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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*

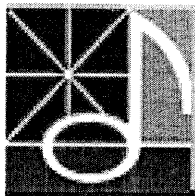
*David Kossoff, oboe  
Michael Grego, clarinet  
David Washburn, trumpet  
Fred Greene, tuba  
David Black, double bass*

*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

*Presto: Lent – Presto*

(1899 – 1963)

*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

*Fred Greene, tuba*

(b. 1980)

Incidental Music to *L'Histoire du Soldat*

Igor Stravinsky

*Part I:*

(1882 – 1971)

*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.

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### **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.*