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Senior Recital

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-shaped melodies, thick and rich textures, and clear rhythms and forms. He hardly ever delved into the world of the whole tone scale, which gives “impressionist” music the sound that it is so distinctly known for.

This piece *Pavane pour une infante défunte* translates to “Pavane for a dead princess.” A pavane is a slow processional dance that was very popular during the Renaissance and is heavily Spanish-influenced. This piece was originally written for solo piano late in 1899 and dedicated to Princesse Edmond de Polignac, also known as Winnaretta Singer, who was a prominent patron of the arts in Paris. She had established a salon in the music room of her mansion in Paris of which Ravel was a former student at, which is also the salon where this piece was premiered in dedication to the Princesse de Polignac. This salon also premiered many pieces by other “avant-garde” composers of the time, such as Debussy and Fauré. This work was later orchestrated by the composer in 1910.

Eric Ewazen (b.1954) is a living American composer and teacher whom studied at Eastman School of Music, and the Juilliard School, where he has been teaching since 1980. Ewazen has studied under many influential composers/teachers such as Milton Babbitt and Samuel Adler. He is largely known for his musical output of chamber music, especially his brass music. He has written many pieces for solo brass instruments and piano, brass choirs, mixed brass ensembles, and brass quintets, among so many more. His brass quintet *A Western Fanfare* was commissioned by the Music Academy of the West for their 50th anniversary season, and the piece has also been arranged for large brass choir and percussion.

Ralph Vaughan Williams (1872 – 1958) was a British composer widely known for his extremely “English” sound, which can be characterized as noble, expressive, and powerful. He is arguably one of the most important composers that Britain has seen since Henry Purcell. Vaughan Williams was one of the first composers to of the English tradition to travel to the countryside and collect and notate folk songs from native singers and musicians of Britain. He was also a music editor of “The English Hymnal,” and he contributed many hymns to the repertoire as well. This led to a heavy influence of folk songs and hymns within his larger works.

He was an extremely well accomplished composer who won many awards, the Order of Merit being among one of the highest-ranking honors. His musical output was huge and includes nearly every genre, the most significant being his nine symphonies, five operas, ballet and stage music, film music, song cycles, church music, and music for orchestra and chorus.

Vaughan Williams’ Tuba Concerto is one of his more mature works, having been written in 1954 at age 82. This piece is among the most influential and most significant pieces in the entire tuba repertoire. Vaughan Williams’ intention behind writing this piece was to give a good show to an audience. He exercised the extreme ranges of the bass tuba in an exceptionally expressive manner. The form is not as traditional as a Mozart concerto, per se. There are flowing cadenzas at the ends of the two fast movements, and the middle movement is a heart-wrenching and passionate lyrical movement. The first movement is an easygoing tune, with obvious English characteristics. The middle movement “Romanza” is a graceful folk tune, which is further enhanced by the tuba solo part. And the third and final movement of the concerto is a lively and virtuosic finale to an exciting and beautiful piece of music.

Program Notes by Jonny Kimbro

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CHAPMAN UNIVERSITY

Hall-Musco

Conservatory of Music

presents a

Senior Recital

Jonny Kimbro, tuba

Janet Kao, piano

April 19, 2014 ■ 800 P.M.

Salmon Recital Hall

Program

Sonate
I. Allegro pesante
II. Allegro assai
III. Variationen; moderato commodo

Paul Hindemith
(1895 - 1963)

Adagio, from *The Limpid Stream*

Dmitri Shostakovich
(1906 – 1975)

~Intermission~

Pavane pour une infante défunte

Maurice Ravel
(1875 – 1937)

A Western Fanfare

Eric Ewazen
(b. 1954)

Saúl Reynoso, Trumpet
Jonathan Ballard, Trumpet
Matthew Bond, French Horn
Nolan Delmer, Trombone
Jonny Kimbro, Tuba

Concerto for Bass Tuba

Ralph Vaughan Williams
(1872 – 1958)

