

University of Missouri-Columbia
School of Fine Arts
Department of Music
Event No. 91 in the 1996-97 Series

Faculty Recital

Sue Stubbs, double bass
Mary Mottl, piano

Tuesday, February 18, 1997

8:00p.m.

Whitmore Recital Hall

Sonata in A Major

César Franck

Allegretto ben moderato

Allegro

Recitativo fantasia

Allegretto poco mosso

INTERMISSION

Valse miniature

Serge Kovsky

Adagio

Dmitri Schostakovich

Moses - Fantasy

Gioacchino Rossini
(arr. Paganini)



Upcoming concerts, recitals & other musical events in WS97
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† Symphonic Band & Concert Band Edward Dolbashian and Kevin Kastens, directors	2/20/97	MoTh, 8:00 pm
† Symphonic Wind Ens and Jazz Ens Kevin Kastens and Fred Hemke, directors	2/21/97	MoTh, 8:00 pm
Amity Bryson, soprano; Jeff Brown, piano	2/21/97	RWRH, 8:30 pm
Cavalcade of Choirs David Rayl, coordinator	2/22/97	First Bapt Ch., 8:00 pm
•† Muntu Dance Theater	2/22/97	JAud, 8:00 pm
◊ Marcia Spence, horn, Nora Hulse, piano	2/24/97	RWRH, 8:00 pm
◊ David Anderson, trumpet	2/25/97	RWRH, 8:00 pm
Jennifer Jackson Lloyd, flute	3/1/97	RWRH, 2:00 pm
◊ Leigh Howard Stevens, marimba	3/3/97	RWRH, 8:00 pm CANCELLED
•† R & H: <i>The Sound of Music</i>	3/3/97	JAud, 8:00 pm
Student Recital	3/4/97	RWRH, 2:40 pm
◊ The Missouri Quintet	3/4/97	RWRH, 8:00 pm
◊ Music for Healing & Consciousness-Raising Betty Scott, trpt; Barbara Wood, bsn; Jane Franck, pf	3/5/97	RWRH, 8:00 pm
•† NYC Opera: Puccini's <i>La Bohème</i>	3/6/97	JAud, 8:00 pm

RWRH = Rogers Whitmore Recital Hall
 JAud=JAuditorium; MoTh=Missouri Theatre
 ◊ Music Department Faculty or Guest Recital
 Δ National Pastimes Production
 • University Concert Series Event
 † Admission Charge

University of Missouri-Columbia
School of Fine Arts
Department of Music
Event No. 10 in the 1996-97 Series

Faculty Recital

SZEKELY-SCHENE DUO

Eva Szekely, violin
Daniel Schene, piano

Monday, September 30, 1996

8:00 p.m.

Rogers Whitmore Recital Hall

Suite Italienne

Igor Stravinsky
(1882-1971)

Introduzione
Serenata
Tarantella
Gavotta
Minuetto e Finale

Sonata for Violin and Piano (1996)*

James Willey
(b. 1939)

Breaking Ground
Bugaloo
Sorrows
Brightness

**World premiere*

Intermission

Sonata in A Major, Op. 47 "Kreutzer"

Ludwig v. Beethoven
(1770-1827)

Adagio sostenuto–Presto
Andante con Variazioni
Presto



Program Note

Sonata for Violin and Piano

- I. Breaking Ground
- II. Bugaloo
- III. Sorrows
- IV. Brightness

The Sonata for Violin and Piano was written during the spring and early summer of 1996 for Eva Szekely and Daniel Schene, both longtime friends with whom I have had a long professional association. The Esterhazy Quartet, with which Eva Szekely has been associated for many years, has performed five of my string quartets and recorded three of them. An earlier *Duo for Violin and Piano*, written for the Szekely/Schene Duo in 1988, has been performed by them many times. The Szekely/Schene Duo has also recorded for CRI a work from the early 1980s entitled *Some Connections*. In short, I know the Szekely/Schene Duo's playing well, and its qualities have been a primary inspiration for the work at hand.

