

**SCSU DEPARTMENT OF MUSIC
UPCOMING EVENTS**

For more information about events call the SCSU Music Office at (320) 308-3223 or visit website: www.stcloudstate.edu/music. A portion of ticket proceeds will be used for music student scholarships.

October 2008

- 10 TWIN CITIES JAZZ IMPORTS
White Horse Tavern - 7 to 11pm
Free Admission
- 11 LAKE WOBEGON BRASS
CONCERT
Ritsche Auditorium, SH - 7:30pm
Tickets: \$10; Free w/SCSU ID
- 12 GRADUATE CHAMBER RECITAL
Featuring Eleanor McLeod, piano
Recital Hall, PAC - 3pm
Free Admission
- 12 FLUTE RECITAL
Featuring Sara Skarsten
Recital Hall, PAC - 5pm
Free Admission
- 15 TUBAFEST RECITAL
Featuring students of Dr. Gary Bird
Room 127, PAC - 4pm
Free Admission
- 27 CHORAL CONNECTIONS
Featuring SCSU Concert Choir &
area HS choirs
Ritsche Auditorium, SH - 7:30pm
Tickets: \$5; \$3 & Free w/SCSU ID
- WIND ENSEMBLE TOUR
CONCERTS
- 30 Buffalo High School - 2:00pm
31 Long Prairie High School - 2:00pm
Free Admission

November

- 1 TRUMPET MASTERCLASS
Featuring Bob Dorer, MN Orchestra
Recital Hall - 1:00pm
Free Admission

November (cont.)

- 5 JAZZ CONCERT
Featuring SCSU Jazz Ensemble
& Jazz Combo
Recital Hall, PAC - 7:30pm
Tickets: \$5; \$3 & Free w/SCSU ID
- 11 "AMERICAN SPIRIT" CONCERT
Featuring SCSU Wind Ensemble
Ritsche Auditorium, SH - 7:30pm
Free Admission
- 14 TWIN CITIES JAZZ IMPORTS
White Horse Tavern - 7 to 11pm
Free Admission
- 15 STUDENT FLUTE RECITAL
Featuring Ann Peterson
Recital Hall, PAC - 1pm
Free Admission
- 16 "MUSIC AT ST. MARY'S"
CONCERT
Featuring SCSU Concert Choir,
Chamber Choir, Women's Choir &
Men's Choir
St. Mary's Cathedral - 3pm
Tickets: \$8; \$5 & Free w/SCSU ID
- 19 JUNIOR COMPOSITION RECITAL
Featuring Logan Cheney
Recital Hall, PAC 6pm
Free Admission
- 20 BANDS SHOWCASE
Featuring SCSU Campus Band &
Husky Sports Band
Ritsche Auditorium, SH - 4pm
Tickets: \$5; \$3 & Free w/SCSU ID
- 22 "MOVIE MAGIC" CONCERT
Featuring SCSU Orchestra
Ritsche Auditorium, SH - 7:30pm
Tickets: \$5; \$3 & Free w/SCSU ID
- 25 "VISIBLE SOUND": AN EVENING
OF MUSIC FOR PERCUSSION
Featuring SCSU Percussion Collective
Ritsche Auditorium, SH - 7:30pm
Tickets: \$5; \$3 & Free w/SCSU ID

ST. CLOUD STATE UNIVERSITY

East Meets West



A Faculty Recital

featuring
Dr. Stephen Fuller, Piano

SUNDAY, OCTOBER 5, 2008 • 4:00 PM
KIMBERLY RITSCHÉ AUDITORIUM, STEWART HALL

The Performer



Stephen Fuller is Professor of Music at Saint Cloud State University in Minnesota. He serves as the Graduate Coordinator for the music department, and also teaches courses in Music History and World Music, as well as supervising graduate research in Choral music.

