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FEATURING NATHAN BUCKNER, PIANO

DR. JEFFREY SCHOYEN, ARTISTIC DIRECTOR

Saturday, October 22, 2016 | Holloway Hall Auditorium, 7:30 p.m.



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ABOUT THE ARTISTS



Nathan Buckner

Dr. Nathan Buckner joined the University of Nebraska at Kearney (UNK) music faculty in 1997. He has appeared throughout the United States as well as in Europe, Asia and Latin-America as a soloist and chamber musician. Performances include multi-recital tours of Taiwan and Mexico; recitals in Korea, China, Hong Kong, Belarus and Slovenia; and more than 50 UNK recitals, including two multi-recital series: “The Nine Mature Piano Sonatas of Franz Schubert” (2007) and “The Ten Sonatas for Piano and Violin of Ludwig van Beethoven’ with violinist

Ting-Lan Chen (2009). Solo performances include recitals at Alice Tully Hall (New York) and the Kennedy Center (Washington); chamber collaborations include DaCapo Chamber Players (Merkin Hall, New York), Contemporary Music Forum (Corcoran Gallery, Washington), Dame Myra Hess Memorial Concerts (Chicago) and Abbey Bach Festival (Mount Angel, Oregon).

He has appeared summers as artist and teacher at Blue Lake Fine Arts Camp: Michigan (2003-2006), Delmarva Piano Festival: Delaware (1992-2010) and Shandong University Summer Session: Weihai, China (2008). He serves as pianist for the Frahm-Lewis Trio (UNK Faculty Piano Trio). Buckner’s editions of the piano works of 19th century American composer Philip Antony Corri are published by Kallisti Music Press of Philadelphia and are reviewed in *Notes: Journal of the Music Library Association*; his article on the composer appears in the *New Grove Dictionary of Music and Musicians*.

A native of Eugene, OR, Buckner holds the B.M. from The Juilliard School, an M.M. from Indiana University and a D.M.A. from University of Maryland. He studied piano with Edward Auer, Shoshana Cohen, Olegna Fuschi, Thomas Schumacher and Beveridge Webster, and early keyboard practice with Albert Fuller. His piano students have won fellowships and scholarships to pursue graduate and undergraduate piano performance degrees at Indiana University, University of Maryland, UMKC Conservatory, University of New Mexico, Ohio University and SUNY Purchase Conservatory; his studio has produced MTNA Young Artist Piano Competition state winners, as well as one national finalist.

Pianist Nathan Buckner currently serves as Professor of Piano at UNK.



Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajío in Mexico. In addition, he has performed with the Pittsburgh Symphony and the Orchestra of St. Luke's in New York City. Schoyen has worked under the direction of Marin

Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klauspeter Seibel, among others. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Gheza Dimitrova, Mary Chapin Carpenter and Stevie Wonder.

He has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University and has given recitals throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

In addition, Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is an associate professor at Salisbury University where he teaches conducting and score reading, string methods, cello, bass and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

PROGRAM

The Bamboula. Rhapsodic DanceSamuel Coleridge-Taylor

Piano Concerto No. 5, “The Egyptian”Camille Saint-Saëns

Allegro animato

Andante

Molto allegro

Dr. Nathan Buckner, piano

INTERMISSION

Three Nigerian Dances for string orchestra and timpaniSamuel Akpabot

No. 1 in E flat. Allegro moderato

No. 2 in F. Andante cantabile

No. 3 in C. Allegretto

Four Characteristic Waltzes, op. 22Samuel Coleridge-Taylor

I. Valse Bohemienne

IV. Valse Mauresque

Afro-American SymphonyWilliam Grant Still

I. Moderato assai

III. Animato

PROGRAM NOTES

***Afro-American Symphony* – William Grant Still (1895-1978)**

A student of George Chadwick and Edgard Varèse, William Grant Still developed an idiom that combined tonal harmonies and traditional classical structures with elements of traditional African-American music. The four-movement *Afro-American Symphony* (1930), the best-known of his works, remains a landmark in the history of American music as the first symphonic work by an African-American composer to be performed by a major orchestra.

The first movement, *Moderato assai*, opens with a plaintive theme for English horn that transforms into a bluesy muted trumpet solo. The second theme group has the clear echoes of a spiritual; like Dvorák, Still generally composed such passages in characteristic style rather than borrowing them from pre-existing sources. The third movement is a joyous, gospel-like *Animato* that employs a banjo as part of its instrumental palette.

The symphony was premiered by the Rochester Philharmonic on October 29, 1931.

With humble thanks to God, the source of inspiration. – William Grant Still

I. *Moderato assai*

“All my life long twell de night has pas’
Let de wo’k come ez, it will,
So dat I fin’ you, my honey, at last’,
Somewhail des ovah de hill.” – Paul Laurence Dunbar

III. *Animato*

“An’ we’ll shout ouah halleluyahs,
On dat might reck’nin’ day.” – Paul Laurence Dunbar

***Piano Concerto No. 5 (“Egyptian”), in F major, Op. 103* – Camille Saint-Saëns (1835-1921)**

Saint-Saëns composed his Fifth Piano Concerto while in Egypt in the winter of 1895-1896. It was published in 1896 with a dedication to pianist Louis Diémer (1843-1919), who played the piece on several occasions. It is one of the composer’s “exotic” works, in which he uses the minor mode with raised sixth and seventh degrees (often called the “melodic” minor). This is the earliest concerto by a French composer to incorporate such “exoticisms,” effects that had hitherto been reserved for shorter works and suites. Saint-Saëns’ *Africa*, Op. 89 (1891), and *Suite Algérienne*, Op. 60 (1880), also employ modal inflections to produce local color.

