



School of Music

JOINT RECITAL

DAVIS HAMPTON '18, BASS CLARINET ZANE KISTNER '17, EUPHONIUM

KAREN GANZ, PIANO

SUNDAY, APRIL 24, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

Press Release (1992) David Lang
b. 1957

Davis Hampton, bass clarinet

Mazurka Leonard Falcone
(1899–1985)

Zane Kistner, euphonium

Nocturne in E-flat Major, Opus 9, No. 2 Frédéric Chopin
(1810–1849)

trans. by Guy Dangain
b. 1935

Davis Hampton, clarinet
Karen Ganz, piano

Café 1930 Astor Piazzolla
(1921–1992)

trans. by Ken-ichiro Isoda

Zane Kistner, euphonium
Karen Ganz, piano

BRIEF INTERMISSION

Concerto for Bass Clarinet (2008) Todd Goodman
I. Promenade Comique b. 1977
II. A berceuse a rêve

Davis Hampton, bass clarinet
Karen Ganz, piano

Symphonic Variants James Curnow
I. Allegro con brio b.1943
II. Lento con teneramente
III. Presto
IV. Adagio con calore

Zane Kistner, euphonium
Karen Ganz, piano

A reception will follow the recital in School of Music, Room 106.

PERFORMERS

DAVIS HAMPTON '18 is a music education major and studies bass clarinet and clarinet with Jennifer Nelson. He performs with the Wind Ensemble and Symphony Orchestra and also is a conducting assistant for the Concert Band. Davis is one of the recipients on the 2016–17 Paul Bellamy Music Scholarship.

ZANE KISTNER '17 is a student of Ryan Schultz, David Krossschell, and Gerard Morris. He plays euphonium and bass trombone in the Wind Ensemble, assists Gerard Morris in conducting the Concert Band, and plays euphonium in the Brass Sextet. Zane is the one of the managers of the Concert Band, low brass coach for the Puget Sound Youth Wind Ensemble, and the assistant for the Puget Sound Brass Camp.

PIANIST

Collaborative pianist **KAREN GANZ** holds a B.A. degree in English and a M.A. degree in literature from Truman State University, a M.M. degree in piano/accompanying from The University of New Mexico, and a D.M.A. degree in collaborative piano from New England Conservatory. She currently freelances at Pacific Lutheran University, University of Puget Sound, and University of Washington, with private studios in Seattle and Tacoma.

ACKNOWLEDGMENTS

Davis: Thanks to my teachers Gerard Morris, Jennifer Nelson, and Ray Downey, who have never told me I couldn't accomplish something. Thank you Zane—it is a privilege to have a friend like you to share this recital with. I also want to thank my many friends here at Puget Sound, who make every day at this school a blessing. Finally, thanks to my family, who support and love me in all walks of life.

Zane: I extend my deepest gratitude to my teachers, Ryan Schultz and David Krossschell, and to my conducting teacher, Gerard Morris. They have taught me a great deal of what I know about the beautiful world of music, and I am so thankful for their willingness to share their knowledge with me. It is a great pleasure to be sharing this recital with my friend, Davis Hampton, who has grown into quite an outstanding musician. I also would like to thank my family for always supporting me in all of my pursuits. To my friends, I thank you all for being the wonderful people that you are, and for continuously inspiring me with your artistry.

PROGRAM NOTES

Compiled by Davis Hampton and Zane Kistner

David Lang wrote **Press Release** for Evan Ziporyn in 1992. The main idea of this piece is the presence of two melodies, one high and one low. The high melody is quieter and more tuneful, whereas the low melody is a more driving, funk-inspired line. These two lines coexist and intertwine throughout the piece. It is the job of the performer to move effortlessly between these two lines, which can give the illusion of two instruments playing instead of one.

Leonard Falcone's Mazurka is a short unaccompanied work for solo euphonium. A mazurka is a Polish folk dance in triple meter. These dance pieces are usually characterized by strong accents that are placed irregularly on the second or third beat, with a spirited tempo.

Nocturne in E-flat Major, Opus 9, No. 2 by **Frédéric Chopin** was quite effectively adapted for clarinet by Guy Dangain. The instrument takes up a more melodious and technical line, while the original left hand accompaniment remains in the piano. All original aspects of tempo malleability, expression, and ornamentation remain present in this transcription.

Astor Piazzolla's Café 1930 comes from a larger work called the *Histoire Du Tango*, which traces the evolution of the tango through the 20th century. A student of the famed Nadia Boulanger, Piazzolla longed to bring the music of the tango from the bordellos to the concert hall. The composer's own program note explains this movement in the context of the larger work.

"This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies."

Todd Goodman's Concerto for Bass Clarinet takes the soloist and orchestra through a journey representing the relationship between a parent and child. The first movement, **Promenade Comique**, is an argument between the parent, who is the orchestra, and the child, who is the bass clarinet. In the second movement, **A berceuse a rêve**, these roles are reversed. The parent, represented by the bass clarinet, is now trying to put their child, the orchestra, to sleep.

James Curnow's Symphonic Variants is a standard in the euphonium repertoire, and is often used for national solo competitions as one of the final qualifying rounds. The piece consists of four variations on the main theme, one per movement. The piece showcases the technical capabilities of the instrument, as well as the timbre of the different registers of the euphonium.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

E MONDAY, APRIL 25–SATURDAY, MAY 14

2016 Senior Art Show

Kittredge Gallery, M-F: 10 a.m.–5 p.m.; Sat. noon-5 p.m.

L MONDAY, APRIL 25

“Borrando La Frontera/Erasing the Border”

Ana Teresa Fernández, artist

Part of the La Frontera: The U.S.-Mexico Border series

Wyatt Hall, Room 109, 3:30–5:30 p.m.

F MONDAY, APRIL 25

Grizzly Man (2005)

Part of the Werner Herzog: The Man Against the System film festival

Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

F MONDAY, APRIL 25

Insiang from Davao City, Philippines

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

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accessibility@pugetsound.edu, or pugetsound.edu/accessibility

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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