He has been a keyboard artist throughout his career. He began serious study in piano with Everett Swank in Redlands, California. He subsequently studied piano and organ under such notable figures as David N. Johnson, Ron Ehlers, David Berfield, Malcolm Hamilton, John Ferguson and Kim Kasling. He has undergone study with Paul Wirth in preparation for this recital. He has recently returned to keyboard

performance as a recitalist, using the piano as a venue for exploring and introducing music by Asian composers to his audiences.

Fuller has been organist/choirmaster at several Lutheran churches in California, Hawaii, and Minnesota. He has also given numerous choral and keyboard workshops related to church music. For 19 years he was conductor of the Saint Cloud State University Concert Choir, having led the choir on extensive tours throughout the United States, Mexico, mainland Europe, Scandinavia and Bermuda. Under his direction the choir performed in Lincoln Center and Carnegie Hall in New York City.

Fuller holds degrees from Saint Olaf College and the University of Southern California, where he received a Jascha Heifetz music scholarship. Prior to coming to Saint Cloud State University in 1975, Fuller taught at the University of Hawaii-Hilo. From 1983-85 he was a visiting guest professor at Luther College in Decorah, Iowa.

This is the second in a series of piano recitals Fuller has performed pairing the works of Western and Asian composers for piano. The first *East Meets West* recitals were performed to acclaim in Minnesota, Iowa, Texas and northern England in 1994.



Dr. Fuller offers special thanks to the following people:

PAUL WIRTH for his expert coaching and critical musical ear. His positive attitude spurred me on when I had doubts about this project.

CARMEN WILHITE who encouraged me to "just keep practicing. It will come!"

MARION JUDISH and **OZZIE MAYERS** for organizing today's reception.

MILDRED FULLER for providing flowers for the reception.

Program

I.

Prelude and Fugue in B flat Major
(from *Well-Tempered Clavier, Book I*) Johann Sebastian Bach
(1685-1750)

Bist du bei mir Johann Sebastian Bach
arr. John Carter

Sonata in D Major, K. 491 Domenico Scarlatti
(1685-1757)

II.

Sonata in A minor, K. 310 Wolfgang Amadeus Mozart
(1756-1791)
I. Allegro Maestoso
II. Andante cantabile con espressione
III. Presto

Intermission

III.

Sonata No. 1 Hajime Okumura
(1925-1991)
I. Allegro con energio
II. Pesante
III. Allegro assai

IV.

Prelude for Piano II
"Flowing Waters" Chu Chin Ye
(b. 1922)

Melancolie Francis Poulenc
(1899-1963)

Humoresque Francis Poulenc



EAST MEETS WEST II

Program Notes

J.S. Bach: Prelude and Fugue in B flat Major

This work is included in the first volume of the Well Tempered Clavier, a double set of 48 preludes and fugues which Bach wrote in every major and minor key. His purpose in doing so was two-fold: 1) As a teaching collection for his students (he probably improvised each prelude and fugue initially); and 2) to champion the new “well-tempered” tuning system which allowed a single keyboard instrument to play in all major and minor keys without being re-tuned (as opposed to mean tempered tuning which had been the norm for centuries preceding his time and did require the re-tuning of instruments to play in certain keys).

Bist du bei mir

This beautiful love song was originally thought to have been written by J.S. Bach, but now it is believed to have actually been written by Gottfried Heinrich Stölzel (1690-1749). Bach must have liked it, though, as he included it in his Notebook for Anna Magdalena Bach. This keyboard transcription is by modern composer John Carter and is true to the harmonic richness and depth of Bach’s own setting.

Domenico Scarlatti: Sonata in D Major, K. 491

The son of the famed opera composer Alessandro Scarlatti, Domenico was a brilliant keyboard artist known for his improvisations on the keyboard and his “dazzling technic.” He did not even begin writing down his sonatas until 1738 at age 53. According to John Sankey, recording artist of Scarlatti sonatas: “The primary formal structure of almost all of the sonatas follows two pairwise symmetries: tonalities are mirrored about a central double bar, and thematic material repeats after the double bar.” This sonata is no exception, beginning in D Major with the first section ending in A Major, and the second half of the sonata mirroring that key structure. Similar thematic material is heard in both halves of the sonata.

