

# Faculty Recital

Charles Abramovic, piano

with

Aisha Dossumova, violin

Kathryn Leemhuis, soprano

Jeffrey Solow, cello

*This event is part of the Fourth Annual  
Keyboard Department Festival.*

Monday, January 30 · 7:30 PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



**Program**  
**Music of Claude Debussy (1862-1918)**

Twelve Preludes, Book II (1912-1913)

Brouillards

Feuilles mortes

La Puerta del vino

Les fees sont d'exquises danseuses

Bruyères

“General Lavine” – eccentric

La terrasse des audiences du clair de lune

Ondine

Hommage à S. Pickwick Esq. P.P.M.P.C.

Canope

Les tierces alternées

Feux d'artifice

| Intermission |

Sonata for Violin and Piano (1917)

I. Allegro vivo

II. Intermède (fantasque et léger)

III. Finale (Très animé)

Aisha Dossumova, violin

Fêtes galantes, Book I (1915)

- I. En sourdine
- II. Fantoches
- III. Clair de lune

Kathryn Leemhuis, mezzo-soprano

Intermezzo for Cello and Piano (1882)

Sonata for Violoncello and Piano (1915)

- I. Prologue (Lent)
- II. Sérénade (Modérément animé)
- III. Finale (animé) [Léger et nerveux]

Jeffrey Solow, cello

## Texts and Translations

### En sourdine

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.

Fondons nos âmes, nos cœurs

Et nos sens extasiés,

Parmi les vagues langueurs

Des pins et des arbousiers.

Ferme tes yeux à demi,

Croise tes bras sur ton sein,

Et de ton cœur endormi

Chasse à jamais tout dessein.

Laissons-nous persuader

Au souffle berceur et doux

Qui vient à tes pieds rider

Les ondes des gazons roux.

Et quand, solennel, le soir

Des chênes noirs tombera,

Voix de notre désespoir,

Le rossignol chantera.

Calm in the twilight

Cast by lofty boughs,

Let us steep our love

In this deep quiet.

Let us blend our souls, our hearts

And our enraptured senses

With the hazy languor

Of arbutus and pine.

Half-close your eyes,

Fold your arms across your breast,

And from your heart now lulled to rest

Banish forever all intent.

Let us both succumb

To the gentle and lulling breeze

That comes to ruffle at your feet

The waves of russet grass.

And when, solemnly, evening

Falls from the black oaks,

That voice of our despair,

The nightingale shall sing.

### Fantoches

Scaramouche et Pulcinella

Qu'un mauvais dessein rassembla

Gesticulent, noirs sous la lune.

Cependant l'excellent docteur

Bolonais cueille avec lenteur

Des simples parmi l'herbe brune.

Lors sa fille, piquant minois,

Sous la charmille, en tapinois,

Se glisse, demi-nue, en quête

De son beau pirate espagnol,

Dont un amoureux rossignol

Clame la détresse à tue-tête.

Scaramouche and Pulcinella

Drawn together by some evil scheme,

Gesticulate, black beneath the moon.

Meanwhile the excellent doctor

From Bologna is leisurely picking

Medicinal herbs in the brown grass.

Then his daughter, pertly pretty,

Beneath the arbour, stealthily,

Glides, half-naked, in quest

Of her handsome Spanish pirate,

Whose grief a lovelorn nightingale

Proclaims as loudly as he can.

## Clair de lune

Votre âme est un paysage choisi  
Que vont charmant masques et  
bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements  
fantasques.  
Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie  
opportune,  
Ils n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair  
de lune,  
Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les  
marbres.

Your soul is a chosen landscape  
bewitched by masquers and  
bergamaskers,  
playing the lute and dancing and almost  
sad beneath their fanciful  
disguises.  
Singing as they go in a minor key  
of conquering love and life's favours,  
they do not seem to believe in their  
fortune  
and their song mingles with the light of  
the moon,  
The calm light of the moon, sad and fair,  
that sets the birds dreaming in the trees  
and the fountains sobbing in their rapture,  
tall and svelte amid marble  
statues.

*Translations by Richard Stokes*

## About the Artists

**CHARLES ABRAMOVIC** has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He has performed a vast repertoire not only on the piano, but also the harpsichord and fortepiano. Abramovic made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared as soloist with numerous orchestras, including the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, and the Nebraska Chamber Orchestra. He has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen and Vancouver.

