Spring 2018 Music Department
Calendar of Events

May 9, 7:00 pm       Calico Trio Recital*
May 10, 7:00 pm      Kairos & Friends+
May 13, 1:00 pm      Thomas Effinger, piano recital+
May 13, 2:00 pm      Jasmine Gilbert, voice recital*
May 13, 4:00 pm      Barbara Mirano, piano recital*
May 13, 6:00 pm      Juliet Hollifield, voice recital*
May 13, 7:00 pm      Composition Studio Recital+
May 13, 8:00 pm      Ryan McKnight, saxophone recital*
May 14, 6:00 pm      String Studio Recital*
May 14, 8:00 pm      Zach MacLurg, trombone recital*
May 15, 7:00 pm      Trumpet Studio Recital+
May 16, 8:00 pm      Clarinet Studio Recital*
May 17, 8:00 pm      Zane Boothby, trombone recital*
May 18, 8:00 pm      Sam Howard, trombone recital*
May 19, 4:00 pm      Darian Evans, horn recital*
May 20, 1:00 pm      Horn Studio Recital*
May 20, 4:00 pm      Spencer Manning, trumpet recital*
May 20, 6:00 pm      Oboe Studio Recital*
May 20, 8:00 pm      Odle Marimba Recital*
May 22, 6:00 pm      Jazz Combo 1*
May 22, 8:00 pm      Jazz Combo 2*
May 23, 6:00 pm      Brass Choir Concert+

* Recital Hall    + Concert Hall    $ Ticketed

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

Central Washington University Music Department continues to excel because of generous contributions from alumni, parents, and friends. While there are many ways to offer support that will best meet your philanthropy goals, we invite you to join us in celebrating the 125th anniversary of our beloved CWU by giving a $125 to support our students. This support will allow us to continue to provide top-tier teaching and training for our students. For more information on how to achieve your giving goals, visit us at www.cwu.edu/give.

Thank you for all that you do to advance Central’s commitment to excellence and connecting our world through music.

Follow us on: CwuMusic-department @CWUMusicDept

Rebecca Nederhiser
Graduate Conducting Recital

Central Washington University
Department of Music
presents:

Rebecca Nederhiser is from the studio of Dr. Caoile. This recital is presented as a part of the requirements of the Master of Music degree.

Jerilyn S. McIntyre Music Building Concert Hall
Tuesday, May 8, 2018
7:00 PM
CWU Symphony Orchestra
Chamber Ensemble

Violin I
Sarah Lee*
Levi Golan
Nicholas Han
Mackenzie Vigil

Violin II
Ana DeWitt*
Matthew Cancio
Gregory Eggleston
Gracie Camp

Viola
Adam Weiss*
Josh Terry
Maren Kilmer

Cello
Nolan Welch*
Tomás Estigarribia
Katelyn Henke

Bass
Eva Stoumbos*
Carl Hennings
Brea Pierce

Bassoon
Leon Jin*
Danny Ramirez

Flute
Willow Larson*
Brooke Rundle

Horn
Sophie Mortensen*
Evan Hagen

Oboe
Samuel Ellibee*
Hayley Monk

Trumpet
Tim Goei

Trombone
Zane Boothby

Central Washington Dance Academy/
Central Washington Dance Ensemble

Cindy Bruns, choreographer

Black/White Dancers
Sarah Hutchinson
Annie Kang
Brea Norelius
Ashlyn Rominger

Lavender/Pink Dancers
Autumn Blackwood
Abigail Durham
Michelle Rowley
Sara Sterkel

Red/Tan Dancers
Ella Cortese
Audrey Ingraham
Aidan McKee-Bruns

Suite de Pulcinella
[d’après Giambattista Pergolesi]
Igor Stravinsky
(1882-1971)

I.
Sinfonia (Ouverture)

II.
Serenata

III.
  a. Scherzino
  b. Allegro
  c. Andantino

IV.
Tarantella

V.
Toccata

VI.
Gavotta con due variazioni

VII.
Vivo

VIII.
  a. Minuetto
  b. Finale

Program
Pulcinella, a one act ballet with song, represents a fusion of mediums, collaborators, aesthetics, and artists who were united by a deep appreciation for Italian culture. While the work premiered on May 15, 1920 (almost 98 years ago to the date), the seed for the project started in 1914 with Russian choreographer Lèonide Massine (1872-1979). Traveling in Italy with Russian impresario Sergei Diaghilev (1872-1929), Massine was inspired by the marionette theatre and their renditions of the commedia dell’arte featuring the character of Pulcinella. According to one recount by Massine:

Sometimes I would stand there for hours, totally absorbed in the antics of Pulcinella, Pimpinella or Il Capitano. I was intrigued by their grotesque masks and their jerky, loose-limbed movements, and soon found myself wondering how I could transpose them into balletic form. From an old Italian actor I bought an authentic Pulcinella [beak mask]…I put it on and began trying to reproduce Pulcinella’s gestures and movements.

This artistic inclination continued for years to come. In 1917, Massine came across a Naples manuscript entitled Les Quatre Polichinelles semblables (The Four Similar Polichinelles). Excited by the discovery, Massine presented the script to Diaghilev and plans for producing a ballet soon began.

In 1918, Diaghilev began seeking music for the production by collecting manuscripts from archives in London and Naples. Of special interest, were the trio sonatas and opera arias of Giovanni Battista Pergolesi (1710-1736). (While such sources were originally all attributed to the Italian composer, scholars have now identified the original source material as emerging from additional composers including Domenico Gallo (1730-1768), Unico Wilhelm, Count van Wassenaer Obdam (1692-1766), and Carlo Ignazio Monza (1680 or 1689-1739).

For costumes and set design, Massine and Diaghilev sought the collaboration of Spanish artist Pablo Picasso (1881-1973), whose expertise was noted from their collaborations with Parade and Les Femmes de bonne humeur (The Good-Humored Ladies).

With manuscripts in hand, Diaghilev sought a composer to orchestrate the music for the ballet. Spanish composer, Manuel de Falla (1876-1946), not Igor Stravinsky, was first approached for the project. Many speculate that this was perhaps due to disagreements Diaghilev and Stravinsky were experiencing over financial dividends of past ballet productions. Nevertheless, Stravinsky was eventually approached in 1919, following Manuel de Falla’s decline.

The project proved to be a vital turning point in Stravinsky’s career, and a model for the aesthetic movement of neoclassicism. Infused with isorhythms, harmonics, multiple string timbres, cross-articulations, subito dynamic contrasts, strettto-like interruptions, dissonance, irregular phrasing, and the ‘juxtaposition’ of new material, Stravinsky’s work represented a synthesis of the past and present. The original Italian manuscripts were given new personality, reflecting even more the eclectic and quirky personality of Pulcinella himself. According to Stravinsky:

Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too. No critic understood this at the time, and I was therefore attacked for being a pasticheur, chided for composing ‘simple’ music, blamed for deserting ‘modernism,’ accused of renouncing my ‘true Russian heritage.’ People who had never heard of, or cared about, the originals cried ‘sacrilege’; ‘The classics are ours. Leave the classics alone.’ To them all, my answer was and is the same: You respect, but I love.