

GRADUATE RECITALS

by

MARK WILLIAM BEATY

B.Mus., University of Victoria, 2000

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Orchestral Instruments)

THE UNIVERSITY OF BRITISH COLUMBIA

April 2005

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## ABSTRACT

The thesis for the Master of Music degree in Orchestral Instruments consists two full-length recitals, or the equivalent, with emphasis on solo works, but also including representative chamber works.

The two full-length recitals were performed on October 28, 2004 and April 5, 2005.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Thursday, October 28, 2004

8:00 p.m.

**MASTER'S STUDENT RECITAL\***

**MARK BEATY, DOUBLE BASS**

with

**Cary Garcia, piano**

Adagio

Tomaso Albinoni  
(1671-1751)

Concertino

Erwin Schulhoff  
(1894-1942)

I. Andante con moto

II. Allegro furioso

III. Andante

IV. Allegro gaio

Meghan Verdejo, *viola*  
Emily Nagelbach, *flute*

- INTERMISSION -

Beau Soir

Claude Debussy  
(1862-1918)

Cello Sonata No. 1 in E minor

Johannes Brahms  
(1833-1897)

I. Allegro non troppo

II. Allegretto quasi menuetto

III. Allegro

\* In partial fulfillment of the requirements for the Master of Music degree with a major in Double Bass.

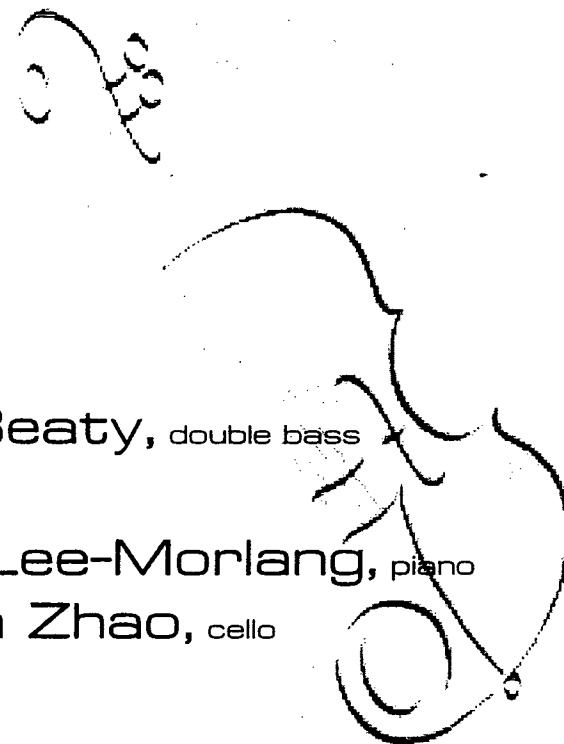
Reception to follow.

Mark would like to thank Meghan and Emily for playing, his mom for making divine desserts for the reception, and most of all Cary, who worked countless hours preparing the music and who did it with *mucho amor*.

**A Masters' Degree Graduation Recital**

# **the Double Bass**

in Chamber Music with  
Piano and Cello



Featuring:

**Mark Beaty**, double bass

with

**Karen Lee-Morlang**, piano

**Jia-Nan Zhao**, cello

**Tuesday, April 5, 2005 at 8:00 pm**  
**UBC School of Music, Recital Hall**  
**6361 Memorial Road, Vancouver**

Program by Karen Lee-Morlang.

*About the double bass...*

*Some say that being a double bassist means being part-musician, part-acrobat. Perhaps you'll agree by the end of tonight's concert. Fellow double bassists will agree, no doubt, that: the instrument truly has a personality of its own; a way of resisting somehow; a subtle way of reminding you who is in charge and also that, often, it's not you. For nearly ten years I have been wrestling with the challenge of making this fascinating jumble of wood and metal speak eloquently, and I promise you, nothing has brought me so much joy and frustration all in one package. Having played cello (quite seriously), guitar (not-so-seriously), percussion (really not seriously), and alto saxophone (not even on the serious chart), I can attest to the sheer strength and conditioning it requires to play the double bass. Newcomers often take six months before they can even play for 30 minutes straight. This explanation is not to elicit sympathy from the audience for all the questionable sounds coming from my instrument, but it might help explain why the double bass is rarely heard as a solo instrument. Some of you will have likely never heard the bass outside of a jazz ensemble or an orchestra. As a primarily ensemble-minded player, it's been an evolutionary path for me in developing an appreciation for the instrument in the solo context. But with the encouragement of my family, teachers (thank you Ken) and mi amor, Cary, I have come to believe that the bass is truly a marvelous instrument no matter where it shows its humble face. I hope you enjoy the recital as much as I have enjoyed preparing it for you.*

-Mark

***The music of tonight's concert is dedicated to Ian Gartshore - a more wonderful human being is hard to imagine.***

*[Karen Lee-Morlang con't...]*

Most recently, Karen was specially invited by the New York Metropolitan Opera National Council to audition for the Lindemann Young Artists' Program in New York.

