



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Monday, 27 March 2000 at 9:00 p.m.

## Patrick Boyle, trumpet

Brian Way, piano

Danette Dickinson, piano

Grant Etchegary, bassoon

Tony Chadwick, narrator

Frank Fusari, accordion

Canzoni (1628)

*Canzone 3*

*Canzone 1*

Girolamo Frescobaldi

(1583-1643)

Intrada (1947)

Arthur Honegger

(1892-1955)

Concerto in E flat major (1796)

1. *Allegro con spirito*

2. *Andante*

3. *Rondo*

Johann Nepomuk Hummel

(1778-1837)

Animal Ditties (1978)

1. *The Turtle*

2. *The Python*

3. *The Hyena*

4. *The Hog*

Anthony Plog

(1958- )

text by Ogden Nash

INTERMISSION

A Jazz Sonata (1987)

*Part 1, Part 2, Part 3, Part 4*

Allan Botschinsky

(1940- )

Pavane (1944)

Gunter Schuller

(1925- )

Occhi Neri

Anonymous

arr. Frank Fusari

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**

University of Newfoundland



## PROGRAM NOTES

### Canzoni (1628)

These pieces are indicative of the most highly developed form of the canzone. Consisting of several contrasting sections of meter and tempo, they have become known as "quilt" canzoni due to their patchwork architecture. Historically, the canzone foreshadows the ascension of the Baroque sonata. Specific instrumentation is not indicated by Frescobaldi, however violin or cornetto with continuo are commonly used in modern performances.

### Intrada (1947)

The tonal, polytonal, and atonal compositional techniques employed in *Intrada* are characteristic devices found in the music of Arthur Honegger. A member of "Les Six", the Swiss born Honegger is perhaps best known for his tone poem *Pacific 231* and his opera *Antigone*. *Intrada* was specifically composed for the 1947 Geneva International Composition Convention. Bold declamatory statements are followed by moments of serenity within the ABA form.

### Concerto in E flat major (1796)

Anton Weidinger, virtuoso of the early keyed trumpet, gave the inaugural performance of this work on New Year's Day 1804. In this concerto, Hummel exploits all of the technical nuances of this new instrument. The heroic and defiant opening movement implements a textbook use of sonata form. The pensive *andante* resembles an unaccompanied aria which segues directly into the exultant *rondo*.

### Animal Ditties (1978)

This is the first set in a series of highly successful *Animal Ditties* compositions. Anthony Plog has been recognized as a soloist and composer throughout the United States and Europe. He primarily writes for brass instruments and for a time was involved with the Summit Brass. A former member of the Board of Directors of the International Trumpet Guild, Plog has been principal trumpet in the San Antonio Symphony, the Los Angeles Chamber Orchestra, and the Malmo Symphony Orchestra in Sweden.

### A Jazz Sonata (1987)

Allan Botschinsky is a prolific trumpeter, composer and arranger from Denmark. He is also one of my earliest trumpet influences. The late Don Warner, host of "Jazzland" on CBC Radio, was an ardent fan of many European jazz musicians and Botschinsky was frequently played on the show when I was growing up. In preparing this piece for performance, I have been fortunate enough to correspond with Mr. Botschinsky via telephone and mail.

*Jazz Sonata* was composed for both the classically trained player or jazz enthusiast, as there are written out improvisational sections after the presentation of the thematic material, as well as chord symbols. In composing Parts 1-3, Botschinsky composed the harmonic and melodic material at the same time. In Part 4, the melody was created after the chord progression (which is inspired by the "cycle-of-thirds" found in John Coltrane's *Giant Steps*). This piece was composed in 1987 at the request of publisher Mark Tezak.

### Pavane (1944)

In addition to being a close, personal "friend" of Dr. Donald Buell, Gunther Schuller is an educator, composer and critic. A self-taught composer, Schuller became interested in combining jazz with the more formal compositional procedures evident in Western classical music (he is credited with coining the term "third-stream music"). Schuller is a horn player and has written extensively on horn technique. He played horn on the "Birth of the Cool" session with the Miles Davis nonet in the early 1950s. As an educator, Gunter Schuller has taught at Yale, Manhattan School of Music, and was president of the New England Conservatory. *Pavane* is written in homage to Maurice Ravel.

### Occhi Neri

Italian for "dark eyes", *Occhi Neri* is a folk tune of Russian origin that can be found throughout Europe. Felice Fugazzo (who is in fact a relative of Frank Fusari) has transcribed this particular version for inclusion in "La Magica Armonica", a compendium of arrangements for accordion. We cannot take requests because this is the only song we know.