Each of the movements for this new sonata has a title suggestive of its character. "Breaking Ground" presents the essential materials of the work: a passionately presented tune, an allusion to fiddling derived from it, and a starkly dissonant hymn-like theme which both underpins and interrupts the movement's progress. The second movement's "Bugaloo" is a madcap, slightly screwy, off-the-wall, nose-thumbing dance. Both "Sorrows" and "Brightness" derive their content in part from the opening movement, the contrapuntal theme which dominates the final movement clearly derived from the first movement's opening theme, the hymn which is pitted against the violin's extended song in "Sorrows" derived freely from earlier hymn-like textures. Taken as a whole, the *Sonata* moves from dark rumination, through wackiness, into lament and finally to joy, an overcoming of dark times.

— notes by the composer

University of Missouri-Columbia
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 Department of Music
 Event No. 61 in the 1996-97 Series

Lecture Recital

KEITH KOSTER, BASSOON

Assisted by

Lindsey Miller, violin
 Alison Swartz, violoncello
 Nan Wade, piano

Thursday, November 21, 1996

3:40 p.m.

Rogers Whitmore Recital Hall

Franz Anton Pfeiffer (1752-1787): Bassoon Virtuoso and Composer
 A Lecture-Recital on his Life and Works

Divertimento

Allegro
 Adagio
 Menuetto -Trio

Franz Anton Pfeiffer
 (1752-1787)

Lindsey Miller, violin
Alison Swartz, violoncello

Sonata No. 2

Allegro non tanto
 Adagio
 Menuetto con Variationi

Concerto in Bb for Bassoon and Orchestra

Allegro
 Romance
 Rondeau-Allegretto
 Variation 1
 Variation 2
 Variation 3
 Variation 4

*Recital presented in partial fulfillment of the requirements
 for the Doctor of Philosophy degree in Music Education
 with Emphasis in Woodwind Performance*

Mr. Koster is a student of Barbara Wood.

University of Missouri-Columbia
School of Fine Arts
Department of Music
Event No. 6 in the 1996-97 Series

Faculty Recital

Jo Ella Todd, SOPRANO
Janice Wenger, PIANIST

Saturday, September 21, 1996

8:00 p.m.

Rogers Whitmore Recital Hall

Chiare onde from <i>Ercole sul termodonte</i>	Antonio Vivaldi (1675-1741)
Sposa son disprezzata from <i>La Merope</i>	Geminiano Giacomelli (1692-1742)
Il mio bel foco ...Quella fiamma	Benedetto Marcello (1686-1739)

Mandoline Clair de lune Notre amour	Gabriel Fauré (1845- 1924)
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Auf dem Wasser zu singen Romanze An die Nachtigall Der Musensohn	Franz Schubert (1797-1828)
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INTERMISSION

Siete Canciones populares Españolas El paño moruno Seguidilla murciana Asturiana Jota Nana Cancion Polo	Manuel de Falla (1876-1946)
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Someone to watch over me Lorelei Embraceable you I got rhythm	George Gershwin (1898-1937)
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Department of Music
 Concerts, Recitals, &
 Other Musical Events
 Fall Semester 1996

