Department of MUSIC
College of Fine Arts

presents a

Doctoral Recital
Ekaterina Bessmeltseva, piano
Maria Kolesnyk, piano
Maria Bessmeltseva, violin
Elizabeth Marshall, cello
Lillian Roberts, soprano

PROGRAM

Elfrida Andree
(1841–1929)

Amy Beach
(1867–1944)

INTERMISSION

Mel Bonis
(1858–1937)

Amanda Maier
(1853–1894)

Piano Trio No.2 for violin, cello and piano in G Minor
Allegro agitato
Andante con espressione
Allegro risoluto

Chanson d'Amour, Op. 21, No. 1 for mezzo-soprano, cello, and piano

Variations for two pianos in E-flat Major

Sonata for violin and piano in B Minor
Allegro
Andantino
Allegro molto vivace

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts in Applied Music.
Ekaterina Bessmeltseva is a student of Mykola Suk.

Saturday, April 26, 2014 5:30 p.m. Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Elfrida Andrée was a Swedish organist, composer, and conductor. Andrée was born in Visby. She was the pupil of Ludvig Norman and Niels Wilhelm Gade. An activist in the Swedish women’s movement, she was one of the first female organists to be officially appointed in Scandinavia. She began work in Stockholm in 1861 and became the organist at Gothenburg Cathedral in 1867. For her services, she was elected to the Royal Swedish Academy of Music. She died in Gothenburg. Andrée’s two organ symphonies are still performed today.

Amy Beach was born in Henniker, New Hampshire into a distinguished New England family. A child prodigy, she was able to sing 40 tunes accurately by age one. By age two she could improvise a countermelody to any melody her mother sang. She taught herself to read at only four years old, and began composing simple waltzes at five years old. She began formal piano lessons with her mother at the age of six, and a year later started giving public recitals, playing works by Handel, Beethoven, Chopin, and her own pieces. In 1875, Beach’s family moved to Boston, where they were advised to enter her into a European conservatory. Her parents opted for local training, hiring Ernst Perabo and later Carl Baermann as piano teachers. At age 14, Amy received her only formal training in composition with Junius W. Hill, with whom she studied harmony and counterpoint for a year. Other than this year of training, Amy was self-taught; she often learned by studying much earlier works, such as Bach’s *The Well-Tempered Clavier*. Heart disease led to Beach’s retirement in 1940 and her death in New York City in 1944.

Melanie Helene Bonis, a gifted but long underrated figure, helped bridge the gap between the Romantic and Impressionist movements of French music. She used the pseudonym Mel Bonis because she felt women composers of her time weren’t taken seriously as artists. Bonis was born in Paris. Her parents discouraged her early interest in music and she taught herself to play piano until age 12, when she was finally given private lessons. A friend introduced her to Cesar Franck, who was so impressed with her abilities he made special arrangements for her to be admitted to the (all-male) Paris Conservatory in 1876. A romance with a fellow student, Amedee Hettich, caused her parents to withdraw her from the institution in 1881. Two years later she entered into an arranged marriage with a businessman 22 years her senior and for the next decade set music aside to raise a family. In 1893, Bonis again encountered Hettich, now a famous critic; he urged her to continue composing and helped launch her career in fashionable Parisian salons, where her music made a considerable stir. In the years prior to World War I, her compositions were regularly published and performed by such virtuosos as pianist Ricardo Vines and conductor Gabriel Pierne, and in 1910 she was elected secretary of the Society for Contemporary Music (SCM). But she lacked the necessary vanity for self-promotion, and even her admirers could not overlook her gender.

Amanda Röntgen-Maier was a Swedish violinist and composer: She was the first female graduate in music direction from the Royal College of Music in Stockholm in 1869. At the age of 16, Maier began studying at the Royal School of Music in Stockholm, where she studied violin, organ, piano, cello, composition and harmony. In Leipzig, she met the German-Dutch pianist and composer Julius Röntgen (1855–1932), her violin teacher’s son. After his father died, the couple married in 1880 in Landskrona and moved to Amsterdam. The marriage ended Amanda’s public appearances, but the couple continued to arrange musical salons and music performances in Europe of Rubenstein, Jochim and Brahms. In 1887, Röntgen-Maier became ill with tuberculosis. She died in 1894 in Amsterdam, the Netherlands.