In this grandiose work, Saint-Saëns’ references to his time in Egypt include the imitation of croaking of frogs he heard in the Nile, a “Nubian love song” and the turning of a ship’s propellers in the Finale. The composer wrote that the second part of the concerto, “in effect, takes us on a journey to the East and even, in the F sharp passage, to the Far East.” These effects, plus the place of the concerto’s origin, prompted the nickname, “Egyptian,” which was not given by the composer. It is the most blatantly pictorial of Saint-Saëns’ concertos.

At the first performance of the Fifth Concerto, critics hailed it as “a work of

fantasy ornamented and colored like one of the prettiest buildings of the Alhambra” Both the composition of the Fifth Concerto and its positive reception were rejuvenating experiences for the composer, who had by this time been in the public eye for 60 years. To the orchestration of the earlier Fourth Concerto, Saint-Saëns adds two horns, piccolo and a gong, which slips in surreptitiously as the piano plays a modal, “oriental” passage.

The first movement seems at first to be in sonata form, but eventually reveals itself to be a much freer structure. Most impressive are the broken chords at the beginning, which rhythmically disguise a chorale.

The lightness and transparency of the second movement are often said to reflect the composer’s happiness at being in the East. Fantasy-like in organization, the music takes an unpredictable path through transparent orchestration.

Saint-Saëns noted that the Finale describes “the joy of a sea crossing,” which accounts for the imitation of propellers at the end. The first theme is similar to ragtime piano music in its lively, dancing rhythms. The secondary theme at first continues this ebullience, but later moves to a more lyrical, contrasting idea. Saint-Saëns evokes the “exotic” through unusual orchestration, particularly in the combination of horns and piano, which represents water through harp-like rippling figures. While the strings reiterate a C sharp, the piano plays rapid figures that Saint-Saëns once said represented croaking frogs, while tremolos in the strings at the end of the movement refer to a similar effect in Egyptian singing. The piano part of the finale is so formidable that it was later used as an examination piece at the Paris Conservatoire.

Three Nigerian Dances – Samuel Akpabot (1932-2000)

“I was inspired in writing this work by Dvorak’s Slavonic Dances, which I enjoy listening to very much. Jolly good fun was my key word here, and I think string orchestras would enjoy getting introduced to the dances which we, in Africa, have enjoyed through the years. They all consist of an opening section, a middle section which does not modulate, and a closing section. Modulation is very foreign to African instrumental music and I wanted very much to get away from the ABA form so common to early European instrumental music.” – Samuel Akpabot

The Bamboula & Four Characteristic Waltzes – Samuel Coleridge Taylor (1875-1912)

Samuel Coleridge-Taylor was born in London, England, on August 15, 1875, to an English mother and a Sierra Leone-born father of mixed European and African descent. He was described as the “African Mahler,” and he led a successful career as a composer and conductor often paying tribute to African folk music. The Bamboula is the name of a drum and a dance brought to the Americas and the Caribbean by African slaves. The piece was a commission for Mr. and Mrs. Carl Stoeckel, founders of the Norfolk Music Festival in Connecticut, to which Coleridge-Taylor was an invited guest in 1906 and 1909. Four Characteristic Waltzes, originally a romantic work for piano, enjoyed such outstanding sales, it was eventually issued in versions for grouping of instruments from duets to orchestra.

Notes taken from allmusic.com and clasicalarchives.com

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Aje Bramble
Devon Bristow
Lorraine Combs
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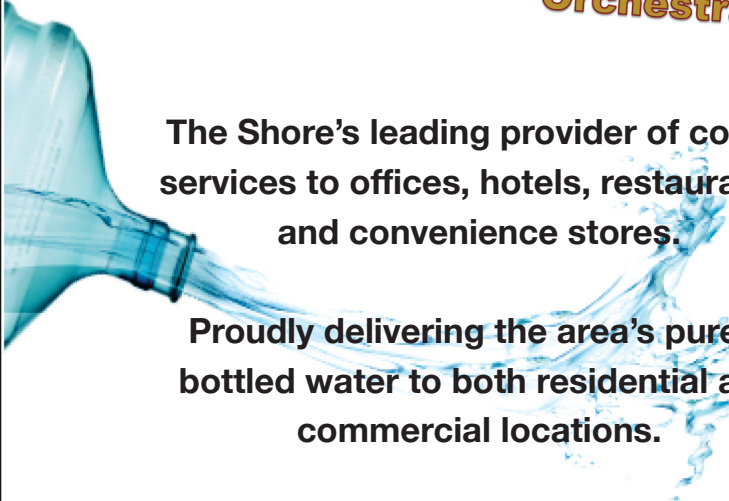
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