•† Vishwa Mohan Bhatt, Indian guitar	9/29/96	JAud, 7:00 pm
Eva Szekely, violin; Daniel Schene, piano	9/30/96	RWRH, 8:00 pm
E.Elaine Smith, oboe	10/5/96	RWRH, 8:00 pm
† Concert Band and Jazz Band 2	10/8/96	MoTh, 8:00 pm
University Philharmonic	10/9/96	MOTh, 8:00 pm
† Symphonic Band and Jazz Ensemble	10/10/96	MoTh, 8:00 pm
Milton Masciadri, double bass	10/11/96	MoTh, 7:00 pm
† Symphonic Wind Ensemble	10/11/96	MoTh, 8:00 pm
Jazz Bands 3&4 and Jazz Combos	10/14/96	RWRH, 8:30 pm
◊The Missouri Quintet	10/15/96	RWRH, 8:00 pm
Δ†Von Freeman Saxophone Quartet	10/20/96	RWRH, 7:00 pm
SAI Musicale	10/22/96	RWRH, 7:00 pm
Joe Rackers, pianist	10/22/96	RWRH, 8:30 pm
◊Faculty Piano Quartet	10/25/96	RWRH, 8:00 pm
University Singers	10/27/96	First Baptist Church, 8:00 pm
•† Ballet Oklahoma, <i>Dracula</i>	10/30/96	JAud, 8:00 pm
JoAnna Hoepfner, mezzo soprano	11/2/96	RWRH, 3:30 pm
•† Midori, violin	11/2/96	JAud, 8:00 pm
Horn Choir	11/4/96	RWRH, 7:00 pm
Lecia Cecconi-Roberts, clarinet	11/5/96	RWRH, 7:00 pm
Trombone Studio	11/6/96	RWRH, 7:00 pm
University Lab Orchestra	11/8/96	MoTh, 8:00 pm
•† Children's Storybk Th.; <i>The Snow White Show</i>	11/9/96	JAud, 2:00 & 7:00 pm
Fiona Preston-Bryan, violin	11/9/96	RWRH, 7:00 pm
Concert Chorale	11/9/96	First Baptist Church, 8:00 pm
University Percussion Ensemble	11/10/96	RWRH, 3:00 pm
Buder String Quartet	11/10/96	RWRH, 7:00 pm
◊Esterhazy Quartet	11/11/96	RWRH, 8:00 pm
MU Brass Choir	11/12/96	RWRH, 8:00 pm

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University of Missouri-Columbia
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Event No. 28 in the 1996-97 Series

Faculty Recital

Faculty Piano Quartet

John McLeod, violin
Leslie Perna, viola
Darry Dolezal, cello
Janice Wenger, piano

Friday, October 25, 1996

8:00 p.m.

Rogers Whitmore Recital Hall

"November 19, 1828" Piano Quartet (1988)

John Harbison
(b. 1938)

- I. Introduction: Schubert crosses into the next world
- II. Suite: Schubert finds himself in a hall of mirrors
 1. Theme
 2. Écossaise
 3. Moment Musicale
 4. Impromptu
 5. Valse
- III. Rondo: Schubert recalls a rondo fragment from 1816
- IV. Fugue: Schubert continues the fugue subject that Sechter assigned him

◇

Piano Quartet in E-flat Major, Op. 47

Robert Schumann
(1810-1856)

Sostenuto assai; Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace



Requests for accommodations related to disability need to be made to Dr. Alex Pickard,
213 Fine Arts Building, 882-7361, at least seven days in advance of the event.

Department of Music

Concerts, Recitals,
& Other Musical Events
Fall Semester 1996

University Singers	10/27/96	First Baptist Church, 8:00 pm
Woodwind Area Recital	10/29/96	RWRH, 2:40 pm
•† Ballet Oklahoma, <i>Dracula</i>	10/30/96	JAud, 8:00 pm
JoAnna Hoepfner, mezzo soprano	11/2/96	RWRH, 3:30 pm
•† Midori, violin	11/2/96	JAud, 8:00 pm
Horn Choir	11/4/96	RWRH, 7:00 pm
Brass Area Recital	11/5/96	RWRH, 2:40 pm
Lecia Cecconi-Roberts, clarinet	11/5/96	RWRH, 7:00 pm
Trombone Studio Recital	11/6/96	RWRH, 7:00 pm
† University Lab Orchestra	11/8/96	MoTh, 8:00 pm
Fiona Preston-Bryan, violin	11/9/96	RWRH, 1:00 pm
•† Children's Storybk Th.; <i>The Snow White Show</i>	11/9/96	JAud, 2:00 & 7:00 pm
Christine Conklin, percussionist	11/9/96	RWRH, 7:00 pm
Concert Chorale	11/9/96	First Baptist Church, 8:00 pm
University Percussion Ensemble	11/10/96	RWRH, 3:00 pm
Buder String Quartet Recital	11/10/96	RWRH, 7:00 pm
Andrew List, Composer/Lecturer	11/11/96	FAB-M 148, 2:40 pm
◇ Esterhazy Quartet	11/11/96	RWRH, 8:00 pm
Percussion Area Recital	11/12/96	RWRH, 2:40 pm
MU Brass Choir	11/12/96	RWRH, 8:00 pm

