 PM</td>
<td>Ludray J Hanks, Jr. Horn Senior Recital</td>
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<td>Wednesday</td>
<td>7:30 PM</td>
<td>Dafydd Bevil Horn Senior Recital</td>
<td>RH</td>
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<tr>
<td>2</td>
<td>Wednesday</td>
<td>7:30 PM</td>
<td>High Voltage Electro-Acoustic Concert</td>
<td>MDA129A</td>
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<td>3</td>
<td>Thursday</td>
<td>5:30 PM</td>
<td>Michelle Billedeau Soprano Senior Recital</td>
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<td>9</td>
<td>Wednesday</td>
<td>5:30 PM</td>
<td>Ruth Navarre Viola Senior Recital</td>
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<td>9</td>
<td>Wednesday</td>
<td>7:30 PM</td>
<td>Lin He and Lina Morita Faculty/Guest Violin/Piano Recital</td>
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<td>10</td>
<td>Thursday</td>
<td>4:00 PM</td>
<td>Charis K Hudson Soprano DMA Lecture Recital</td>
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<td>10</td>
<td>Thursday</td>
<td>5:30 PM</td>
<td>Stefka Madere Violin Graduate Recital</td>
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<tr>
<td>10</td>
<td>Thursday</td>
<td>7:30 PM</td>
<td>Brad Walker Jazz Saxophone Graduate Recital</td>
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RH = LSU School of Music Recital Hall
MDA = Music and Dramatic Arts building

The LSU Performing Arts Academy offers an exciting new place for children and adults to learn music, dramatic arts skills and creative technology, and train with the most highly educated professionals in the area. To learn more and sign-up for classes, visit the website at cmda.lsu.edu/PAA/ or call 578-3230 for information.
SERGEI PROKOFIEV  
*Piano Sonata No. 7, Op. 83 (1939-42)*
- I. Allegro inquieto
- II. Andante Caloroso
- III. Precipitato
  
  Michael Gurt, *piano*

ARThUR LOURIÉ  
*Incantations (c. 1960) [U.S. Premiere]*
- Prelude
- I.
- II.
- III.
- V.
  
  Johnnie Bankens, *bass-baritone*
  Johnathan Mitchell, *piano*

EDISON DENISOV  
*Sonata for Alto Saxophone and Piano (1970)*
- I. Allegro
- II. Lento
- III. Allegro Moderato
  
  Griffin Campbell, *alto saxophone*
  Kathryn Fouse, *piano*

ARThUR LOURIÉ  
*Nocturne (1928)*
- Nola Swanson, *piano*

A Dominican-American soprano ZULY INIRIO has been involved with music since she was eight years old when she experienced her first opera. She went on to study music and receive her bachelor’s degree in voice from the New World School of the Arts in her hometown of Miami, where she performed the roles of the Witch from Hansel and Gretel and the Third Lady in Mozart’s The Magic Flute in addition to being featured in many of the opera scenes programs. While at New World, Zuly was invited to join the Florida Grand Opera chorus and was featured in La Sonnambula and Aida. She went on to pursue her Master’s degree at the Louisiana State University where she has portrayed Miss Todd from The Old Maid and the Thief and has performed scenes from Gotterdammerung, Falstaff, and Albert Herring. Zuly has also performed the partial role of Santuzza from Cavalleria Rusticana in Italy with the summer program “La Musica Lirica”. Zuly received her Master’s degree in 2009 and continues to hone her craft as a doctoral candidate at Louisiana State University where she studies with Patricia O’Neill.

PAULA BUJES is a second-year doctoral violin performance student at LSU. She holds a Masters Degree from The University of Tennessee, Knoxville, where she studied with Mark Zelmanovich. Born in Porto Alegre, Brazil, where she obtained her Bachelors Degree, Paula has attended Music Festivals in Brazil, the U.S. and Austria, and has played for great violinists that include Ilya Gringolts, Shmuel Ashkenazi, and Helmut Zehetmair. She was a member of Orquestra Sinfonica de Porto Alegre and now plays with the LSU Symphony and the Baton Rouge Symphony. Paula has a duo with her husband, cellist Pedro Huff, since 2004. Ms. Bujes is from the studio of Espen Lillenslatten.

PEDRO HUFF is a second-year doctoral cello performance student at LSU. He holds a Masters degree in Cello Performance from the University of Tennessee Knoxville, and obtained his undergraduate degree in Universidade Estadual do Parana, in the city of Curitiba, Brazil. He makes frequent appears performing solo and chamber music concerts, as well as with the LSU Symphony Orchestra. Pedro is a student of Professor Dennis Parker.