Abramovic has performed often with such stellar artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. Actively involved with contemporary music, he has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and others for Albany Records, CRI, Bridge, and Naxos.

Abramovic has taught at Temple since 1988. He is an active part of the musical life of Philadelphia, performing with numerous organizations in the city. He is a core member of the Dolce Suono Ensemble, and performs often with Network for New Music and Orchestra 2001. In 1997 he received the Career Development Grant from the Philadelphia Musical Fund Society, and in 2003 received the Creative Achievement Award from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.

**AISHA DOSSUMOVA** is the prize-winner of numerous competitions including 1<sup>st</sup> prize in the International Violin Competition “Shabyt” in Astana (Kazakhstan), 2<sup>nd</sup> prize in the Michelangelo Abbado International Competition in Milan (Italy), 1<sup>st</sup> prize in the International Violin Competition in San Bartolomeo (Italy), and diploma in the W.A. Mozart International competition (Austria).

Born in Almaty, Kazakhstan, Dossumova began studying violin at the age of 5 in Kazakhstan and completed her studies in Master's Program and Doctoral Program in the class of Dr. Schmieder at Temple University. Currently she serves as an adjunct faculty and chamber ensemble coordinator for strings at Temple University. Dossumova has appeared as a soloist with the Kazakh State Chamber Orchestra "Academy of Soloists," Temple University Symphony Orchestra, Symphony in C Symphony Orchestra, and the New Jersey Capital Philharmonic Symphony Orchestra. She has participated in various international music festivals as a soloist, and chamber musician, including Ost-West Musikfest, Mozarteum Summer Academy, Musica in Laguna, the Cliburn Institute, and The International Laureates Festival in Taos and Los Angeles. As a member of I'Palpiti Chamber Orchestra Dossumova performed in Disney Hall in Los Angeles, Kimmel Center in Philadelphia, Carnegie Hall in New York, Eilat International Festival in Israel, and toured in Northern California. Dossumova has been regular member of Symphony in C as well playing in other local orchestras such as The Chamber Orchestra of Philadelphia, Delaware Symphony, Academy of Vocal Arts Orchestra and Princeton Symphony.

Dossumova lives in Philadelphia with her husband, cellist Rajli Bicolli, and their two children, Iris and Adrian.

American mezzo-soprano **KATHRYN LEEMHUIS** has performed with international opera companies such as the Lyric Opera of Chicago, Dallas Opera, Cincinnati Opera, Teatro Colón, Fort Worth Opera, Opera Theatre of St. Louis, Florentine Opera, Chicago Opera Theater, Ash Lawn Opera, and Annapolis Opera, among others. Her most notable roles include Dorabella in Mozart's *Così fan tutte*, Suzuki in Puccini's *Madama Butterfly*, Dido in Pucell's *Dido and Aeneas*, Zerlina in Mozart's *Don Giovanni*, the Mother in Menotti's *Amahl and the Night Visitors*, Paquette in

Bernstein's *Candide*, Hänsel in Humperdinck's *Hänsel und Gretel*, Giulietta in Offenbach's *Les contes d'Hoffmann*, Amaltea in Rossini's *Mosè in Egitto*, and Florence Pike in Britten's *Albert Herring*.

As a mezzo-soprano soloist on the concert stage, Leemhuis has performed at the Ravinia Festival, the Grant Park Music Festival, the Boise Philharmonic,



with the Los Angeles Philharmonic at the Hollywood Bowl, and the Boston Symphony Orchestra at the Tanglewood Music Festival. She performed with Chicago's Music of the Baroque in both Haydn's *Missa in Angustiis* and *Mass in the Time of War*, with the Apollo Chorus of Chicago in Händel's *Messiah*, and with *Gloriae Dei Cantores* in Mozart's *Requiem* and Vaughan Williams' *The Pilgrim's Progress*. She has also performed multiple times with the Richmond Symphony, presenting Berlioz's *Les nuits d'été*, Berlioz's *Roméo et Juliette*, and Mendelssohn's *Die erste Walpurgisnacht*.

