10-21-2007

Faculty Recital

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The New York City Ballet was the first to use the "Peignot" in their production in 1912. It is now known as "New York City Ballet." This version of the "Cochin" was created by the workshops of Cochon, and has been a favorite for many years. It is a versatile typeface that can be used in a variety of applications, from academic papers to 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

For more information about our events,
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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 (Furchtenmachen)
Perfect Happiness (Glückes genug)
An Important Event (Wichtige Begebenheit)
Dreaming, Reverie (Traumerei)
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  G.F. Handel  
(1685-1759)
Prelude  
Fuga  
Allemande  
Courantes  
Air et doubles

Moment Musical op. 16 no. 4 in E minor  Sergei Rachmaninoff  
(1873-1943)
Prelude op. 23 no. 2 in B flat Major
Prelude op. 23 no. 8 in A flat Major

Intermission

Klavierstucke, Op. 118  Johannes Brahms  
(1833-1897)
Intermezzo in A minor. Allegro non assai, ma molto appassionato
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  
I

Il Leggiero E Legato  
Carl Vine  
(b. 1954)

Please join us for a reception following the program
Coming Events

Opéra Chapman
Directed by Dr. Peter Atherton
October 26 & 27 • 8:00P.M. & October 28 • 3:00P.M.
Salmon Recital Hall, Conservatory of Music

Chapman Chamber Orchestra
Directed by Professor Daniel Wachs
October 27 • 5:00P.M.
Waltmar Theatre

Early Music Concert
Directed by Dr. Amy Graziano
November 8 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

Chapman Wind Symphony
Directed by Dr. Robert Freddy
November 10 • 8:00P.M.
Chapman Auditorium

Faculty Recital
Jeffrey Cogan, guitar; Roger Lebow, viola; David Kossoff, oboe; Mary Palchek, flute
November 11 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

University Choirs Concert
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

Faculty Recital
Cheryl Lin Fielding, piano
November 18 • 7:00P.M.
Salmon Recital Hall, Conservatory of Music

Modern Music Concert
Directed by Drs. Vera Ivanova & Jeffrey Holmes
November 27 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

Saxophone Ensemble
Directed by Gary Matsura
November 28 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

Percussion Ensemble
Directed by Nick Terry
November 29 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

Wassail Dinner & Concert
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.
Beckman 404 and Wallace All Faiths Chapel

 Scenes From Childhood (Kinderszenen) Op.15
 Robert Schumann (1810-1856)
 Year of composition: 1838

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
G.F. Handel (1685-1759)
Year of composition: 1720

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 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
Sergei Rachmaninoff (1873-1943)
Prelude op. 23 no. 8 in A flat Major
Prelude op. 23 no. 2 in B flat Major
Years of composition: 1896-1903

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  
Johannes Brahms (1833-1897)  
Date of Composition: 1893

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 shepherds 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)  
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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