

Faculty Recital

**Korine Fujiwara and Family**

Sunday, November 10, 2024 at 3pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
The College of Professional Studies and School of Music, Theatre & Dance present

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Korine Fujiwara, *viola*  
Julian Bennett, *cello*  
Cameron Bennett, *piano*

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

**PROGRAM**

**Psalm 42 (2022)** ..... Dawn Sonntag  
**in manus tuas (2009)** ..... Caroline Shaw

Korine Fujiwara, *viola*

**Sonata for Viola and Piano** ..... Rebecca Clarke (1886-1979)

*Impetuoso*  
*Vivace*  
*Adagio—Allegro*

Korine Fujiwara, *viola* • Cameron Bennett, *piano*

*INTERMISSION*

**Meditation (20220)** .....Korine Fujiwara

Korine Fujiwara, *viola* • Cameron Bennett, *piano*

**Limestone & Felt (2012)** ..... Caroline Shaw

**American Haiku (2014)** ..... Paul Wiancko

*I. Far Away*  
*II. In Transit*  
*III. Home*

**Rewind (2024)**.....Korine Fujiwara

Korine Fujiwara, *viola* • Julian Bennett, *cello*

**The Women's Studio (2024)**.....Korine Fujiwara

Korine Fujiwara, *viola* • Julian Bennett, *cello* • Cameron Bennett, *piano*

**Big Bad Dog (2022)** .....Korine Fujiwara

Korine Fujiwara, *viola* • Cameron Bennett, *piano*

## About the Performers

**Cameron Bennett** has had an active and varied career as an administrator, educator, and performing artist, having served in a diversified range of academic, artistic, and professional institutions. He currently serves as Dean of the College of Professional Studies & Professor of Music at Pacific Lutheran University in Tacoma, Washington. He has also served as Dean of the School of Arts and Communication, Chief Innovation Officer, Associate Provost for Strategic Academic Initiatives, and Acting Provost at PLU. He previously served at Ohio Wesleyan University, where he was Chair and Professor of Music. Dr. Bennett has also held numerous professional administrative positions throughout his career, including: Executive Director of the ProMusica Chamber Orchestra of Columbus, Ohio; Executive Director of the Marble Cliff Chamber Players; and Executive Director of the MidAmerica Chamber Music Institute.

As a performing artist, Cameron has performed as piano soloist and collaborative chamber musician throughout the United States, Canada, Russia, and the Far East. He has appeared regularly with the Snake River Chamber Players in Colorado and was a founding member of the Marble Cliff Chamber Players, an annual chamber music festival based in Ohio. He served for many seasons as artist performer and coach at the Victoria International Festival in Canada, and as staff accompanist at The Juilliard School. Dr. Bennett has taught previously at the Brooklyn Conservatory of Music and has given master classes at the Beijing Central Conservatory, Shanghai Conservatory, and the Chinese Cultural University in Taipei, Taiwan. His performances have been featured on WOSU-FM in Columbus, Ohio and in Taipei, on the Taiwan Television Network.

Dr. Bennett, originally from Canada, received both his Masters and Doctorate degrees from the Manhattan School of Music. He also holds degrees from Western University (London, Ontario) and the Royal Conservatory of Music in Toronto, Canada. He has attended the Institute for Management and Leadership in Education at Harvard University Graduate School of Education, as well as senior leadership workshops through ACE, CASE, NASM, and GLCA. He holds the Professional College Teacher Certification Diploma from the Music Teachers National Association and is a member of The Honor Society of Phi Kappa Phi. He has been honored with the Excellence in Education Award from *Ohio Magazine*. Dr. Bennett served multiple terms as Commissioner on the Washington State Arts Commission, on the Grants Committee of The Greater Tacoma Community Foundation, and as Commissioner on the Upper Arlington Cultural Arts Commission. He has served on the executive boards of the Music Teachers National Association, Central Ohio Symphony Orchestra, and on grants through the New American Colleges and Universities and The Five Colleges of Ohio. He has studied piano with Constance Keene, Ronald Turini, Peter Katin, Robin McCabe, Pierre Souvairan, and Irina Kugucheva, and chamber music with Harvey Shapiro, Lorand Fenyves and Raphael Bronstein.

