



UC DAVIS PRESENTS

Community Outreach Program

2001-2002 School Matinee Series

**PERLMAN/NIKKANEN/BAILEY
PIANO TRIO**

Friday, March 8, 2002
Freeborn Hall, UC Davis, 11:00am

Dear Teachers:

We hope you will find this Teacher's Guide helpful in preparing your students for what they will see and hear at the Perlman/Nikkanen/Bailey Piano Trio concert matinee. The Guide provides background information on the performers and chamber music as well as a review of theater conventions and audience protocol. The Perlman/Nikkanen/Bailey matinee, which is specially designed for student audiences, will introduce this energetic young ensemble, featuring music for the piano, violin, and cello.

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PERLMAN/NIKKANEN/BAILEY PIANO TRIO

The **Perlman/Nikkanen/Bailey Trio** showcases the talents of three successful young soloists who masterfully blend their artistry while retaining their individual expressiveness. *The New York Times* praises the trio's "thoughtfully inflected readings with a soft edge and a sense of human frailty." Since their premiere at the San Luis Obispo Mozart Festival in 1998, pianist

Navah Perlman, violinist **Kurt Nikkanen**, and cellist **Zuill Bailey** have performed numerous chamber recitals and orchestral concerts throughout North America and Europe.

The distinctive performance style of Perlman/Nikkanen/ Bailey appeals to younger fans while also satisfying traditionalists. Shortly after its founding, the Perlman/Nikkanen/Bailey Trio was praised by the *Santa Barbara News-Press*: “It is one thing for artists of their actual age to impress individually with their interpretive powers as well as their technique, but for a chamber group to display such subtleties of communicative by-play and unanimity in its first year is just short of astonishing.”

In addition to orchestral, recital and festival performances, the trio is committed to planning and conducting education and outreach activities whenever possible. Typical residency activities include workshops with pre-school students, ensemble coaching classes for high school musicians, and a performance of piano trio compositions, written by college students.

Performers' Biographies



Known for her lyrical eloquence on the stage, **NAVAH PERLMAN** has performed to critical acclaim in major concert venues throughout North America, Europe and Asia. In the United States, Perlman has appeared with numerous symphonies, including the Saint Paul Chamber Orchestra, Nashville Symphony, Oklahoma City Symphony, Philadelphia Orchestra, Colorado Springs Symphony, and Fort Worth Chamber Orchestra. Her international engagements are equally ranging and have included performances with the Barcelona Symphony Orchestra, the National Orchestra of Mexico, the Israel Philharmonic and the New Japan Philharmonic. Perlman's first recital recording was released by EMI in February 2001.

Daughter of violinist Itzhak Perlman, Navah Perlman began her piano studies at age six with Ronit Amir Lowenthal and later attended The Juilliard School where she worked with Herbert Stessin. She also studied chamber music with Robert Mann, Felix Galimir, and Dorothy DeLay. Ms. Perlman holds an honors degree in Art History from Brown University.

Violinist **KURT NIKKANEN** is rapidly fulfilling his promise as an international soloist of the highest order. He began his violin studies at the age of three, later studying with Roman Totenberg and Jens Ellerman. At twelve he debuted in Carnegie Hall with the New York Symphony. Nikkanen earned his Bachelor's Degree from Juilliard, where he was a scholarship student of Dorothy DeLay.

Kurt Nikkanen has appeared with orchestras across the United States and in Europe: the Detroit, Oregon and St. Louis symphonies; the BBC Symphony, the Rotterdam and Czech philharmonics, and the Dresden Staatskapelle. In addition, he has worked with many leading conductors including Vladimir Ashkenazy, Andrew Davis, Jeffrey Tate, Hans Vonk, Hugh Wolff, Neeme Jarvi and Andrew Litton.

An enthusiastic advocate of contemporary music, Nikkanen has offered numerous performances of the John Adams Violin Concerto, including several territory premieres, and he continues to perform the work under the composer's direction. Other contemporary projects include Aaron Jay Kernis' Concerto for violin and guitar, performed at the 1998 Aspen Festival with conductor Hugh Wolff, and H K Gruber's violin concerto Nebelsteinmusik, performed with the Swedish Chamber Orchestra under the composer's direction in 1999. In 2000 Nikkanen recorded Stephen Gerber's violin concerto, which was written especially for him, for Koch International.

A powerful performer, **ZUILL BAILEY** dazzles his audiences with his command of the cello. He has appeared as a soloist with many symphonies including North Carolina, New Hampshire, Phoenix, Santa Barbara, Napa Valley, and the National Orchestra of the Dominican Republic. Additional concerto and recital engagements include the Music Festival of the Hamptons in New York, Chautauqua Festival, Music Academy of the West, Musicale d'Orbec in France, and the Appalachian Summer Festival.