During her years as a young artist, Leemhuis performed multiple roles in the Lyric Opera of Chicago's Ryan Opera Center, including Giovanna in Verdi's *Ernani*, Glasa in Janáček's *Kát'a Kabanová*, Javotte in Massenet's *Manon*, and the Kunstgewerblerin in Berg's *Lulu*. She understudied Marguerite in Berlioz's *La damnation de Faust*, Siebel in Gounod's *Faust*, Varvara in Janáček's *Kát'a Kabanová*, Kate Pinkerton in Puccini's *Madama Butterfly*, and Lola in Mascagni's *Cavalleria Rusticana*. Leemhuis was also a young artist with Opera Theatre St. Louis' Gerdine Young Artist Program, the Carmel Bach Festival, Ravinia's Steans Institute, and the Tanglewood Music Center, where she performed Dorabella under the baton of Maestro James Levine.

As a singer in the competition arena, Leemhuis has won several prizes, most notably with the Shreveport Opera, the New York Lyric Opera, the Opera at Florham, the Bel Canto Competition, the Heida Hermanns Competition, the National Opera Association, the Opera Birmingham, the Florida Grand Opera, the Gerda Lissner Foundation, the Fort Worth McCammon Foundation, the Licia Albanese-Puccini Foundation, the Sullivan Foundation, the George London Foundation, the Giulio Gari Foundation, the Orpheus Vocal Competition, and the Opera Columbus Vocal Competition. She was a National Semi-Finalist in the 2012 Metropolitan Opera National Council Auditions.

Leemhuis is a native of Columbus, Ohio.

“His intonation is irreproachable, his tone uncommonly pure, and he communicates with a musical sensitivity that demands and holds the attention,” said the Los Angeles Times about **JEFFREY SOLOW** whose impassioned and compelling cello playing has enthralled audiences throughout the United States, Europe, Latin America, and Asia. His multifaceted career embraces performances as recitalist, soloist with orchestra and chamber musician, as well as teaching, writing and lecturing on a variety of cellistic topics and arranging and editing music for the cello; two of his many recordings were nominated for Grammy Awards. His wide-ranging interests include scuba diving and underwater photography, protozoology and paleontology and he graduated with a degree in Philosophy magna cum laude and Phi Beta Kappa from UCLA. These attainments as well as his knowledge in many fields outside of classical music give him an exceptional ability to communicate with audiences of all ages and all levels of musical sophistication, both musically and in personal interaction.

Solow’s concerto appearances include performances of more than forty different works with orchestras including the Los Angeles Philharmonic (also at the Hollywood Bowl), Japan Philharmonic, Seattle Symphony, Milwaukee Symphony, Los Angeles Chamber Orchestra, and the American Symphony (with whom he also recorded). He has presented recitals throughout the US and in Europe, Japan, Korea, China, Mexico and Central and South America. For ten years he was a member of The Amadeus Trio and he has been guest artist at many national and international chamber music festivals.

Following private cello studies with Gabor Rejto in his native Los Angeles, Solow studied with and assisted the legendary Gregor Piatigorsky at USC. He went on to win the Young Musicians Foundation’s first Gregor Piatigorsky Award and the Young Concert Artists Award and made his New York debut on the YCA series. He is president of The Violoncello Society, Inc. of NY, editor of their Newsletter and for three years was editor of the Cello Forum in American String Teacher magazine. A regular contributor to Strad magazine (London), Strings magazine, and American String Teacher, he has also been published in Seminars in Neurology and the book Current Research in Arts Medicine. The American String Teachers Association selected two of his articles for their publication of the top ten articles from

“Cello Forum.” A noted authority on healthy and efficient string playing, he is frequently invited to give lectures and presentations on the subject.

Recognized worldwide as an outstanding teacher, Solow has presented master classes throughout the United States as well as in Switzerland, Austria, Korea, Guatemala, Norway, France, Argentina, Canada, and at the conservatories in Beijing, Shanghai, Nanning, Sichuan, and WuHan in China and at the Chiang Kai-Shek National Library in Taiwan. A former faculty member of UCLA, California State University at Northridge, the University of Michigan and the Peabody Conservatory, for eight summers he taught cello and chamber music at the renowned Chautauqua Institution in New York State and was twice artist/teacher at the Gregor Piatigorsky Memorial Seminar for Cellists at USC. Solow is a past president of the American String Teachers and is president of the Violoncello Society, Inc. of New York, the nation’s second oldest cello society.

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

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## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

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## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

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