Cameron lives in Browns Point, Washington and is married to violinist/violist/composer Korine Fujiwara. They have a son, cellist Julian Bennett, three dogs, Gracie, Momo, and Koji, as well as a pond full of hungry koi. He enjoys golf, cooking, and gardening, as well as appreciating the annual life lessons of being an eternal fan of the Toronto Maple Leafs.

**Julian Bennett** began his cello studies at the age of nine, growing up in a family of musicians. He made his concerto debut with the Tacoma Youth Symphony, winning the Concerto Competition in 2016.

As a chamber musician, Julian has been featured as a guest artist in the Snake River Chamber Series in Colorado, as well as the Second City Chamber Series in Tacoma, Washington. He has collaborated and performed with members of the Horszowski Trio and of the Carpe Diem and Daedalus Quartets. In 2021, he was invited by conductor Michael Morgan to serve as Principal Cellist of the Bear Valley Symphony Orchestra. He is currently an active freelancer and cello teacher in Boulder.

His primary teachers include David Requiro, Jennifer Culp, and Horacio Contreras. He has performed in masterclasses for Marcy Rosen, Joshua Roman, Phillippe Mueller, Julian Steckel, Tanya Carey, and Amir Eldan.

Julian is pursuing his doctoral studies at the University of Colorado-Boulder where he serves as Teaching Assistant to David Requiro. He holds a Master of Music degree and Professional Studies Certificate from the San Francisco Conservatory of Music and a Bachelor of Music degree from Lawrence University where he graduated Magna cum laude.

He plays on an exquisite cello made by Eric Benning. In his spare time, Julian is an avid cook and enjoys hiking and the outdoors.

**Korine Fujiwara** is Professor of Violin, Viola, and Composition at PLU. She served for many years on the music faculty of Ohio Wesleyan University and is in great demand for masterclasses and clinics throughout the United States. She is a founding member of the Carpe Diem String Quartet, a devoted and sought-after chamber musician and teacher, and a gifted composer and arranger.

Named as one of *Strings Magazine's* "25 Contemporary Composers to Watch," Korine has received multiple commissions including works for opera, chamber ensembles, chorus, concerti, and music for modern dance. Her works have been performed throughout the United States, Canada, Great Britain, Italy, The Netherlands, Switzerland, Spain, Australia, China, and Japan. Critics have remarked of Ms. Fujiwara's music, "The ear is forever tickled by beautifully judged music that manages to be sophisticated and accessible at the same time" (*Fanfare Magazine*); "She knows how to exploit all the resources of string instruments alone and together" (*Strings Magazine*). "Fujiwara beautifully meets the challenge of weaving together different emotions across generations that make sense musically while delighting the ear," (*WOSU Classical 101 by Request*); "Fujiwara's music is rich and beguiling throughout," (*The Columbus Dispatch*); "Artfully layered and knitted together," (*The Wall Street Journal*).

Ms. Fujiwara's extensive and diverse discography with the Carpe Diem String Quartet includes more than twenty recordings on labels including DaVinci Classics, MSR Classics, Naxos and Naxos American Classics, Albany Records, Sheva Collection, Weasel Records, Sound Endeavors, Mighty Fine Productions, and Seize the Music Records.

Korine is a recipient of an Opera America Commissioning Grant from the Opera Grants for Female Composers program, made possible through the generosity of The Virginia B. Toulmin Foundation, for her award-winning composition *The Flood*, with Stephen Wadsworth, librettist, premiered in full production by Opera Columbus and ProMusica Chamber Orchestra in February 2019.

Ms. Fujiwara holds degrees from The Juilliard School and Northwestern University, and began her orchestral career with the Brooklyn Philharmonic and the ProMusica Chamber Orchestra of Columbus. She was also a member of the Columbus Symphony Orchestra, where she held the position of Acting Assistant Principal Second Violin.

Korine performs on a 1790 Contreras violin, 2004 Kurt Widenhouse viola, and bows by three of today's finest makers, Paul Martin Siefried, Ole Kanestrom, and Charles Espey, all of Port Townsend, Washington.

Outside of her musical endeavors, she enjoys chocolate, ramen, and geocaching.