A graduate of Peabody Conservatory and The Juilliard School, Zuill Bailey's principle teachers have included Loran Stephenson, Stephen Kates and Joel Krosnick, cellist of the Juilliard String Quartet. Recently appointed artistic director of the El Paso Pro-Musica in Texas, Bailey enjoys collaborating on projects which encompass several areas of the entertainment industry. At Lincoln Center, he presented selections from the Bach Cello Suites with dance, choreographed by Igal Perry. He has recorded two solo soundtracks for the NBC drama series *Homicide*, which led

to his onscreen appearance and performances of Bach and Paganini in several episodes of the HBO drama series, *OZ*.

CHAMBER MUSIC

Chamber music is composed for small ensembles of instrumentalists. In its original sense, chamber music referred to music composed for the home, as opposed to that written for the theater or church. Since the "home"--whether it was a drawing room, reception hall, or palace chamber--may be assumed to be of limited size, chamber music most often permits no more than one player to a part and it usually dispenses with a conductor. Music written for combinations of stringed or wind instruments, often with a keyboard (piano or harpsichord) as well, and music for voices with or without accompaniment have historically been included in the term. Typically, instrumental ensemble music is written for groups of two to eight players with one player to a part, and in which stringed instruments and piano (or harpsichord) supply the principal interest. Thus, chamber music is *intimate* music, suited to the expression of subtle and refined musical ideas. Rich displays of varied instrumental color, and striking effects produced by sheer sonority, play little part in chamber music. In place of those effects are refinement, economy of resources, and acoustical balance.

For the Nineteenth Century and much of the Twentieth, the term 'chamber music' meant instrumental music for small ensembles in the tradition deriving from the Viennese classical masters Haydn, Mozart, and Beethoven. Earlier, from the Sixteenth to late Eighteenth centuries, the term was used differently, with all music classified in three large categories: chamber, church, and--after the rise of opera--theater. This classification was based primarily on the music's social function and only secondarily on differences of style, form, or performance. Chamber music included whatever secular music might be performed in a private household.

Mid-Eighteenth Century orchestras often were not much larger than solo ensembles. As the orchestra grew in size in the Nineteenth Century, chamber music with its more restricted scope came to be seen as the most intellectual and pure of the instrumental genres (especially after the late quartets of Beethoven). For much of the Nineteenth Century, the German school predominated (principally Schubert, Mendelssohn, Schumann, Brahms, and Dvorak). Late in the century the French composers came into their own with Franck, Faure, and Debussy.

The classical tradition remained strong in chamber music in the Twentieth Century. At the same time, experimentation--unusual combinations of instruments, participation of voices, electronic elements and new compositional methods--has expanded the boundaries of the genre.

–For more information, consult *The New Harvard Dictionary of Music*, ed., Don Michael Randel

GLOSSARY OF MUSIC TERMS

A Cappella - In choral singing, unaccompanied singing.

Accelerando - Getting gradually quicker.

Accent - An emphasis on a particular note.

Adagio - Slow in tempo.

Allegro - Lively in style and tempo.

Allemande - A dance movement of a piece of music. It is usually serious in character, but sounds light and is played at a moderate speed.

Andante - Walking speed or medium tempo.

Arco - Use of the bow as opposed to pizzicato or plucking a stringed instrument with the fingers.

A tempo - Reverting back to the original tempo or speed of a piece after a deviation.

Col legno - Using the wooden stick part of the bow to strike the strings rather than playing with the hair.

Crescendo - A dynamic marking that instructs the musician to get gradually louder.

Diminuendo/Decrescendo - A dynamic marking that instructs the musician to get gradually softer.

Dynamics - Degrees of loudness and softness. The musician is instructed to play softly when s/he sees the Italian word *piano*. *Forte* signals the musician to play loudly. Medium loud or medium soft is marked by adding *mezzo* to the dynamic, such as *mezzo forte*.

Fugue - Successive playing of the same theme by different instruments or voices.

Gavotte - A dance movement of a piece of music. A gavotte is an old French dance in common time, beginning on the third beat of the bar.

Largamente - Broad and dignified in a slowish manner, similar to Largo but refers to style more than tempo.

Largo - Broad and slow in tempo, dignified in style.

Lento - Slow in tempo.

Maestoso - Majestic, dignified, i.e. *allegro maestoso*.

Meter - Grouping of the beats of a piece of music. For example, duple meter groups beats into two with the emphasis on the first beat - 1 2, 1 2, 1 2.

Motif - A motif is a recurring subject, theme, idea that is developed throughout an artistic work.

Movement - The primary, self-contained sections of a large composition, such as a string quartet. Each movement usually has a separate tempo indication. Usually there is a silent pause between each movement.

Mute - A device used to reduce the volume of an instrument by stopping the vibrations of each note.

Presto - Quick in tempo, very fast.

Resolution - The satisfactory following of a discordant chord or note, with a concord.

Rondo - The form of a piece of music in which a theme or motif intermittently recurs. The rondo is a light-hearted movement.

