



UNIVERSITY OF Redlands CONSERVATORY OF MUSIC

FACULTY SHOWCASE
Monday, October 24, 2022 - 8 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Program

Pastorale for Clarinet and Harp (1977) Michael Amorosi (1947-2000)

Kathryn Nevin, clarinet
Jillian Risigari-Gai Lopez, harp

Un Joueur de Flûte Berce les Ruines for Solo Flute (1942)
with improvisation by Sara Andon Francis Poulenc (1899-1963)

Sara Andon, flute
Megan Paradowski, dancer

“Vissi d’arte” from Tosca (1899) Giacomo Puccini (1858-1924)

Cindy Snyder, soprano
Malcolm Swan, piano

Allegro in C minor (1863) Pyotr Ilyich Tchaikovsky (1840-1893)

Sakura Tsai, violin
Wendy Waggoner, violin
Kira Blumberg, viola
Kyle Champion, cello
Angelica Prodan, piano

Spider Suite (2010) Jenni Brandon (b. 1977)

I. Along came a spider....
II. The Spider’s Flight
III. Spinning Song
IV. A Wicked Waltz The Spider and the Happy Bug (unsuspecting)
V. The end of the day...begin again

Francisco Castillo, oboe
Kathryn Nevin, clarinet
Carolyn Beck, bassoon

Concerto in D Minor, RV 565 (BWV 596) Antonio Vivaldi (1678-1741)/
trans. J. S. Bach (1685-1750)

I. Allegro e grave

II. Allegro (Fuga)
III. Largo e spiccato
IV. Allegro

Philip Hoch, organ

Program Notes

Award-winning composer, Michael Amorosi, was a harpist, arranger and educator, active as a performer in New York and later Los Angeles. He received a BM from State University of New York (SUNY) in Buffalo, an MM from SUNY in Potsdam and studied music theory and composition at the Manhattan School of Music. While his performing career ranged from orchestral, Broadway productions, and film and television industries, he championed the harp in chamber music settings, the bulk of his compositions being scored for harp with solo instruments or small ensembles. This lilting and lyrical Pastorale for clarinet and harp was written during his years in Los Angeles, and it highlights the range and gentle smooth passagework attainable on each instrument.

A beautiful jewel of a solo flute piece by Francis Poulenc, “Un Joueur de flûte berce les ruines” (A flute player lullabies the ruins), was randomly discovered in 1997 by flutist Ransom Wilson, flute professor at Yale University, while reading the Yale Newspaper about a recent donation of French music to the Yale Beinecke Rare Book and Manuscript Library, formally the property of Fredrick R. Koch. The piece is dated 1942, inspired by a woodcut engraving “Joueur de flûte”, based on a sculpture in the Maison de l’Abbe Greccourt. The music is in a modal, melodic style, short and simple - and with that, lends itself to improvisation. Ms. Andon was asked by Ransom Wilson to perform this solo piece with her own improvisation at the 2022 National Flute Convention in Chicago this past summer, as part of a special tribute concert in Mr. Wilson’s honor, where he was awarded the prestigious National Flute Association Lifetime Achievement Award. It is performed here in collaboration with University of Redlands School of Performing Arts Professor of Dance, Megan Paradowski, creating her own improvisatory dance to music.

Giacomo Puccini (1858-1924), an Italian born composer known primarily for his operas, was labeled during his lifetime as the most promising rising composer of his generation, and the most likely successor to Verdi as the leading composer of the Italian operatic tradition. Though his early works were firmly rooted in traditional late-19th century Romantic Italian opera, his later works developed into the realistic verismo style, of which he became one of the leading exponents. In his opera Tosca, his first foray into verismo, Puccini employs musical signatures for particular characters and emotions, which have been compared to Wagnerian leitmotifs. Tosca, along with La Bohème, Madama Butterfly, and Turandot, are included as some of his most renowned works, and are among the most frequently performed and recorded of all operas.

