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### Accompanying Class Recital

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*Chapman University*

Heather Lynne Cano  
*Chapman University*

Yoon Cho  
*Chapman University*

Michelle Hathaway  
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## Accompanying Class Recital

### Authors

John Acosta, Heather Lynne Cano, Yoon Cho, Michelle Hathaway, Lauren Kamieniecki, Matthew Murray, Kelly Park, Jared Turner, Eric Underwood, Sha Wang, and Dale S. Yang



**Chapman University**  
*presents*

**ACCOMPANYING CLASS  
RECITAL**

*performers:*

**John Acosta  
Heather Cano  
Yoon Cho  
Michelle Hathaway  
Lauren Kamieniecki  
Matthew Murray  
Kelly Park  
Jared Turner  
Eric Underwood  
Sha Wang  
Dale Yang**

**Esther Archer, Director**

**8 December 2000  
8:00 pm  
Salmon Recital Hall**

1 *Fantasie, Op. 79*..... Gabriel Faure

Yoon Cho, flute  
Kelly Park, piano

2 *Sonata for Bassoon and Piano*..... André

*I With energy* Previn

*II Slowly*

*III Vivace, very rhythmic*

Heather Cano, bassoon  
Sha Wang, piano

3 *Sonata for Horn in F and Piano*..... Paul

*I Massig bewegt* Hindemith

*II Ruhig bewegt*

John Acosta, french horn  
Dale Yang, piano

*intermission*

4 *Elegy* ..... Elliott Carter

Jared Turner, viola  
Kelly Park, piano

5 *Sonata for Clarinet and Piano*..... Francis

*II Romanza* Poulenc

Eric Underwood, clarinet  
Michelle Hathaway, piano

6 *Ballade pour Flute et Piano*..... Frank  
Martin

Lauren Kamieniecki, flute  
Matthew Murray, piano

### program notes

The great french composer, Gabriel-Urbain Faure (1845-1924) lived during one of the most interesting periods in music history. He was born in Paris, France. Faure studied in Paris at the Neidermeyer School of Religious Music before embarking on a lengthy career as a church organist and choirmaster. His numerous compositions include nearly 100 songs, dozens of solo piano works (nocturnes, barcarolles, impromptus, etc.), an opera, religious choral works, including his famous *Requiem*, and many significant chamber works. The piano, in particular, was his preferred instrument. Faure was intimately involved with the artistic circles of 19th century Paris as a member of various salons, including that of Pauline Viardot. He founded the Societe national de musique with his good friend, Camille Saint-Saens that helped develop the careers of Duparc, Franck, Lalo, Debussy, d'Indy and many others. Besides musicians, Faure also knew some of the important writers, artists, and poets of the time. He worked together with Verlaine to transform such poems as "Claire de lune" into song. Faure was unique in that he combined the clarity, balance, and precision of classical form with a wholeheartedly romantic spirit. Even though he was well aware of the trends of the time, he remained constant to his own musical ideas, charting a steady, personal evolution over half a century of compositional output. It wasn't until the end of his life that Faure began to receive the recognition that he deserved. In 1896, he was appointed as professor of composition at the Paris Conservatory. Ravel, Koechlin, Enesco, Vuillermoz, and Boulanger numbered among his many students. Then in 1905, at the age of 60, Faure became the director of that great institution. His fifteen years of service there brought many radical changes in music fundamentals and history. Increasing deafness forced him to retire in 1920, and he died in 1924 at the age of 79, leaving behind him a great legacy.

*Fantasie* features beautiful and also technically challenging passages that have many variations of it's original melody. The piece begins with a soft melody from the flute and very little from

the accompaniment. The melody repeats itself a few times with different variations which include fancy rhythmic patterns added to the original melody. The second movement is much faster than the first part of the piece. In this *Allegro* section, there is stronger support from the accompaniment. The flute is given faster runs and challenging sections which not only adds variety but also develops the original *bel canto* idea. Y.C. & K.P.

André Previn is perhaps America's best known and most versatile musician. A conductor of the one the world's most esteemed orchestras, an award winning composer of orchestral, chamber, stage and film scores, pianist in chamber music and jazz, a prolific recording artist, and author and television host, Previn is familiar to millions around the world. His most recent award is a 1998 Kennedy Center Honor of for lifetime achievement.

