

SERIES CONCERT
Virtuoso

FACULTY CHAMBER RECITAL

WITH

CAYLA BELLAMY, BASSOON
TIFFANY BLAKE, SOPRANO
PABLO HERNANDEZ, OBOE
JOOYEON CHANG, PIANO
MARGARET MILLER, VIOLA
ROMINA MONSANTO, CELLO
YSMAEL REYES, FLUTE
HYEJI SEO, PIANO
MICHELLE STANLEY, FLUTE

NOV. 13 2023 | 7:30 P.M.
ORGAN RECITAL HALL



FACULTY CHAMBER MUSIC CONCERT
NOVEMBER 13, 2023 | 7:30 P.M. | ORGAN RECITAL HALL

Elegy for Solo Viola

Benjamin Britten (1913-1976)

Margaret Miller, viola

Limestone & Felt (2012)

Caroline Shaw (b. 1982)

Margaret Miller, viola
Romina Monsanto, cello

Trois Chants Noel

Frank Martin (1890-1974)

Tiffany Blake, soprano
Michelle Stanley, flute
Jooyeon Chang, piano

INTERMISSION

Assobio a Jato (The Jet Whistle)

Heitor Villa Lobos (1887-1954)

I. Allegro non troppo
II. Adagio
III. Vivo

Ysmael Reyes, flute
Romina Monsanto, cello

Trio for Oboe, Bassoon and Piano

Francis Poulenc (1899-1963)

Pablo Hernandez, oboe
Cayla Bellamy, bassoon
Hyeji Seo, piano

PROGRAM NOTES

***Elegy for Viola Solo* - Benjamin Britten (1913-1976)**

The untitled manuscript of this piece was written in pencil on one side of a single sheet of twenty-four stave score paper on August 1, 1930, the day after Benjamin Britten left school at the age of sixteen. "I didn't think I should be so sorry to leave" he wrote in his diary at the time, but the nature of this music, perhaps written for himself to play, betrays his true feelings.

— notes by Colin Matthews

***Limestone and Felt* (2012) by Caroline Shaw (1982)**

Caroline Shaw is a versatile New York-based American composer, violinist, producer, vocalist, and the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 voices*. Shaw has received several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Caroline Shaw has written over 100 works in the last decade, most of them are commissioned new works for renowned performers, including Renée Fleming with Inon Barnatan, Yo-Yo Ma, the Los Angeles Philharmonic, the Dover Quartet, TENET, the Cincinnati Symphony, the Calidore Quartet, Brooklyn Rider, the Baltimore Symphony Orchestra, and Roomful of Teeth with A Far Cry.

Limestone and Felt is a duet for viola and cello that plays around with two different surfaces – hard and soft. Sound-wise, it portrays a reverberant or a muted sound. The piece starts with a whimsical pizzicato, hopping from one instrument to the other. The pizzicato is interrupted by a chorus and later in the work by an echoing motivic canon, accomplished by a similar melody written for both instruments but separated by an eight note. The melody only arrives together during a few brief moments. The piece ends with a strong solo pizzicato in the viola. According to Shaw, the piece may represent two opposing ways we experience history and design our present.

***Assobio a Játo* (1950) Heitor Villa-Lobos (1887-1954)**

Brazilian composer, cellist and conductor Heitor Villa-Lobos (1887-1959) was arguably the most important figure of Latin American music of the twentieth century. His music is heavily influenced by Brazilian folk music and culture, and features a unique sense of originality. His catalog of compositions encompasses a wide range of genres and styles including symphonies, concertos, chamber and film music, and well as a great number of instrumental and vocal works, which are often extremely technically demanding.

Villa-Lobos wrote *Assobio a Játo* (*The Jet Whistle*) in New York in 1950, and dedicated it to the Elizabeth and Carleton Sprague Smith. Carleton, a prominent American musicologist and music advocate, had started his music career as a flutist, studying with some of the best teachers of the time, including Georges Barrere, Louis Fleury and Georges Laurent. He also served in a diplomatic post in Brazil in the 1940s. The work is named after the extended technique (jet-whistle) used at the end of the piece, in which the flutist blows air forcefully into the flute covering the entire embouchure, thus producing an ascending glissando that resembles the take-off of an airplane.

— notes by Ysmael Reyes

***Trio for Oboe, Bassoon, and Pianoforte* - Francis Poulenc (1899–1963)**

French composer Francis Poulenc grew up in a family of pharmaceutical manufacturers that was quite well off. He showed talent at an early age and started taking piano lessons from his mother, a skilled musician herself, when he was just five years old. His parents, however, expected him to pursue the family business and did not support his early professional pursuits. Thus, Poulenc did not follow the traditional path of the time of Paris Conservatory training, but instead established himself at a young age as one of a group of Parisian composers known as *Les Six*. Like Dutilleux, he was quite critical of his own early attempts at composition and later destroyed his teenage creations.

Trio for Oboe, Bassoon, and Pianoforte (1926) was dedicated to the Spanish composer Manuel de Falla, whose music the Frenchman greatly admired. The piece demonstrates Poulenc's fascination with and appreciation of woodwind instruments. The first movement, titled "Lento," is a true conversation between all three musicians, with sections of competing recitative-like passages, and a conclusion that brings all together. The second "Andante con moto" movement is a lyrical pastorale that Poulenc described as "dolce" (sweet). Beautiful, warm, and songful passages in the double reeds make the piece smooth and connected and the piano adds a foundational depth that brings all voices together. The final "Rondo" movement provides an uplifting ending, always referring back to the opening dance-like theme that ties together a rapidly shifting succession of short melodic ideas.

— notes by Travis Wohlstadtler

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