A 90th Birthday Celebration

2018–2019 Season
324th Concert
Saturday 23 February 2019
Dalton Center Recital Hall
4:00 p.m.

HONORING PHYLLIS RAPPEPORT
Professor Emerita, 1966–96

Joseph Turrin
b. 1947

Caprice (1972)
Scott Thornburg, Trumpet
Silvia Roederer, Piano

Aaron Copland
1900–1990

Billy the Kid
Excerpts from the ballet
II. In a Frontier Town
VI. The Open Prairie Again
Tracy Cowden, Piano
Carl Witt, Piano

Enrique Granados
1867–1916

“Maiden and the Nightingale” from Goyescas
Mac McClure, Piano

Francis Poulenc
1899–1963

Sonata for Two Pianos
III. Andante lyrico
Susan Osborn, Piano
Janlee Richter, Piano

School of Music
Ingolf Dahl  
1912–1970  

Quodlibet on American Folk Tunes:  
“The Fancy Blue Devil’s Breakdown”  
(for 2 pianos and 8 hands)  

Tina Gorter, Piano  
Steve Hesla, Piano  
Lori Sims, Piano  
Catherine Walker, Piano

Leonard Bernstein  
1918–1990  

Sonata for Clarinet and Piano  
II. Andantino – Vivace e leggiero  

Bradley Wong, Clarinet  
Helen Lukan, Piano

Robert Schumann  
1810–1856  
Richard Rodgers  
1902–1979  

Widmung  
An die Musik  

You’ll Never Walk Alone  

Carl Ratner, Baritone  
JoAnn Kulesza, Piano

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
PHYLLIS RAPPEPORT is Professor Emerita of Music at Western Michigan University, where she taught piano and accompanying during a distinguished 30-year career. She holds degrees from the University of Illinois and Queens College in New York City, and studied in Hamburg as a Fulbright Scholar. She also studied chamber music at Tanglewood and the Mannes College of Music in New York, and served as a staff accompanist at Aspen Music Festival.

Before pursuing graduate studies, Rappeport served as assistant director of the Turnau Opera Players of New York. While there, she met future colleague William “Bill” Appel. In 1978, she collaborated with colleague and fellow pianist C. Curtis-Smith to perform a two piano version of Igor Stravinsky’s *Rite of Spring*.

When the Fontana Music Festival was founded in 1980, Rappeport was counted among the original members, where she performed both as a soloist and within ensembles. She also organized an anti-nuclear arms benefit concert during a period of high tension between the U.S. and Soviet Union during the 80s.

In 1987, she was honored with the Community Medal of Arts Award. Western awarded her the Alumni Award for Teaching Excellence, and in 1995 she received the Distinguished Service Award from the College of Fine Arts.

For many years, Rappeport was involved with Colleagues International, formerly the Council of International Programs (CIP), which brings international professionals to the Kalamazoo area. She served as a host for many years and, for a time, oversaw finding and assigning host families for the incoming professionals.

She was a visiting Professor of Piano at Cornell University in Ithaca, New York, and at the University of North Carolina at Chapel Hill. Though she enjoyed the experiences, she was always glad to return to Kalamazoo and Western Michigan University.

Phyllis would like to thank all her former students and colleagues for making the effort to come to this occasion, and, above all, to Sheryl Freudenburg, Kevin West and Brad Wong, and Lori Sims, the person who conceived of this program and saw it through.

**PIANO LESSONS**

by Billy Collins

*My teacher lies on the floor with a bad back off to the side of the piano,*
*I sit up straight on the stool.*
*He begins by telling me that every key is like a different room and I am a blind man who must learn to walk through all twelve of them without hitting the furniture.*
*I feel myself reach for the first doorknob.*

*He tells me that every scale has a shape and I have to learn how to hold each one in my hands.*
*At home I practice with my eyes closed.*
*C is an open book.*
*D is a vase with two handles.*
*G flat is a black boot.*
*E has the legs of a bird.*

*He says the scale is the mother of the chords.*
*I can see her pacing the bedroom floor waiting for her children to come home.*
*They are out at nightclubs shading and lighting all the songs while couples dance slowly or stare at one another across tables.*
*This is the way it must be. After all, just the right chord can bring you to tears but no one listens to the scales, no one listens to their mother.*

*I am doing my scales, the familiar anthems of childhood.*
*I am learning to play “It Might As Well Be Spring” but my left hand would rather be jingling the change in the darkness of my pocket or taking a nap on an armrest.*
*I have to drag him in to the music like a difficult and neglected child.*
*This is the revenge of the one who never gets to hold the pen or wave good-bye, and now, who never gets to play the melody.*

*Even when I am not playing, I think about the piano.*
*It is the largest, heaviest, and most beautiful object in this house.*
*I pause in the doorway just to take it all in.*
*And late at night I picture it downstairs, this hallucination standing on three legs, this curious beast with its enormous moonlit smile.*