W.A. Mozart: Sonata in a minor, KV 310

This is one of Mozart’s most dramatic piano sonatas. The dramatic tension felt in the opening movement of this sonata could be a result of two events in 1778 when it was written: his trip to Paris in a fruitless effort to find employment; and the death of his mother in June of that year.

The first movement exemplifies the “Sturm und Drang” (Storm and Stress) characteristic of much of the music of the Classic period, more often associated with many of Beethoven’s piano sonatas. It is in typical sonata-allegro form. The robust opening theme is contrasted with a more elegant secondary theme. Fiery passages are interspersed throughout the various sections of the movement.

The second movement in F Major is also in sonata-allegro form. The movement has a wonderful lyrical singing quality throughout.

The playful third movement returns to a minor and is in Rondo form. It is interrupted midway in the movement with a completely contrasting section in A Major reminiscent of a German folk dance.

Hajime Okumura: Piano Sonata No. 1

Okumura’s first two piano sonatas were published in 1970 (he wrote three). Hajime Okumura played the oboe and bassoon as well as piano. He was trained in music in Japan through the Toyama Army School. He is most well known for his compositions for band, and some say that he was Japan’s pioneer of artistic band music composition. He also wrote several operas as well as a concerto called *Rhapsody* for piano and wind orchestra. He studied composition at the National Music School of Tokyo (currently known as Tokyo Art University-School of Music), and his principle composition teacher, Kan’ich Shimofusa, was a student of Paul Hindemith. Okumura’s style can best be described as eclectic, using many tonal modernisms, including major 7th chords, cluster tones (as heard in the “karate chop” section of the third movement), minor 2nds, and quartal harmony. The second movement is reminiscent of Debussy’s “Sunken Cathedral.”

The first movement is in sonata-allegro form with two very different contrasting themes, not unlike the Mozart sonata just heard. It is a bit irregular in that the recapitulation of the first theme is not brought back in its entirety until the coda at the end of the movement.

The third movement is a Rondo, and is similar to the third movement of the Mozart a minor sonata in mood and character, although Okumura’s athleticism as heard in the first movement reoccurs throughout.

Chu Chin Ye: Prelude No. 2: “Falling Waters”

The subtitle of this piece adheres to the Chinese Taoist precept of staying close to nature as is reflected in much Chinese music. Born in 1922, Chu Chinye (or Zhu Jian’er) is one of a number of modern Chinese composers who have drawn upon Chinese folk idioms in the creation of their piano compositions. This piece is Impressionistic in character and does indeed draw upon images of waterfalls and water play as seen in nature. The theme is based upon a pentatonic folk song from Yunnan province.

Francis Poulenc: Melancolie (1943)

Poulenc is a French composer who was definitely influenced by the Impressionist style of Debussy and Ravel. In his younger years Poulenc was a member of *Les Six*, a group of French composers which included Milhaud, Auric, Durey, Honegger and Tailleferre, who also had links with Erik Satie and Jean Cocteau. Although Poulenc was also influenced by the music of Stravinsky in many of his orchestra and choral compositions and in his early years attempted to turn away from Impressionism (as did the other *Les Six* composers), Melancolie, a later work, is definitely Impressionistic in character. When hearing this piece alongside the preceding Chinese prelude, one is struck by the similarity in style and mood of the two compositions. Debussy was profoundly influenced through his exposure to Chinese music as well as Javanese Gamelan music in the 1890’s, and the whole Impressionist movement in France drew inspiration from artistic works of both the Chinese and Japanese from the 16th through the 19th century.

Francis Poulenc: Humoresque (1936)

This whimsical lighthearted piece was written for Walter Gieseking, the legendary German pianist of the 1930s and 40s who excelled in the performance of music of Debussy and Ravel among others. The piece is in ABA form and shows a great sense of humor throughout.. Gieseking performed this work as an encore on many of his solo piano recitals.