With her passion for reaching new audiences, Karen often organizes chamber music and art song recitals around the Lower Mainland. She formerly directed various recital series at the Vancouver Art Gallery, the UBC Main Library as well as the University Women's Club and recently completed a three-year project with the UBC Learning Exchange in the Downtown Eastside coordinating the Music Appreciation 101 course. She currently manages *The Song Circle* and *The Young Artist's Experience*, which have been featured on CBC Radio, Festival Vancouver and the Vancouver Recital Series. Currently teaching as a Sessional Lecturer for the Collaborative Piano Division at the UBC School of Music, Karen also coordinates the "New Arts Audience" series with the Vancouver Public Library and the "Night Before the Opera" events with the Vancouver Opera. In addition to her energetic performing and directing career, Karen maintains a private studio of gifted young pianists and advanced singers. In her rare spare moments, she loves to sew and design evening gowns, devour books, mountain bike, climb, eat sushi, sing with *The No Shit Shirleys* and cavort with her talented feline trio: Graymalkin, Arafel and Ozymandias.

**Jia-Nan Zhao, cello**

Chinese cellist Jia-Nan Zhao is currently studying for his Master's Degree in Cello Performance at the UBC School of Music with Eric Wilson and Lee Duckles. He formerly studied at the well-respected Mannes College of Music in New York before moving to B.C. to pursue further studies. In addition to his solo and chamber music studies, Jia-Nan is currently preparing for his own recitals for his Master's Degree and can also be heard with the UBC Symphony Orchestra.

## Programme \*

### **Largo**

by Francesco Maria Veracini [1690 - 1768]  
arranged by Ken Friedman

### **Sonata in E minor Op.6, for String Bass and Piano**

by Adolf Mišek [1875 - 1955]

- I. Con Fuoco
- II. Andante Cantabile
- III. Furiant
- IV. Finale

Intermission

### **Adagio for Strings**

by Samuel Barber [1910 - 1981]  
arranged by Ken Friedman

### **Duetto fur Violoncello und Contrabass**

by Giacomo Rossini [1792 - 1863]

- I. Allegro
- II. Andante Molto
- III. Allegro

Reception to follow.

\* In partial fulfillment for the Master's Degree in Double Bass Performance.

## **Mark Beaty, bass**

Vancouver-born bassist Mark Beaty once dreamed of being a contestant on "*The Price Is Right*". But Mark doesn't have much time for TV these days. Ever since he arrived home from his life in Havana four years ago, he has been actively involved in the varied and vibrant music scene of Vancouver and is increasingly sought after for his playing, directing and ensemble skills as a musician. After winning first prize in the 2004 Vancouver *Friends of Chamber Music Competition*, he went on to take first place in the Vancouver Island Symphony auditions where he currently serves as Principal Bass. He has toured extensively with the National Youth Orchestra of Canada and has been heard on BBC Radio 6 in the UK and on CBC National Radio at home. When not preparing madly for bass recitals and other 'well-behaved' music, Mark can be found playing, singing, and movin' it to the descarga rhythms of his beloved Cuban music. His six-piece Latin ensemble *La Candela* looks forward to a busy summer of festivals, including a stop at the Sacramento Jazz Jubilee in May. Mark is also working with Netzwerk recording artists *The Be Good Tanyas* on their third album and will be touring with them on an on-going basis. When not playing his bass, Mark enjoys throwing a Frisbee, attending family waffle parties, and losing to his girlfriend in chess.

## **Karen Lee-Morlang, piano**

Karen Lee-Morlang is particularly well-known in the community for her collaborative skills at the piano and for championing art music for new audiences. Local and international recognition has enabled her to travel to study with renowned artists such as Rudolph Jansen, Helmut Deutsch, Eily Ameling, and Graham Johnson. Her most recent instructors were Rena Sharon and Leslie Uyeda at UBC, with whom she studied for her second degree, specializing in the collaborative piano arts. Karen has since continued to gain recognition for her work, including award nominations for excellence in her work, recruitments by opera companies, radio and other music organizations, and traveling to London, England for the Wigmore Hall International Song Competition as one of the Canadian representatives.