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10-21-2007

## Faculty Recital

Grace Fong

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Cochin

The Paris foundry Deberny & Peignot was the first to use this design in 1912 (also known as Sonderdruck, it was used by many other foundries in the 1920s). This version was introduced in 1977 by Matthew Carter for Linotype. Cochin, named after 18th-century printer Nicolas Cochin, has a small x-height with long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to standard text or display work such as invitations, packaging, and advertising.

## Spring 2008 Events Preview

### ART:

Professional Graphic Design Exhibition.....Feb. 4 – March 15  
Junior Graphic Design Exhibition 1 and 2..... March 24 – April 4  
Junior Studio Exhibition 1 and 2.....April 7 – April 18  
Senior Studio Exhibition 1 and 2..... April 21 – May 2  
Departmental Exhibition ..... May 8 – 16

### THEATRE:

Student Directed One Acts.....Feb. 13 – 17  
*How I Learned to Drive*.....March 5 – 9; 11 – 12  
*School for Scandal*..... April 11 – 13; 16 – 19

### MUSIC:

University Choir Home Concert .....Feb. 1  
Chapman Chamber Orchestra & Pacific Symphony Orchestra.....Feb. 11  
Chapman University Wind Symphony ..... March 1, April 26  
Opera Chapman celebrates 150 years of Puccini..... April 4 – 6  
Sholund Scholarship Concert.....May 3

### DANCE:

Works in Progress..... March 1  
*Concert InTime* .....April 3 – 5  
Spring Dance Concert.....May 7 – 10

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# CHAPMAN UNIVERSITY

## *Conservatory of Music*

*presents a*

## Faculty Recital

## Grace Fong, piano

October 21, 2007 • 2:00P.M.  
Salmon Recital Hall

## Program

Scenes From Childhood (Kinderszenen) Op.15

*Robert Schumann*  
(1810-1856)

Of Foreign Lands and Peoples (Von fremden Ländern und Menschen)

A Curious Story (Kuriose Geschichte)

Blind Man's Bluff (Hasche-Mann)

Frightening (Fürchtenmachen)

Perfect Happiness (Glückes genug)

An Important Event (Wichtige Begebenheit)

Dreaming, Reverie (Träumerei)

At The Fireside (Am Kamin)

Knight Of The Hobbyhorse (Ritter vom Steckenpferd)

Child Falling Asleep (Kind im Einschlummern)

The Poet Speaks (Der Dichter spricht)

Handel Suite no. 3 BWV 428

Prelude

Fuga

Allemande

Courantes

Air et doubles

*G.F. Handel*  
(1685-1759)

Moment Musical op. 16 no. 4 in E minor

Prelude op. 23 no. 2 in B flat Major

Prelude op. 23 no. 8 in A flat Major

*Sergei Rachmaninoff*  
(1873-1943)

Klavierstücke, Op. 118

*Johannes Brahms*

Intermezzo in A minor. Allegro non assai, ma molto appassionato (1833-1897)

Intermezzo in A major. Andante teneramente

Ballade in G minor. Allegro energico

Intermezzo in F minor. Allegretto un poco agitato

Romance in F major. Andante

12 Variations on the French song 'Ah vous dirai-je maman', K. 265 *W.A. Mozart*  
(1756-1791)

Sonata no. 1

*Carl Vine*

I

(b. 1954)

II Leggiero E Legato

Intermission

*Please join us for a reception following the program*

## Coming Events

<b>Opera Chapman</b> Directed by Dr. Peter Atherton	October 26 & 27 • 8:00P.M. & October 28 • 3:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Chapman Chamber Orchestra</b> Directed by Professor Daniel Wachs	October 27 • 5:00P.M. Waltmar Theatre
<b>Early Music Concert</b> Directed by Dr. Amy Graziano	November 8 • 8:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Chapman Wind Symphony</b> Directed by Dr. Robert Frelly	November 10 • 8:00P.M. Chapman Auditorium
<b>Faculty Recital</b> Jeffrey Cogan, guitar; Roger Lebow, viola; David Kossoff, oboe; Mary Palchek, flute	November 11 • 8:00P.M. Salmon Recital Hall, Conservatory of Music
<b>University Choirs Concert</b> Directed by Profs. Joseph Modica, Scott Melvin and Keith Hancock	November 16 • 8:00P.M. St. Andrews Presbyterian Church 600 St. Andrews Rd. • Newport Beach, CA
<b>Faculty Recital</b> Cheryl Lin Fielding, piano	November 18 • 7:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Modern Music Concert</b> Directed by Drs. Vera Ivanova & Jeffrey Holmes	November 27 • 8:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Saxophone Ensemble</b> Directed by Gary Matsuura	November 28 • 8:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Percussion Ensemble</b> Directed by Nick Terry	November 29 • 8:00P.M. Salmon Recital Hall, Conservatory of Music
<b>Wassail Dinner &amp; Concert</b> Featuring the University Choirs directed by Profs. Joseph Modica, Scott Melvin, and Keith Hancock, and the Chapman Chamber Orchestra directed by Prof. Daniel Wachs.	November 30 & December 1 • 6:00P.M. \$60.00 per person Beckman 404 and Wallace All Faiths Chapel

## PROGRAM NOTES

### **Scenes From Childhood (Kinderszenen) Op.15** **Year of composition: 1838**

**Robert Schumann (1810-1856)**

Robert Schumann's *Scenes from Childhood* showcases Schumann's musical imagination at the peak of its poetic clarity. The essential quality of *Scenes* (thirteen total scenes) is musical lyricism; here it is born through Schumann's genius, displaying a panorama of experience—tragedy, innocence, imagination, sorrow, laughter, playful energy—mingled in one moment revealing life, not in the guise of any one of its single aspects, but in the infinite blend of its totality. Schumann ends almost all of the scenes on weak beats, giving them the soft edges of vignette photos in a scrapbook, and helping to give the work a reflective, musing quality which the more active moments emphasize rather than contradict. The work appears to be “scenes from an adult's view of childhood,” as told from the poet's “Once upon a time. . .” in the first number, to his closing of the story in the final piece.