Scherzo - The name of a movement in a piece of music, literally meaning "joke." A scherzo is generally very lively, but not necessarily light-hearted, suggesting a dark sort of humor.

Sonata - An instrumental composition for piano or piano and another instrument, usually in several movements or sections.

Song Cycle - A set of individual songs grouped together by the composer in a particular order and referring to a particular theme.

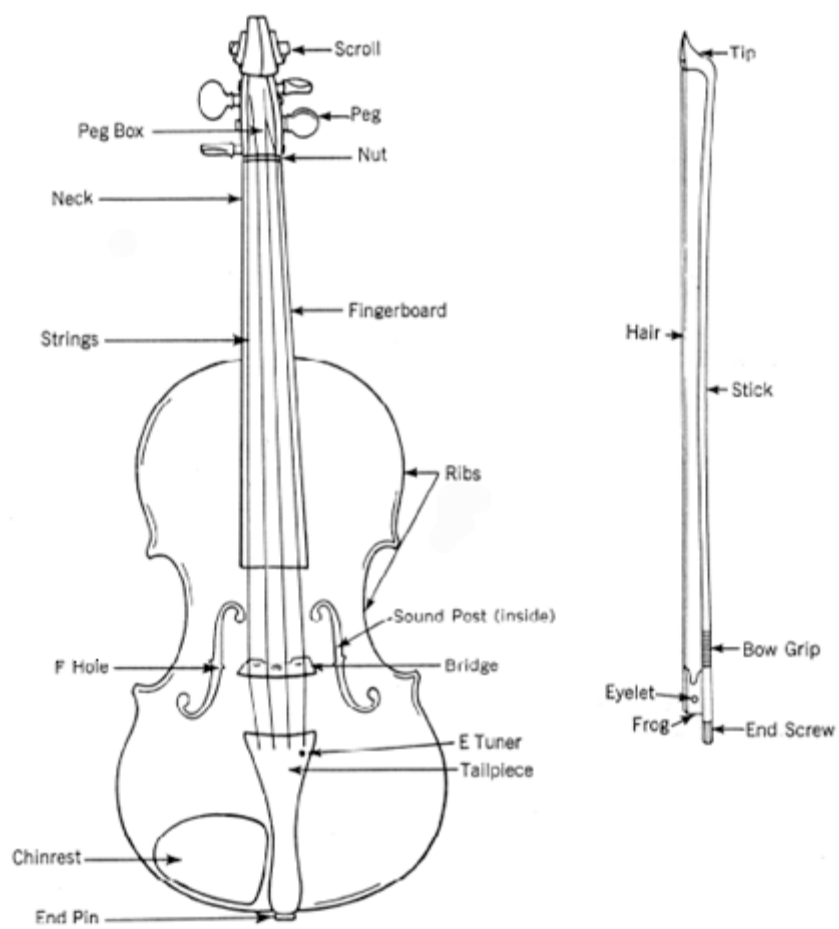
Suite - A piece of instrumental music made up of several movements, usually in dance-style.

Tempo - The speed at which a piece of music is performed.

Theme - The main succession of notes, or the subject of a piece of music.

Glossary terms courtesy of San Francisco Performances (<http://www.sfperf.org/faq/glossary.asp>)

Diagram of the Violin



THINK ABOUT IT!

Talking with your teacher, friends, and family about a performance after attending the theater is part of the experience. When you share what you saw and felt you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more. Here are some questions to think about:

- 1) How would you describe the Perlman/Nikkanen/Bailey Trio concert matinee to a friend?
- 2) What feelings did you have while you listened to the music and watched the musicians?
- 3) Pretend you are a reporter for the *Sacramento Bee* newspaper. Write a cultural review of the matinee for the Arts section. Describe the musicians' performance with as much detail as you can remember. Then discuss what you liked best about the performance and why.

ATTENDING THE THEATER

What is expected of student audiences at the matinee:

- Enter the auditorium quietly and take seats immediately (*note that all matinees now have reserved seating*);

- Show courtesy to the artist and other guests at all times;
- Demonstrate appreciation for the artist's work by applauding at the appropriate times;
- Refrain from making unnecessary noise or movements;
- Please eat lunch before or after the performance to avoid disruption;
- Relate any information acquired from the pre-matinee discussion to the new information gained from the matinee.

What you can expect of your experience in a performing arts theater:

A theater is a charged space, full of energy and anticipation. When the house lights (the lights that illuminate the audience seating) go down, the excitement level goes up! Theaters are designed so that the voices of the singers and actors and the music of the musicians can be heard. But this also means that any sound in the audience: whispering, rustling of papers, speaking and moving about, can be heard by other audience members and by the performers. Distractions like these upset everyone's concentration and can spoil a performance.

The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation.

This Teacher's Guide was written by ANETT JESSOP, Graduate Program Coordinator,
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