SARAH RUSHING is originally from Watson, Louisiana, where she started her musical studies with her mother. Now a sophomore piano performance major at LSU, she is in the studio of Gregory Sioles and has also previously studied with Willis Delony. Sarah is an active performer, teacher, and collaborator in the Baton Rouge area on both piano and flute.
**DR. GRIFFIN CAMPBELL** is Professor of Saxophone and Chair of the Instrumental Performance Division at the Louisiana State University School of Music, where he has been on faculty since 1984. He has appeared to critical acclaim as a performer throughout the United States and in Slovenia, China, Italy, Great Britain, and Japan. Conference performances include solo appearances at meetings of the World Saxophone Congress, North American Saxophone Alliance, the Society of Composers, Inc., the Percussive Arts Society, National Flute Association, the College Music Society, the Society for Electro-Acoustic Music in the United States, and the International Computer Music Conference. World premieres include concerti, chamber music, electro-acoustic works, and smaller pieces both in America and in Europe. His recordings can be found on the Capstone, Cat Crises, Centaur, Electronic Music Foundation, Innova, SEAMUS, Vestige, and WorldWinds labels.

**DR. KATHRYN FOUSE** serves on the faculty of Samford University in Birmingham, Ala., where she is professor and coordinator of piano pedagogy and class piano. In addition to her commitment to education, she continues to maintain an active career as a virtuoso pianist and a professional accompanist. In addition to her solo performances, Fouse is in great demand as a professional accompanist. She has collaborated with such artists as Timofei Dokschidzer, Edward H. Tarr, David Bilger, Ronald Barron, James Thompson, Vincent diMartino, Leonard Candelaria, Andrei Ikkov, Steven Mead and Dale Underwood. In 1996, Fouse was awarded the Marian Bowker Davidson Accompanying Award by Mu Phi Epsilon to travel to Saratov, Russia, to participate in the first Vassily Brandt International Trumpet Solo Competition and Festival.

**NOLA SWANSON** is a graduate student at LSU, working toward a Ph.D. in Music Theory with a minor in Organ. Her M.F.A. thesis from Washington State University was titled “The Keyboard Nocturne: Its Origin and Evolution” so she was thrilled to be asked to perform Arthur Lourié’s Nocturne for today’s concert. As part of her program at LSU, she currently assists with Sophomore theory courses for music majors, as well as shouldering full responsibility for the course MUS 1799, Rudiments of Music. Miss Swanson also keeps an active performing schedule. She will be traveling to Eastern Europe later this semester as a choir accompanist. Past accolades in research and performance include first place in the Terry Jordan Organ Memorial Scholarship competition, second place in the William R. Wiley Original Research Exposition at WSU, and a performance of Liszt’s Vallée d’Obermann on KPBX, Spokane Public Radio, following her high ranking in the Spokane Music Fest Northwest piano competition.

Mezzo soprano **JENNIFER CRIPPEN** is a native of Little Rock, Arkansas and is a working on her DMA in Vocal Performance at Louisiana State University. Internationally, Ms. Crippen has been seen as the lead role of “Rosina” in Il Barbiere di Siviglia in La Paz, Bolivia, and in concert in Fuzhou, China. With LSU Opera, Ms. Crippen has performed the roles of “Viola” in the David Amram’s Twelfth Night, as well as “Stephano,” “La Ciesca,” “Miss Todd,” “Flora,” “Orfeo,” and most recently as “Erika” in Barber’s Vanessa, a role she just reprised with Nevada Opera. Jennifer is also frequently seen as the alto soloist with the Baton Rouge Symphony as well as in various productions with Opéra Louisiane.