### **About the Composers**

Born and raised in England, with a German mother and an American father, **Rebecca Clarke** spent much of her adulthood in the United States and she claimed both English and American nationality. Her late-Victorian childhood and, in particular, her father's cruelty, are described in her memoir written in 1969-73. But it is also clear that her family was artistically inclined and her musical studies were encouraged. Clarke enrolled at the RAM in 1903, where she studied the violin. She was abruptly withdrawn from the institution in 1905, when her harmony teacher, Percy Miles, proposed marriage. In 1907 she began a composition course at the RCM, where she was Stanford's first female student. Again, she was unable to finish her studies, as her father suddenly banished her from the family home. To support herself, Clarke embarked on an active performing career as a violist, and in 1912 she became one of the first female musicians in a fully professional (and formerly male) ensemble, when Henry Wood admitted her to the Queen's Hall orchestra. In 1916 she began a US residency that included extensive travel, concertizing, and visits with her two brothers. With cellist May Mukle, she performed extensively in Hawaii in 1918-1919 and on a round-the-world tour of the British colonies in 1923. During these years Clarke achieved fame as a composer with her *Viola Sonata* (1919) and *Piano Trio* (1921), both runners up in competitions that were part of the Berkshire (Mass.) Festival of Chamber Music, sponsored by the American patron Elizabeth Sprague Coolidge. Coolidge commissioned the *Rhapsody for Cello and Piano* in 1923, making Clarke the only woman composer the famous Maecenas supported.

Clarke settled in London in 1924, where she performed as a soloist and ensemble player with musicians including Myra Hess, Adila Fachiri, André Mangeot, Gordon Bryan, Adolphe Hallis, Guilhermina Suggia and Mukle. In 1927 the English Ensemble was formed, a piano quartet made up of Clarke, Marjorie Hayward, Kathleen Long and Mukle. Clarke also performed as a soloist and ensemble musician in BBC broadcasts, and made several recordings. The quantity of her

compositional output decreased in the late 1920s and 30s, possibly because of the discouragement she faced as a composer.

With the onset of World War II, Clarke found herself in the USA, where she lived alternately with her two brothers and their families. During this period, she returned to composing. Her productivity ended, however, when she accepted a position as a nanny in 1942. In a note preserved in a scrapbook of the 1942 ISCM conference (Berkeley, CA), Clarke describes the *Prelude, Allegro, and Pastorale* she had written for the festival, and also mentions her modest circumstances of employment. She was particularly proud that her work was included, as she was one of only three British composers represented and, as she and others noted, the only woman. In the early 1940s Clarke became reacquainted with James Friskin, a member of the piano department at the Juilliard School, whom she had first known as a student at the RCM; the couple married in 1944. Her last compositional projects include *God Made a Tree* (1954), an arrangement of her song *Down by the Salley Gardens* and, around her 90<sup>th</sup> birthday, revisions of earlier scores, including *Cortège* and *The Tiger*.

– biographical notes courtesy of the Rebecca Clarke Society

**Caroline Shaw** is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys, and a Thomas J. Watson Fellowship. She has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil, and others. Recent tv/film/stage scoring projects include *Leonardo Da Vinci* (Ken Burns/PBS), *Julie Keeps Quiet* (Leonardo Van Dijn), *Fleishman is in Trouble* (FX/Hulu), *The Sky Is Everywhere* (Josephine Decker/A24), vocal work with Rosalía (MOTOMAMI), *The Crucible* (Lyndsey Turner/National Theatre), *Partita* (Justin Peck/NYC Ballet), *Moby Dick* (Wu Tsang), and *LIFE* (Gandini Juggling/Merce Cunningham Trust). Current touring projects include shows with Sō Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane, and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary.