I. Allegro Moderato
II. Romanza
III. Finale – Rondo Alla Tedesca

Program Notes

Paul Hindemith (1895 – 1963) is known as one of the leading composers of German avant-garde music. Being a German composer, Hindemith had an ongoing relationship with the Nazis. Some thought that he was an “atonal noisemaker,” while others thought that he could be a good representation of a modern German composer, since his music contained a good amount of tonality and referenced German folk music. In 1940 Hindemith moved to the United States and taught at Yale University. He was able to move to the states and not have to compromise any sense of his compositional language, thus furthering his influence on American composers. Hindemith was also well known toward the end of his life as a conductor, conducting some of the best orchestras in the world, including the Berlin Philharmonic, Vienna Philharmonic, and London Symphony Orchestra, to name a few.

Hindemith wrote a series of 26 sonatas for essentially every group of instruments, including winds, strings, etc. He was a master at playing nearly all of the orchestral instruments, and he stated that these sonatas were written because there weren’t many solo pieces for the wind instruments, and he was hoping to enrich the variety of the wind literature. They were also written because of his love for playing all of the wind instruments, and he wanted these for his own practice as well. They were also a technical exercise for him compositionally before writing his bigger work *Harmonie der Welt*.

Theoretically, Hindemith favored the interval of seconds, even when displaced as ninths, which you hear very frequently throughout his tuba sonata. His tuba sonata, written in 1955, was the last sonata in his series of 26 sonatas, and it proves itself to be one of the most complex in terms of theoretical organization. There is a heavy emphasis on chromatic melodies and mixing of meters. The first movement is sort of an ABA form with the piano playing duple patterns against the triple patterns in the tuba part in the A sections, and the middle section contains a more lyrical unity between the tuba and piano. The second movement is an interactive dialogue between the piano and the tuba, with a quick and chaotic rhythm in both voices. The third movement is a set of variations with a free-flowing cadenza in the middle of the sets of variations. The variations that occur after the cadenza contain very high and “dizzying” piano lines in the treble register, giving the ending of the sonata a whimsical feeling, which shows how even serious and well-established composers often poke fun at the tuba in their writing.

Dmitri Shostakovich (1906 – 1975) is best known for his large symphonic works, as well as his string quartets, film music, piano music, operas, and ballet music. Shostakovich’s political entanglement with Joseph Stalin led to much censorship of his music and criticism from Soviet audiences while being internationally acclaimed and celebrated as a leading composer of the 20th century. His third and final ballet, *The Limpid Stream* (1934), was hugely successful until Stalin attended a performance a year after the premiere and criticized the work for not being true to the goals of Soviet art, which resulted in the ballet being banned until its rather recent revival in 2003. It is one of Shostakovich’s more classical ballets, and he described it as light and entertaining with a clear and simple musical language that is easy enough for an audience to follow.

The Adagio movement is heard in the second act of the ballet and is originally presented as a cello solo. It was transcribed by Harri Miettunin and arranged for tuba and piano by Roger Bobo, tuba virtuoso. Shostakovich also orchestrated the ballet into an orchestral suite in five movements in 1945.

Maurice Ravel (1875 – 1937) was a French composer whom was born in the French town of Ciboure along the Spanish border. Being so close to the Spanish border gave him a lot of early influence that is noticeable in many of his works, particularly *Bolero* and *Rapsodie Espagnole*, being some of his better-known works. Ravel is one of the most prominent composers associated with the Impressionist movement in music, along with Claude Debussy, although they both preferred different terms for their musical output, Ravel being much more of a classicist who used impressionist composing techniques in various works, such as *Daphnis et Chloé* and *La Valse*. Ravel was not so rebellious to rules of common practice tonality as was Debussy, but Ravel did stretch the rules in his own unique ways

Amongst being a world renowned composer, Ravel is also widely known as one of the greatest orchestrators of all time, orchestrating many popular works such as Mussorgsky’s *Pictures at an Exhibition*. He used his incredible skills as a composer and orchestrator hand-in-hand. As you can notice in *Pavane pour une infante défunte*, he writes distinct and well

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance and the Bachelor of Music in Music Education degrees.
Jonny Kimbro is a student of Mr. Fred Greene.*