**NICOLAI ROSLAVETS**

*Songs (selections) [U.S. Premiere]*

(1881-1944)

- “Ty ne ushla” (1913)
- “Vetr Naletit” (1913)
- “Ya ne zval tebya” (1909-11)
- “V moikh sadakh—tsvety, v troikh—pechal’” (1910-11)

Jennifer Crippen, mezzo-soprano
Kristin Eliason, piano

**INTERMISSION**

**DMITRI SHOSTAKOVICH**

*Seven Romances on Verses*

(by Alexander Blok, Op. 127 [1967])

I. Pesnya Ofelii
II. Gamayun puzna veshchaya
III. My byli vmeshe
IV. Gorod spit
V. Burya
VI. Tainnye znaki
VII. Muzyka

Zuly Inirio, soprano
Paula Bujes, violin
Pedro Huff, cello
Johathan Mitchell, piano

**ARAM KHACHATURIAN**

*Toccata (1932)*

(1903-1978)

Sarah Rushing, piano
Inessa Bazayev, translations from the Russian into English

Prelude

DEUS CONSERVAT OMNIA [sic] (Latin)

I.
...zerkalo zerkale snitsya, Tishina tishinu starazhit.

II.
Kak v proshedshem gryaduchee zreet, Tak a gryaduchom proshloe dleet— Strashnui prazdnik mymortvoj listvy.

III.
Kto-to malenkui zhit' sobrabsya, Zelenel, pushedya, staralsya Zavtra b novom blestnut' plache.

V.
...I tam zelyonnyi dym, i vetrokom poveyalo rodnym… Ne more li?

Net, eto tol'ko khvoya mogil'naia, I v nakipani pen vsyo blizhe, blizhe… Marche Funèbre [sic]… Chopin…

Chopin…

GOD LOOKS AFTER EVERYTHING

I.
A mirror dreams of mirror, Silence guards silence.

II.
As future ripens in the past, Conversely, the past rots in the future— A terrible celebration of dead leaves.

III.
A little one decided to live, Has turned green, has fluffed out, and will try Tomorrow to shine in his new coat.

V.
...And there, there is green fog, where our native wind begins to blow… Isn't it the sea?

No, it's only the graveyard's pine trees, And within the boiling foams It gets closer and closer… Marche Funèbre [sic]… Chopin…

Nicolai Roslavets, Songs (selections)

Alexander Blok (1880-1921), Ty Ne Ushla, Vetr Naletit, Ye Ne Zval Tebya

Nicolai Gumelyov (1886-1921), V Myikh Sadakh-Tsvety, V Troikh-Pechal'

TY NE USHLA

Ty ne ushla No, mozhet bit', V svymo nepostayzhimom stroye Mogla izherpat' i zbyt' Vsyo mnoy lyubimoye, zemnoye…

I net razluki, rozvalnit' Tebe, kak roza, bezivotnayo, Povyu ya, seryi solovey, V moyey temnitse mnogotsvetnayo!

YOU HAVE NOT GONE

You have not gone. But maybe in your unattainable form You could use up and let go Everything earthly that I love… There is nothing more difficult than separation: As if you were a mute rose, I sing, as if I were a gray nightingale, In my colorful cell!

BIOS

DR. INESSA BAZAYEV joined the music theory faculty at LSU in Fall 2009 as Assistant Professor of Music Theory. Her prior teaching appointments include Visiting Assistant Professor of Music Theory at the Oberlin Conservatory (2008-2009) and Adjunct Lecturer of Music Theory at the City College of New York, CUNY (2005-2008). Dr. Bazayev has presented at national and international conferences, and her interests include Russian history of music theory, studies in voice-leading in twentieth-century music, and neo-Riemannian theory, among others. At LSU, Dr. Bazayev founded and directs the Music Forum series that promote scholarship, pedagogy, and workshops in music theory, musicology, music education, and performance. Since its conception, the Music Forum has hosted over twenty events, featuring LSU music faculty presentations, professional development workshops, as well as graduate student conference previews. Over the past year, the Music Forum has tremendously grown, and this year it also features distinguished guest speakers from universities all around the U.S. (If you’d like to get on the email list of the Music Forum lectures, please email ibazayev@lsu.edu.) Further, Dr. Bazayev has an article forthcoming (Fall 2011) on the music of Nicolai Roslavets in Music Theory Spectrum.

MICHAEL GURT is Paula Garvey Manship Distinguished Professor of Piano at Louisiana State University. Professor Gurt serves as Piano Mentor at the Hot Springs Music Festival, and was head of the piano department at the Sewanee Summer Music Center for over two decades. Professor Gurt holds degrees from the University of Michigan and the Juilliard School. Gurt has performed as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, the China National Symphony Orchestra, and the Natal Philharmonic Orchestra in Durban, South Africa. He has made solo appearances in Alice Tully Hall in New York, Ambassador Auditorium in Los Angeles, Orchestra Hall in Detroit, City Hall in Hong Kong, the Victorian Arts Center in Melbourne, Australia, Baxter Hall in Capetown, South Africa, and the Artturk Cultural Center in Istanbul, Turkey. Gurt has collaborated with the Takacs String Quartet, and he recently performed at the Australian Festival of Chamber Music in Townsville, Queensland. He has recorded on the Naxos, Centaur, and Redwood labels.

