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Faculty and Student Showcase Recital

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Faculty and Student Showcase Recital

Authors

David Kossoff, Michael Grego, David Washburn, Fred Greene, David Black, David Campbell, Gary Matsuura, David Stetson, Paul Manaster, Nick Terry, James J. Myers, Chapman University Chamber Orchestra, and Chapman University Wind Symphony

CHAPMAN UNIVERSITY
School of Music

presents the

**Faculty and Student
Showcase Recital**

featuring

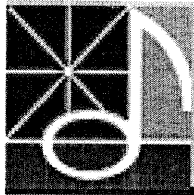
*David Kossoff, oboe
Michael Grego, clarinet
David Washburn, trumpet
Fred Greene, tuba
David Black, double bass*

*John Campbell, bassoon
Gary Matsuura, saxophone
David Stetson, trombone
Paul Manaster, violin
Nick Terry, percussion*

James Myers, piano

*plus members of the University Chamber Orchestra
and Wind Symphony*

Robert Frelly, director



* * * * *

Saturday, March 4, 2006
Memorial Auditorium

PROGRAM

Trio for Oboe, Bassoon, and Piano Francis Poulenc
(1899 – 1963)

Presto: Lent – Presto

Andante: Andante con moto

Rondo: Tres Vif

David Kossoff, oboe John Campbell, bassoon James Myers, piano

Courante from Suite No. 1 for Violoncello (BMV 1007) J.S. Bach
(1685-1750)
trans. and ed. by T. Kynaston

Yardbird Suite Charlie Parker
(1920 – 1955)

Gary Matsuura, saxophone

Appalachian Spring (Ballet for Martha) Aaron Copland
(1900 – 1990)

Members of the Chapman University Chamber Orchestra

~ Intermission ~

Suite for Tuba Brian Rice
(b. 1980)

Fred Greene, tuba

Incidental Music to *L'Histoire du Soldat* Igor Stravinsky
(1882 – 1971)

Part I:

The Soldier's March (Marching Tunes)

The Soldier at the Brook

Pastorale

Part II:

The Royal March

The Little Concerto

The Princess' Dances (Tango, Waltz, Ragtime)

The Devil's Dance

Great Chorale

Triumphal March of the Devil

Toccata Marziale Ralph Vaughan-Williams
(1872 – 1958)

*featuring members of the Chapman University Wind Symphony
and the Applied Faculty*

PROGRAM NOTES

Trio for Oboe, Bassoon and Piano

Francis Poulenc

Francis Poulenc had a great fondness for chamber music with winds. Color, pointillistic clarity and poise characterize several frequently featured compositions including his most well-known, the Trio for Oboe, Bassoon and Piano. The first movement, patterned on a Haydn Allegro is a sparkling Presto, a compact caricature of contrasting sections, perfect execution juxtaposed with tongue in cheek pratfalls. The middle movement is a soft dream described by Poulenc himself as "sweet and melancholic." The final movement is another brisk sequence of tableaux, a Rondo whose refrain begins as a near perfect quote of a well-known Beethoven melody until it makes a surprising turn into the fresh vocabulary of Poulenc's own distinctive language. Poulenc hinted that he patterned this movement after a piano concerto by Camille Saint-Saëns.

Appalachian Spring (Ballet for Martha)

Aaron Copland

Aaron Copland's desire to become recognizably "American" early in his career led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for Theater*, and the *Piano Concerto*. But these works were regarded as "difficult" scores. The social changes of the 1930s brought a general interest in addressing the average American and expressing common aspirations through artistic expression. Copland accomplished the change of viewpoint with notable success, simplifying his style, yet never ceasing to be individual. His music became tender without being sentimental, it retained its energy and verve.

After the success of *Billy The Kid*, Martha Graham invited Copland to compose a ballet for her. Graham presented him with a scenario to which he invented his music, scoring it for thirteen instruments because that was all that could be accommodated in the Coolidge Auditorium at the Library of Congress, where the premiere was to take place. Copland called the work simply "Ballet for Martha." It was Graham who suggested the title from a phrase she had found in a poem by Hart Crane. For years Copland was amused when people told him that he had captured the beauty of the Appalachians in his music.

The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by Spring. It is set in the Pennsylvania hills early in the nineteenth century. A young bride-to-be and her groom enact the emotions, both joyful and apprehensive, that their new life suggests. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

Incidental Music to *L'Histoire du Soldat (the Soldier's Tale)*

Igor Stravinsky

L'Histoire du soldat is a two-part chamber play for two actors, a dancer, and a narrator. In 1918, a Russian soldier is returning from the front to marry his sweetheart. But along the way, the Devil hears the soldier playing his fiddle and offers to trade the soldier everything for the fiddle and the skill to play it as he does. The soldier agrees, and goes with the Devil to Hell for three days. But when he returns with his book that foretells the future and holds the key to everything, he finds that years have passed and that his sweetheart has married and has a child. Dejected, the soldier sets about a way to outsmart the Devil at his own game.

The Soldier's March is the overture to the work with fragments of the tunes to appear throughout the work. From the beginning the violin is obviously the instrument of the devil in the hands of our soldier. Though the work is replete with complicated rhythms and immense

technical challenges, *The Little Concert* and the *Three Dances (Tango, Waltz, and Ragtime)* are the most complicated of all the pieces. The Suite ends grandly with *The Devil's Dance* and the Devil, although temporarily setback, returns triumphant.

Toccata Marziale

Ralph Vaughan-Williams

Vaughan Williams is most noted for his compositions for orchestra, theater, and chamber groups, but his works for band, like the *English Folk Song Suite* and *Toccata Marziale*, demonstrate his unrivaled skill at scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of the concert band literature. This rhythmically and harmonically complex work is now a standard in the concert band repertoire. Composed for the British Empire Exhibition of 1924, *Toccata Marziale* has an immense non-contrived vigor in which each part plays an equal role.

Performers

Flute

Maya Kalinowski
Laura Recendez

Clarinet

Michael Grego
Erin Steele
Tony Vaughan

Trumpet

Travis Baker
Evan Meier
David Washburn

Violin

Adrianna Hernandez
Mira Khomik
Nadia Lesinska
Kathleen Mangusing

Piano

Noel Itchon
James Myers

Oboe

David Kossoff
Brianna Peckham

Saxophone

Katrina Coffman
Bill Gutaskus
Gary Matsuura

Trombone

Lindsay Johnson
Evan Meier
David Stetson

Viola

Phillip Triggs
Si Tran

Double Bass

David Black
Jordan Witherspoon

Bassoon

John Campbell
Teren Shaffer

French Horn

Jon Harmon
Piotr Sidoruk
Jacob Vogel

Tuba

Lauren Bevilacqua
Fred Greene

Violoncello

Sarah Awaa
Brent Dickason

Percussion

Collin Martin
Nicholas Terry

Coming Events at Chapman University

University Chamber Orchestra

Sunday, March 19, 2006 ♦ 4:00 pm

The Magic Flute

fully-staged opera with Opera Chapman

April 21 and 22, 2006 ♦ 8:00 pm

April 23, 2006 ♦ 4:00 pm

University Wind Symphony

Saturday, March 11, 2006 ♦ 8:00 pm

Saturday, April 29, 2006 ♦ 8:00 pm

Chapman Symphony Orchestra

Saturday, April 1, 2006 ♦ 8:00 pm

For further information, please contact the School of Music at (714) 997-6871.