Department of Music
College of Fine Arts

presents a

Doctoral Recital

Frederick Umar, conductor
Emily Lindgren, flute
Kanade Oi, clarinet
Alex Hayashi, oboe
Brian Marsh, bassoon
Chris Kase, horn

Asuka Kawashima, flute
Aki Oshima, clarinet
Chris Fujiwara, oboe
Kim Kehau Chai, bassoon
Fred Stone, horn

PROGRAM

Charles Gounod
(1818–1893)

Arthur Bird
(1856–1923)

Petite Symphonie in B-flat Major
I. Adagio, allegretto
II. Andante cantabile
III. Scherzo - Allegro moderato
IV. Finale - Allegretto

INTERMISSION

Suite for Double Wind Quintet in D, Op. 29
I. Allegro moderato
II. Andante moderato
III. Allegretto quasi allegro
IV. Allegro con fuoco

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts in Applied Music.

Frederick Umar is a student of Takayoshi 'Tad' Suzuki.

Wednesday, April 27, 2011 2:30 p.m.
Rehearsal Hall Room 160
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Petite Symphonie in B-flat Major

Charles Gounod (1818–1893)

Gounod was born in Paris, France as the son of a painter (father) and a successful concert pianist (mother). Early training in theory, piano practice techniques, and the history of music came by way of his mother until he received scholarship to study at the Paris Conservatoire. His appreciation of early church music came while studying at the prestigious school and studies in composition would eventually be awarded the Prix de Rome in 1839 (a scholarship given by the French government for those of recognition in the arts). A brief period where he considered the priesthood in the late 1840s introduced him to opera singer Pauline Viardot (1821–1910), who would encourage him to change his compositional focus to opera. For the next decade, Gounod had a professional relationship with the Theater Lyrique, and by 1858 had composed five operas for which he is remembered today. His greatest success came with his 1859 setting of the love story from Goethe’s Faust, though many liberties were taken within the libretto. Many consider his greatest mass to be the Messe solennelle de Sainte Cécile of 1855, written for full orchestra, soloists, and choir. In his operas, Gounod is most often known for his ability to musically define a character according to their actual personality (rather than the dramatic approach often seen in many Italian works), something rarely seen in operas before his time. His orchestral works continue to be popular as concert pieces, and several of his the opera works have found their way into the ballet repertoire. Other popular works include the Ave Maria, based on a Bach prelude in C, and Funeral March of a Marionette. Though Gounod wrote little instrumental music, his two symphonies of 1855, the Petite symphonie in B-flat major, and a handful of late string quartets are written in classical form. The breadth of his compositional output is mostly liturgical and contains many songs.

It was the flutist Claude Paul Taffanel (1844–1908) who would commission the Petite symphonie in B-flat major for a Paris concert series devoted to wind chamber music. Gounod tailored the work to represent Mozart’s use of the wind octet, which consisted of two clarinets, two oboes, two horns, two bassoons, with solo flute. The overall character of the work has several Haydn-like features: a slow introduction which leads to a lively allegro; and, a slow movement that functions like an operatic aria for flute. In the Scherzo and Finale, the musical ideas are distributed among the players of the double quartet, leaving the flute to express itself much like a solo lyric soprano within a grand opera scene.


Suite for Double Wind Quintet in D, Op. 29

Arthur Bird (1856–1923)

Arthur Bird was born in Belmont, Massachusetts in 1856. After receiving his early musical training from his father and uncle, he was sent to study in Germany at the Berlin Hochschule für Musik in 1875. After a brief visit back to the United States, he accepted a position at St. Matthews Church, Halifax, Nova Scotia and began his period of composition. In 1881, he returned to Berlin to study both composition and orchestration and, for the most part, he would spend the remainder of his life abroad. He developed a deep friendship with Franz Liszt and it was Liszt who supported him greatly, conducting his Carneval Szene, Op. 5, and often giving him encouragement when critics attacked unusual aspects or compositional approaches in his works. By 1886, Bird became well established as a pianist and composer and his compositions were being published and performed throughout Europe. His marriage to Wilhelmine Waldman is believed by many to have been the cause of his slowed compositional output after 1888, devoting the remainder of his life to the entertaining of the musical circles of Berlin in their home. His wife was later offered a position to preside over the women’s page of a leading newspaper and Bird used the opportunity to contribute articles. He also published articles as a foreign correspondent reviewing American musical works in such magazines as: the Musical Leader, Etude, the Chicago Journal, and The Musician. A Boston Herald critic wrote in 1907: “It is a pity that Mr. Bird has taken life so easily of late years. He was a composer of true promise and his critical articles published in sundry musical periodicals show him to be a man of much acumen and fastidious taste.” Few if any of Bird’s works have found significance in the US.

The Suite for double wind quintet in D, Op. 29 (1889) was commissioned by the French flutist Claude Paul Taffanel (1844–1908) and his Paris woodwind ensemble, “La Société de Musique de Chambre pour Instruments a vent.” The work is scored for two flutes, two oboes, two clarinets, two horns, and two bassoons. Though each of the instruments is given beautiful melodies throughout the work, the technical demands made of the flute are clearly evident in each movement.