Vissi d'arte, vissi d'amore,
I have lived for art, I have lived for love,
 non feci mai male ad anima viva!
I have never harmed a living soul!
 Con man furtiva quante miserie
 conobbi, aiutai...
With furtive hand all those unfortunate I knew, I have helped
 Sempre con fè sincera la mia
 preghiera ai santi tabernacoli sali.
Always with faith sincere my prayers to the tabernacles have always risen.
 Sempre con fè sincera, diedi fiori
 agl'altar.
Always with faith sincere, I have given flowers to the altar.
 Nell'ora del dolore perchè, perchè

Signore,
In my hour of grief why, why Lord,
 perchè me ne rimunerai così?
why do you repay me like this?
 Diedi gioielli della Madonna al
 manto,
I gave jewels for the Madonna's cloak,
 e diedi il canto agli astri, al ciel, che
 ne ridean più belli...
and offered song to the stars in heaven that made them more beautiful...
 Nell'ora del dolor perchè, perchè
 Signor,
In my hour of grief why, why Lord,
 ah, perchè me ne rimunerai così?
ah, why do you repay me like this?

The concise Allegro in C minor, for piano and string quartet (with an optional double bass part) is one of the earliest pieces Tchaikovsky composed as a student at the St. Petersburg Conservatory, in Anton Rubinstein's composition class. Written in 1863, it was rediscovered and performed in 1965 at the 100th year celebration of Tchaikovsky's graduation from the conservatory, followed by its first publication in 1967. Although the string parts are indicated for solo instruments, the piece is often performed with piano and string orchestra. This choice is easily understood, as the involvement of the instruments resembles and foreshadows the piano concerto characteristics. The beautiful setting offers a wide range of elements found in later works, like the lyrical treatment of the melodic lines, the effective alternations between the restrained and passionate moods, as well as powerful climaxes. The rich harmony, beautiful expression, engaging dynamic range, innovative interplay between parts - all are densely packed, compensating for the brevity of the work.

Jenni Brandon is a composer and conductor, creating works from opera to concertos in collaboration with other musicians and artists. Her style is beautiful and lyrical, telling stories through memorable musical lines. As a conductor she often conducts her own works and presents workshops on composing and collaboration. Her award-winning music has been performed internationally and appears on over 20 albums. Spider Suite was commissioned by the California Association of Professional Music Teachers and was premiered by the Vientos Trio at the CAPMT state conference in February 2010. In it we are first introduced to the world of spiders through the fast and many-legged theme in "Along came

a spider..." full of skittering, racing, and lurking. In movement two a young spider takes flight - baby spiders will spin a balloon out of silk and fly away from their mother's web to embark on their own journey, letting the wind take them wherever it might. Our spider lands gently and immediately begins to make his web in "Spinning Song." Once the web is spun, it is time to wait for dinner to come along. Our spider dances "A Wicked Waltz," laughing manically as he waits for the "Happy Bug (unsuspecting)" to get stuck in his web. As the bug flies and sings, he gets increasingly stuck in the web - listen as the timbral trills in the oboe become more and more frequent. In the final movement the spider reflects on his day (flying, spinning, and hunting...), tearing down his web, as spiders often do, to begin again the next day.

Antonio Vivaldi played a significant role in the creation of Baroque music. Having an affinity for strings, Vivaldi wrote a collection of twelve string concertos in 1711 called *L'estro armónico* (The Harmonic Inspiration). His Concerto in D Minor from this collection is one of his most popular concertos. This piece subscribes to the Concerto Grosso structure, meaning two solo violins play soloistic patterns while accompanied by a string ensemble. Over time, the Concerto Grosso style caught the attention of other Baroque contemporaries, including Johann Sebastian Bach. While serving as court organist in Weimar, Germany, Bach realized the Concerto Grosso style could be reciprocated on the organ, leading him to transcribe four of Vivaldi's concertos for organ, including the Concerto in D Minor. Each of these transcriptions showcases the organ's ability to adapt musical material and be replicated with tremendous amounts of expression. The Concerto begins with a dialogue between two voices across two manuals. This dialogue continues until Vivaldi introduces a four-voice fugue in the following movement, "Fuga." Bach recreates this movement on the organ by applying his creative skill for counterpart writing. He allocates three voices on the manuals while the fourth (bass) voice is on the pedals. The third movement, "Largo e Spiccato," is a delicate and meditative movement that features a stunning melody in the Swell division. Vivaldi finishes the Concerto with a vivacious "Allegro." Bach's transcription calls for two manuals to reproduce the Concerto Grosso style on the organ effectively. Bach's transcription truly showcases the organ as an instrument of imitation and recreation.

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC
 LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.