Raised in Minnesota and Wisconsin, **Dawn Sonntag** received a D.M.A. in vocal performance and composition from the University of Minnesota, where she minored in choral conducting. She also studied composition at the European American Musical Alliance in Paris. Her composition mentors include Alex Lubet, Claude Baker, Narcis Bonet, and Stephen Stuckey. While living in Germany from 1991-2000, Dawn studied collaborative piano, voice, and choral conducting at the Heidelberg Hochschule für Kirchenmusik, receiving the Inge Pitler Prize in lied performance for piano and voice. She received an M.M. in choral conducting at the Ohio State University and a B.M. in vocal performance at the University of Texas-El Paso after beginning studies in piano, voice, and trumpet at the University of Wisconsin-Milwaukee while working as a pianist for the Milwaukee Ballet and singer with the Florentine Opera chorus. Dawn's first opera, *Verlorene Heimat*, the true story of World War II refugees, premiered at Hiram College in 2015 and was performed at the Cleveland Opera Theater's 2018 New Opera Works (NOW) festival. Scenes from her opera *Coal Creek*, which is based on a community of miners and Han natives in east-central Alaska, were performed at the 2019 and 2020 NOW festival. The full opera will be premiered in 2021. Her operatic works have also been performed by ContempOpera Cleveland, at the Hartford Opera Theater's New in November festival, the Hartford Women Composers' Festival, and the Opera from Scratch festival in Halifax. Dawn's choral works and art songs have been performed across the U.S. and in Germany and France. Her chamber and symphonic music have been performed by the Almeda Trio, the Amici Quartet, the Delgani Quartet, Concert Black, the Fairbanks Arts Festival Symphony, the University of Minnesota Symphony, and the Hiram String Symphony. She received a Foreign Language Area Studies grant to study advanced Norwegian in Oslo; an American Scandinavian Foundation creative artist grant; and a Swedish intercultural exchange grant as a resident composer at the Visby International Centre for Composers. Dawn was honored as the 2010 Ohio Music Teachers' Association Composer of the Year. She has taught at PLU, Hiram College, Gonzaga University, and the University of Saint Catherine in St. Paul, Minnesota.

**Paul Wiancko** is an acclaimed composer and cellist. The *Washington Post* describes Wiancko as “a restless and multifaceted talent who plays well with others”—a reference to his substantial collaborations with artists like Max Richter, Chick Corea, Norah Jones, Arcade Fire, and The National. “Even with this chronically collaborative spirit,” the *Post* continues, “Wiancko maintains a singular voice as a composer.” In 2023, Paul was named Director of Chamber Music at Spoleto Festival USA.

As cellist of the internationally-celebrated Kronos Quartet, Wiancko regularly appears on the world's foremost stages—including Carnegie Hall, the Barbican, and the Sydney Opera House. Wiancko first collaborated with the Kronos Quartet in 2018 when he was invited to compose a piece for *50 For the Future: The Kronos Learning Repertoire*, and soon after toured with the quartet as guest cellist. Upon officially joining the group in 2023, violinist and Kronos artistic director David Harrington stated, “We look forward to soaring into the future with the catalytic, super-charged vitality of Paul’s playing. It will be so much fun to explore the vast world of music together with Paul.”

A serial chamber musician, Wiancko is a founding member of the viola and cello duo Ayane & Paul, as well as Owls, a quartet-collective dubbed a “dream group” by *The New York Times*. He has shared the stage with many of today’s most prominent artists, including Richard Goode, Mitsuko Uchida, Yo-Yo Ma, Terry Riley, Caroline Shaw, and members of the Emerson, Guarneri, St. Lawrence, and JACK quartets. From 2009 to 2011, he was cellist of the Harlem Quartet, with whom he performed and taught extensively throughout the US, Europe, South America, and Africa.

Wiancko’s own music has been described as everything from “dazzling” and “compelling” (*Star Tribune*) to “joyous, riotous” and “delicate” (*NY Times*). *NPR* writes, “If Haydn were alive to write a string quartet today, it may sound something like Paul Wiancko’s *LIFT*”—a work that “teems with understanding of and affection for the string-quartet tradition” (*NY Times*) and is featured on the Aizuri Quartet’s Grammy-nominated album, *Blueprinting*. Wiancko is a recipient of the S&R Foundation’s Washington Award for composition, and was named one of *The Washington Post*’s “22 for ‘22: Composers and Performers to Watch.” He has served as composer-in-residence at Spoleto Festival USA, Music from Angel Fire, Portland Chamber Music Festival, Caramoor, and the Banff Centre, and has composed works for the St. Lawrence, Kronos, Aizuri, Parker, Calder, and Attacca Quartets, yMusic, Alisa Weilerstein, Alexi Kenney, Philadelphia Chamber Music Society, and many others.

In addition to a full performance and composition schedule, Wiancko is a dedicated teacher, mentor, and advocate for music education at all levels. He has taught at the St. Lawrence Chamber Music Seminar, Festival del Lago, and the Banff Centre, and is regularly invited to give masterclasses at institutions including Stanford, Peabody, and the San Francisco Conservatory of Music. Wiancko’s commitment to supporting future generations of performers and composers has led him to assist in the development of forward-thinking programs like Evolution Classical at the Banff Centre and the Green Lake Chamber Music Institute.