

CONCERTO CONCERT

California State University, Long Beach

Department of Music

presents

the

SYMPHONY

ORCHESTRA

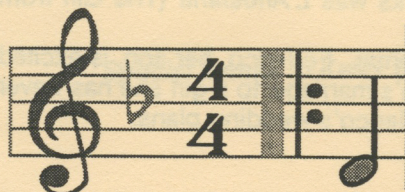
Lynn Bielefelt, conductor

in a

CONCERTO CONCERT

featuring

Student Soloists



Sunday, March 20, 1994

8:00p.m.

Gerald R. Daniel Recital Hall



PROGRAM

Concerto II for Piano and Orchestra
Allegro

Béla Bartók

Mark Uranker, piano

Violin Concerto III for Violin and Orchestra
Allegro non troppo

Camille Saint-Saëns

Thi Nguyen, violin

"E la solita storia del pastore" from L'Arlesiana

Francesco Cilea

Jeryck Acuna, tenor

Concertino for Marimba and Orchestra

Paul Creston

David Gerhart, marimba

****INTERMISSION****

Concerto in A Major for Clarinet and Orchestra, K. 622
Allegro

W.A. Mozart

Michael Duckworth, clarinet

"Depuis le Jour" from Louise

Gustave Charpentier

Elizabeth Koukladas, coloratura soprano

Concerto in F minor for Bass Tuba and Orchestra
Prelude

Ralph Vaughan Williams

Steven Trapani, bass trombone

Program Notes

Gustave Charpentier: *Louise*, "Depuis le jour"

Charpentier (1869-1956) was a French composer whose opera *Louise* has become his most famous and most frequently performed work. As winner of the Prix de Rome (the most prestigious composition award given by the Paris Conservatoire), Charpentier studied in Rome in 1887 and it was there that he began composing *Louise*. Although completed in 1896, it was not premiered until 1900 when Albert Carré, conductor of the Opéra Comique, wanted to schedule it as the first production of the new century. *Louise* is an opera in four acts and exemplifies the French "verismo" style - an opera with a realistic story. *Louise* is the story of a young woman in love with a Bohemian poet (Julien) who faces the disapproval of her parents. Torn between the man she loves and her parents, she agrees to run away with Julien. "Depuis le jour" is a tender aria sung by Louise telling Julien of her extreme happiness and love for him.

Francesco Cilea: *L'Arlesiana*, "E la solita storia del pastore"

Cilea (1866-1950) was an Italian composer and teacher who wrote his first opera, *Gina* (1889), as a student at the Naples Conservatory. The first of his well known works was *L'Arlesiana* (The Girl from Arles), based on the play by Alphonse Daudet.

L'Arlesiana takes place in rural Italy at the farmhouse of Rosa Mamai. Federico, her son, is excited about his upcoming marriage to a girl from Arles. Rosa, wary of her son's marriage to a girl she has never met, discovers that the bride is a woman of "ill repute" and shatters Federico's wedding plans.

"E la solita storia del pastore," more commonly known as "Federico's Lament," is Federico's aria sung in despair over his lost happiness. It is the best known passage of the opera and is also the aria that launched the international career of the famous early twentieth century tenor, Enrico Caruso.

W.A. Mozart: Clarinet Concerto in A Major, K.622, Allegro

Mozart (1756-1791) has often been described as the prince of the concerto composers. His earliest concertos date back to 1767, when he was merely eleven years old, and the clarinet concerto (his last) was composed some seven to eight weeks before he died.

This concerto (the only one written for clarinet) was written for Anton Stadler, a clarinetist and fellow Freemason who became one of Mozart's closest friends in the later part of his life.

The principal themes of the first movement were taken from an earlier sketch of the Concerto for Bass Horn in G (K.621a), which Mozart began in 1789. In redoing the sketch, Mozart added bassoons and changed the key of the orchestral part from G major to A major so that the work could be played on an A clarinet.

The first movement of the work has a very lyrical opening, and melodically, has the smooth flow of most of Mozart's compositions written in A major. This concerto clearly reflects the love Mozart had for the clarinet and has become one of the best known concertos for the instrument.

Ralph Vaughan Williams: Concerto for Bass Tuba and Orchestra

Ralph Vaughan Williams (1872-1958) was the most important English composer of his generation and was a key figure in the twentieth century revival of English music.