The composer's favorite - jazz - has appeared in many of his major works, including the *Sonata for Bassoon and Piano*. The premiere performance of this sonata was on April 25th, 1999. Nancy Goeres was the bassoonist, accompanied by Previn, himself. The piece is in three movements. In the first and third movement, we can clearly hear the characteristics of jazz, such as the frequent change of meters, syncopated rhythms, and upbeat accents. Both movements have a lyrical slow section, which have the nature of dance. Moreover, this musical character is fully expressed in the second movement. The beautiful waltz establishes a nice contrast to the fast movements.

The entire piece is full of energy and character. The composer built remarkable dissonances within the frame of tonality. It is a piece well combined with the traditional and modern style. S.W.

Paul Hindemith (1895-1963) was born near Frankfurt, Germany. Early on in his life, Hindemith was well respected as a great violinist and violist. Hindemith studied composition at the Hoch Conservatory under Felix Mendelssohn. He earned a distinguished reputation for his chamber works. Hindemith fled Germany in 1935 as a result of the Nazi regime. He settled in the United States and

taught music at Yale University. He is widely known for composing sonatas for every orchestral instrument. These sonatas consist of very demanding piano sections.

*The Horn Sonata* is no exception. It was written in 1939 and commands virtuoso playing from both the horn and piano. The piece employs contrasting meters and difficult rhythmic syncopation. *The Horn Sonata* has peaceful and melodic areas along with forceful storm like sections. J.A. & D.Y.

Elliott Carter was born in New York City on 11 December 1908. He began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where he studied for three years with Nadia Boulanger. He returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterizes his music, Carter has been one of the prime innovators of 20th century music. The challenges of works such as *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding. Elliott Carter has been the recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and many universities. He has won two Pulitzer Prizes and commissions from prestigious organizations.

*Elegy for Viola and Piano* is demonstrative of the transition between his early and middle periods. In his own way, Carter was searching for a more simple way to write music, and what he settled on in this piece was a writing that concentrated on intervals, particularly the fourth. Carter's originality and skill as a composer shines through on this work, and being one of the few works by Carter for viola, it holds a special place in their literature. J.T. & K.P.

The french composer, Francis Poulenc, was known as an eccentric both as a person and as a composer. As a member of Les Six, an organization of French composers, he tried to

remove all Germanic and impressionistic influences from French music. Probably best known for his solo songs, Poulenc has composed for almost every genre, including ballet and opera. Inspired by Igor Stravinsky and Erik Satie, Poulenc's music is diatonic, full of strong rhythms and bright colors. All of these elements can be found in the *Sonata for Clarinet and Piano*. Composed in 1962, this piece is dedicated to the memory of Arthur Honegger, a close friend. This death, probably arousing a sense of Poulenc's own morality, reflects a depth that is missing from his earlier compositions. Eccentric in nature, this piece explores the extreme ranges of both the clarinet and piano, and also explores many colors and tempi. The piece is filled with wails and cries, found especially in the deep mournful sorrow contained in the second movement. Not only is this work a remembrance of a good friend, it is also Poulenc's way of mourning his loss.  
E.U. & M.H.

The Swiss born composer, Frank Martin, developed a very clear musical style, combining the 20th century 12 tone technique with the more functional and traditional harmonies and styles. As a young man, Martin lived in Zurich, Rome and Paris, being exposed to a wide variety of national styles. During World War II, from 1943 until 1946, Martin was President of the Swiss 'Tonkunstlerverein,' which was an association of musicians during the war. After the war he moved to the Netherlands and four years later began to teach composition at Cologne College from 1950-1957.

*Ballade*, which characterizes Martin's later style, was finished in 1944. His earlier style was more sympathetic to the French romantic composers like Faure or Franck. It wasn't until 1930 when Martin began a comprehensive study of Arnold Schoenberg's 12 tone technique as well as frequent pedal tones and repeated bass ostinato. The blending of major and minor harmonies is another key element to this work. As many composers choose to ignore certain harmonic intervals so does Martin in exploring the leading tone and how it resolves to the tonic. This is heard right from the beginning of the piece.L.K. & M.M.