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University of Missouri-Columbia
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Event No. 2 in the 1996-97 Series

Faculty Recital

DAN WILLETT, OBOE

assisted by

Janice Wenger, harpsichord
Barbara Wood, bassoon
David Rayl, baritone
Evan Szekely, violin
John McLeod, violin
Leslie Perna, viola
Darry Dolezal, violoncello
Jane Franck, piano

Tuesday, September 3, 1996

8:00 p.m.

Rogers Whitmore Recital Hall

Sonata in Eb Major, BWV 1031

Johann Sebastian Bach
(1685-1750)

Allegro
Siciliano
Allegro

Cantata for Baritone, Oboe, Strings and Continuo,
Ich habe genug, (BWV 82)

J. S. Bach

Aria: Ich habe genug. Ich habe den Heiland
Recitative: Ich habe genug. Mein Trost ist nur allein
Aria: Schlummert ein, ihr matten Augen
Recitative: Mein Gott! wenn kommt das Shone: Nun!
Aria: Ich freue mich auf meinen Tod

Intermission

Sonic Landscapes for Oboe and Tape (1989)

Mark Phillips
(b. 1952)

Persistent Memories
Lost In the Funhouse
Close Encounters
Cadenza and Interlude
Rappin' with Diz and Bird

Three Pieces for Oboe and Piano

Michael Head
(1900-1976)

Gavotte
Elegiac Dance
Presto



Program Note

Sonic Landscapes has four main sections of roughly equivalent length, with an unaccompanied cadenza and brief electronic music interlude linking the third section to the last. Though the sections flow from one to the next without pause, they are delineated by clear changes in character. Each main section is subtitled, all but the last with borrowed titles. These subtitles are not to be viewed as indispensable, nor as the only possible interpretations, since in each case the music came first. In other words, the subtitles represent my attempts to describe, after the act of composition, what images the music conjures up in my own mind.

Persistent Memories. The tape accompaniment for the first section surrounds the soloist with a surreal sonic environment where familiar sounds are stretched and distorted, without quite losing their sonic identity. Though it was not initially a deliberate attempt at representation, this section brings to my mind Salvador Dali's famous painting, *The Persistence of Memory*, with its bleak forlorn landscape and drooping watches.

Lost in the Funhouse. Since I've begun borrowing titles, I'll borrow this one from American author John Barth. Again the composition was not intended to depict any particular storyline, but I find some intriguing connections to the images conjured up by the title. The section begins with the soloist in a hall of mirrors, accompanied by natural instrumental sounds. Soon, bent and warped images of these sounds begin to appear, as in a funhouse mirror. Eventually the humorous tone of the section's opening gives way to melodrama, ending with references to the opening of the work. Listeners familiar with the pointillistic, post-Webern music of the late 1940s and 1950s may find other connections that can be made between title and music.

Close Encounters. The third section, while containing some references to the first, has gone beyond the surreal, becoming more "otherworldly" in quality. The soloist is called upon to participate in creating this otherworldly landscape by playing various special effects rather than melodies.

The cadenza and interlude suggest no programmatic subtext and thus have no subtitles.

Rappin' with Diz and Bird. The "landscape" here is decidedly urban. All references to various popular music influences are deliberate and intended (I think!).

- Mark W. Phillips