JOHNNIE BANKENS, bass-baritone, has performed several operatic and musical theatre roles in the United States, Italy, and San Marino. In April of 2009, he made his professional debut with Nevada Opera as Colline in La Bohème. In the summers of 2009 and 2010 he performed the title roles of Don Giovanni and Falstaff with La Musica Lirica in Italy and San Marino. Bankens is currently a candidate for the Doctor of Musical Arts Degree in Vocal Performance at LSU. Mr. Bankens is a native of Lake Charles, LA. While in Lake Charles, he studied with Michele Martin and received his Bachelor of Music Degree in Voice Performance at McNeese State University. In May of 2009, Bankens received the Master of Music Degree in Voice Performance at Louisiana State University. He is in the studio of Dennis Jesse.

JONATHAN MITCHELL earned his Bachelor’s degree from Millsaps College in 2004, where he studied piano with Lynn Raley. In 2006, under the tutelage of Michael Gurt, he received a Master’s degree in piano performance from Louisiana State University (LSU). Jonathan is currently a PhD student in Music Theory at LSU. He is working on his dissertation under the advisement of Dr. Inessa Bazayev. His dissertation is entitled “Form in the Chopin Ballades: A Perspective from the Sonata Theory.”
The seeds of this project came from last semester (Fall 2010) in my graduate seminar entitled “Soviet Music and Literature.” The course was largely devoted to the beginnings of Russian national music (early 1800s) to the Soviet repression of high Stalinism (1930s) and its aftermath into the 1960s. One of the main objectives of the course was to introduce the students to the repressed Soviet avant-garde music of the 1910s and 1920s by a loosely constituted group of five musicians known as the Russian Futurists, who promoted “art for art’s sake” movement in the early years of the Soviet rule.

Tonight you will hear a number of works by two members of the group—Nicolai Roslavets (1881-1944) and Arthur Lourié (1892-1966). While both composers initially believed in the October Revolutions (1917) and came to hold important government positions that decided the so-called “sound” of Soviet era, soon after they became devastated by the brutality of the regime and the growing demands by high officials to control every aspect of human life. Roslavets soon resigned (1927) from the Communist party and faced a number of serious consequences that included being kicked out from the Union of Soviet Composers (depriving him of financial and medical attention that he desperately would need in the late 1930s). However, Lourié had a much better fate in survival from the regime: he fled the country in the early 1920s via Germany and eventually settled in the U.S. where he lived and died in 1966. (Today, the Arthur Lourié Archive is housed at the Russian National Archive of Literature and the Arts in Moscow, RGALI.)

The music of these composers captured my students’ attention, for they had never heard or played any of this music. So, a decision was made to put together a program of tonight’s concert—Music Under the Soviet Regime: Recovering A Censored Past—to introduce this music to a larger community of not only students, but also faculty, and a greater Baton Rouge community.

Some of the works performed tonight are U.S. premieres. Further, the rest of the program includes more well-known Soviet composers: Sergei Prokofiev, Dmitri Shostakovich, Aram Khachaturian, and Edison Denisov.

I’d like to express my deep gratitude to all the students and faculty who enthusiastically partook in this project. Tonight’s concert would have been virtually impossible without their effort, devotion, and passion for this music. Also, I’d like to thank Dr. Willis Delony for his unceasing support for all of my projects at the School of Music.

—Dr. Inessa Bazayev
Alexander Blok (1880-1921)

I. *OPHELIA’S SONG*  
When we parted, my dear friend,  
You promised to love me  
You left for a distant land,  
And swore to keep your promise!  
Beyond the happy land of Denmark,  
The shores are in darkness...  
The angry waves wash over the rocks...  
My warrior shall not return, all dressed in silver...  
The bow, and the black feather will lie in their grave.

II. *GAMAYUN PITTSA VESHCHAYA*  
On endless waters' smooth expanse,  
By sunset clad in purple splendor,  
In Delphic tone she ever sings,  
But cannot spread her weakened pinions...  
She prophesies the Tartar yoke,  
Its course of bloody executions,  
And quake, and famine, and alarm,  
Its course of bloody executions,  
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