The Concerto for Bass Tuba and Orchestra was composed in 1953-1954 when Vaughan Williams was the age of 82. The piece was written to celebrate the 50th anniversary of the London Symphony Orchestra. In the later part of his life, Vaughan Williams developed an interest in unusual instrumental sonorities, and he chose to write a concerto for tuba - to "give a show" to an instrument which is rarely in the limelight. Vaughan Williams took on this composition as a challenge to discover the tuba's capability for lyricism. It is played this evening on bass trombone.

The Concerto was written for Philip Catelinet who in 1954 was the principal tuba player for the London Symphony Orchestra. It was first performed in the Royal Festival Hall in London on June 13, 1954.

Camille Saint-Saëns: Violin Concerto No. 3, B minor, Op. 61

Saint-Saëns (1835-1921) was a gifted and prolific French composer. A musical prodigy, Saint-Saëns composed his first piano piece at the age of three and from age six on he was constantly composing in every genre of music.

Some of Saint-Saëns' best compositions date from the 1870's and 1880's, the Third Violin Concerto (1880) falling into this category. Known for its lyricism and virtuosic qualities, it has become a well-known piece in the violin repertoire.

Paul Creston: Concertino for Marimba and Orchestra, Op. 21

Paul Creston (1906-1985) was an American pianist, organist and composer whose music often reflected the fascination he had with rhythm. The Concertino for Marimba was written in 1940 and was the first concerto ever written for marimba.

This concerto has many of the characteristics which exemplify Creston's style: constantly shifting subdivisions of a regular meter, long and florid melodies and impressionistic harmonies. This work was premiered on April 29, 1940 with Ruth Steger as soloist with the Orchestrette Classique in New York.

Béla Bartók: Piano Concerto No. 2, First Movement

Bartók (1881-1945) was a Hungarian composer, pianist and ethnomusicologist. The greatest composer of his country, Bartók was responsible, with his friend Kodaly, for awakening the serious interest in Hungarian music during the early part of the 20th century.

Composed specifically for his own concert tours, Bartók's Piano Concerto is a virtuosic piece that regards the piano as both a melodic and percussion instrument. The first movement revolves around a fanfare motive introduced by the brass and incorporates a great deal of counterpoint between the piano and the orchestra. Bartók first performed this concerto in Frankfurt, Germany, 1937.

-Program Notes by Cynthia Alicia Perez

Special thanks to Katey Brackney, Dr. Roger Hickman, Brent McMunn, and Christina Placilla.

Mark Uranker has enjoyed a varied career throughout the U.S. as a concert pianist, chamber musician, composer and dance musician. Since moving to L.A. in 1987, he has concertized extensively and has premiered several works of California composers. He also comprises one half of the Livingston - Uranker Piano Duo, an ensemble dedicated to the performance of twentieth-century music for two pianos; most recently the duo performed at the Palm Springs Baroque Festival. He has composed for both theater and dance; his works include incidental music for Moliere's Bourgeois Gentleman, Peter Shaffer's Royal Hunt of the Sun as well as music for prominent choreographers Gus Solomons Jr., Gloria Newman, Jeff Slayton, Mary Jane Eisenberg and Risa Steinberg.

Thi Nguyen, born in Saigon, Vietnam, was first introduced to the violin by his father, Mo Nguyen, at the age of five. Lessons were interrupted when his family immigrated to the U.S. in 1975. In the U.S. his studies continued with Leo Reynolds, Dorothy Delay, and Andre Granat. His first orchestral debut was at the age of nine with the Modesto Chamber Orchestra. Since then he has soloed with the Columbus Symphony, Conejo Symphony, Rio Hondo Symphony, CSULB Symphony, and USC Community Orchestra. Recitals in Columbus, Georgia; Lancut, Poland; Long Beach, California. Recently Thi has participated in the 1991 Wieniawski International Violin Competition.