### **Handel Suite no. 3 BWV 428** **Year of composition: 1720**

**G.F. Handel (1685-1759)**

Like most composers of the period, Handel was a virtuoso keyboard player, famed as an improviser. Handel's 25-plus harpsichord suites were probably meant for use in teaching as much as for performance, though Handel himself often played -- or improvised -- them for his friends, students, and employers. In 1720, Handel issued a collection of eight “Great Suites” for harpsichord, including suite no. 3 in D minor. For the most part, Handel's suites are cast in the old Froberger Suite mold (allemande, courante, sarabande, gigue, etc.); as in the D minor suite, sometimes a prelude or an overture is affixed to the beginning, and occasionally a fugue appears in the middle. Very often, Handel incorporates a variation form of some kind -- either a sarabande or an air with variations (in this suite, a transcendent air followed by five thrilling variations).

### **Moment Musical op. 16 no. 4 in E minor** **Prelude op. 23 no. 8 in A flat Major** **Prelude op. 23 no. 2 in B flat Major** **Years of composition: 1896-1903**

**Sergei Rachmaninoff (1873-1943)**

The story behind Rachmaninoff's moment musicaux was that it was written quickly to replenish money that had been stolen from Rachmaninoff while he had been on a train trip. The op. 16 no. 4 moment musical is a dramatic work composed at the mid-point of Rachmaninoff's mature compositional piano-style and possibly served as a preliminary study for the Preludes op. 23 written in 1903. His op. 23 is a set of ten preludes written after the second piano concerto, around the time he and his wife were awaiting the birth of their first child. The preludes have a grandeur core, filled with dramatic melodic lines, full of orchestral colors. The op. 23 no. 8 prelude has been described as “a melody that flows happily amidst rippling semiquavers.” Each section of the piece grows from elements found in the introduction and first measure. With its commanding and noble style, op. 23 no. 2 has been compared to the Revolutionary Etude of Chopin in its heroic style and demanding passagework.

**Klavierstücke, Op. 118**  
**Date of Composition: 1893**

**Johannes Brahms (1833-1897)**

The op. 118 set of piano pieces (six total pieces) were published in 1893 and are typical of the kind of piano works Brahms was writing during his last years--song-like pieces, highly expressive, reflective, and impassioned. Dedicated to Clara Schumann, the collection contains some of the most beloved works for piano by Brahms, and was the penultimate composition to be published during his lifetime. The Intermezzo in a minor is a passionate, sweeping two-part piece; Intermezzo in A major, a lyrical counterpart to the preceding, with canonic imitation and a chorale found in its middle section; Ballade in g minor, a dynamic work filled with cross-rhythms and a lyrical section in B Major; Intermezzo in f minor, a coup de grace in canonic writing; Romance in F Major, with a placid and slightly somber opening (likely reflective of Brahms and Clara Schumann's unfruitful romance) that breaks into a lilting pastoral melody with florid trills that sing like a shepherd's pipe, all over a bass ostinato.

**12 Variations on the French song 'Ah vous dirai-je maman'**  
**(Twinkle Twinkle Little Star), K. 265**

**W.A. Mozart (1756-1791)**

**Date of Composition: 1785**

In the Classical era, Wolfgang Amadeus Mozart wrote a great number of variations, such as the first movement of his Piano Sonata in A, K. 331, or the finale of his Clarinet Quintet. Mozart favored a particular pattern in his variations: the penultimate variation is in slow tempo, often acting as a kind of extra slow movement in a multi-movement work; and the final variation is fast and in bravura style. It is often thought that Wolfgang Amadeus Mozart was the original composer of this melody ("Twinkle Twinkle Little Star"), a misconception reinforced by its appearance as a "correct answer" in the original edition of Trivial Pursuit and "Snapple Facts" (among others).

**Sonata no. 1**

**Carl Vine (b. 1954)**

**I**

**II Leggiero E Legato**

**Date of Composition: 1990**

Carl Vine's Piano Sonata No. 1 is dedicated to Michael Kieran Harvey and was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy. This is the first of three piano sonatas by Vine, and it shows his unique piano style in the emphasis on sound and momentum as achieved through rhythmic energy and the building up of layers of resonance. In the sonata, one can recognize clearly rhythmic as well as pitch motives, and along with these units of rhythmic repetition, a strong pulse in each section helps create the sense of ongoing momentum in the sonata. The melodies are dramatic, impressive, beautiful tunes, and audiences describe hearing the sounds of shattering glass, microchips, trains, thriller movie soundtracks, thunder, and insects. If you watch carefully, there are two instances in the piece that call for the performer to play with the forearm.

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