Jeryck Acuna comes to the Southland from Pittsburg, California. After receiving an Associate of Arts Degree in Music from Los Medanos College, he enrolled at CSULB to pursue degrees in Opera Performance and Music Education - Choral/Vocal. He has been active in the opera and choral programs since coming to CSULB having performed with the University Choir, 49'er Chorus, Men's Chorus, and Voce. Jeryck is currently singing with the Chamber Singers and Men Aloud. Mr. Acuna was the tenor soloist in CSULB's performance of Mozart's Requiem Mass and has performed roles such as El Remendado in Carmen, Mr. Owens in Postcard from Morocco and Gherardo in Gianni Schicci. Other roles include Gaston in La Traviata with Inland Cities Opera and Alfredo in Cerritos College's production of Die Fledermaus. He has done work as a chorister both as a student and as a professional currently with Opera Pacific. After graduation, the aspiring tenor plans on furthering his education on the East Coast.

David Gerhart, currently a senior and music education major at CSULB, is studying percussion with Dr. Michael Carney. Along with winning top honors in various CMEA solo and ensemble competitions, he also had the opportunity to work with W. Francis MacBeth at the 1990 CBDA All-State Honor Band. David is currently principle percussionist in both the CSULB Symphony Orchestra and Wind Symphony. He is also principle timpanist with the La Primavera Orchestra under the direction of Dr. Roger Hickman. David is also a member of the CSULB Percussion Ensemble and Steel Drum Orchestra.

Mike Duckworth, a 23-year old native of Southern California, is co-principal clarinetist with the Debut Orchestra and performs regularly with the Los Angeles Classical Ballet and La Primavera Orchestras. Recent orchestral engagements include performances with Opera a la Carte, Los Angeles Guild Opera, Santa Monica Symphony, Irvine Symphony, and the Garrowstone Festival Orchestra. A 4.0 student of Gary Bovyer at CSULB, Mike will graduate this May with his bachelors degree.

Elizabeth Koukladas is a junior with a major in vocal performance at CSULB where she is a student of Kathleen Darragh. Upon graduation she hopes to attend a graduate program on the East Coast in preparation for a career in opera. Some past accomplishments include participation in the apprenticeship program with Opera Pacific and operatic roles with the CSULB Opera Workshop. In 1993, Elizabeth was the recipient of both the Howard Still Memorial Award and the Alfred Kaplan Scholarship.

Steve Trapani is a senior trombone performance major at CSULB. Upon graduation in December of 1994, Steve will continue to pursue a career as an orchestral bass trombonist. Some past accomplishments of Steve's are soloing with the CSULB orchestra in the spring of 1993, and being named Outstanding Brass Player of CSULB during that same semester. Currently, Steve performs with several orchestras including the American Youth Symphony, La Primavera Orchestra, the Pacific Symphony Institute Orchestra and the Fresno Philharmonic. Steve recently was named first runner up in a concerto competition with the Pacific Symphony Institute which will enable him to perform with the Pacific Symphony during their 1994-95 season. Steve is a student of Jeff Reynolds and has studied with Roy Main, Dan Livesay and John Engelles.

SYMPHONY ORCHESTRA PERSONNEL

First Violins

Kristen Autry, concertmaster
Samantha Lee
Rebecca Lynn
Jose Maldonado
Thi Nguyen
Cynthia Thomas

Second Violins

Michelle Dupuis, principal
Javier Aldana
Jason Church
Christine Ho
Joshua Hsu
Michelle Opie
Alicia Paredes

Viola

Katey Brackney, principal
Ivan Oropeza
Christina Placilla
Holly Tomren

Cellos

Cameron Stone, principal
Jean Kwak
Joe Osio
Henryk Tuah-Seng Tay

Piano

Mark Uranker

Flutes

Rena Urso, principal
Amanda Donta

Piccolo

Rim Chon

Oboes

Wael Binali, principal
Alan Donnersberger

Clarinets

Michael Duckworth,
co-principal
Jay Hassler,
co-principal
Kathrine Browning

Bassoons

Shelly Werst, principal
Ryan Simmons

Horns

James Hensley, principal
Carlos Duque
Matt Reynolds

John Wilson

Trumpets

Jeff Guiditta, co-principal
Roger Vermullen,
co-principal

Tuba

Brad Debow

Trombones

Peter Santucci, principal
Jonathan Goldman
Steven Trapani, bass

Basses

William Been, co-principal
Vince Johnson, co-principal
Danton Boller
Paul Lindsey
Antoinette Talbert

Percussion

David Gerhart, principal
Jon Whately

Manager/Librarian

Katey Brackney

Stage Crew

Greg Flores
Robert Baker
Steve Trapani