Fall 2018 Music Department
Calendar of Events

October 13, 4:00 pm  Musical Arts Quintet+
October 18, 7:00 pm  US Army Woodwind Quintet+
October 19, 7:00 pm  Cello Celebration Recital*
October 20, 2:00 pm  Cello Celebration Recital, featuring Nathan Chan*
October 20, 7:30 pm  Cello Celebration Final Concert+
October 21, 2:00 pm  Marissabel Rivero, tuba recital*
October 21, 4:00 pm  The Drs. Neurohr Return: trombone/bassoon duo recital*
October 24, 7:00 pm  Women on the Verge*
October 25, 7:00 pm  Halloween Concert+$
October 26, 8:00 pm  Vocal Jazz Showcase*
October 28, 2:00 pm  Jasmine Gilbert, voice recital*
October 28, 4:00 pm  Domi Edson, bass & Jacob Krieger, saxophone, joint recital*
October 28, 6:00 pm  Aaron Hirsch, faculty organ recital*
October 30, 8:00 pm  Octubaween*
November 2, 7:00 pm  George Colligan with CWU Jazz Combos+
November 3, 12:00 pm  Jessica Lewis, cello recital*
November 3, 2:00 pm  Matthew Cancio, violin recital*
November 3, 6:00 pm  Reese Maultsby, percussion recital*
November 4, 4:00 pm  Jack Pritchard, flute recital*
November 4, 6:00 pm  Flute Studio Recital*
November 4, 8:00 pm  Katie Shelton, graduate flute recital*

* Recital Hall  + Concert Hall  $ Ticketed

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

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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

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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.

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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 stellar CWU Music Department by giving $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.

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Byron Schenkman & Friends

Boccherini and Scarlatti: Italians Abroad

Jerilyn S. McIntyre Music Building Recital Hall
Friday, October 12, 2018
7:00 PM
Boccherini & Scarlatti
Notes on the Program by Byron Schenkman

Throughout the 17th and 18th centuries Italian musicians were in demand all over Europe and many of them became more successful abroad than they had been at home. Such is the case with all three of the composers on tonight’s program. The cellist Luigi Boccherini and the violinist Maddalena Sirmen both had extensive international performing careers. Domenico Scarlatti had a more obscure existence as a harpsichordist at the Portuguese and Spanish courts, yet his music became popular in all the other places where Boccherini and Sirmen themselves performed.

Boccherini is well known for two popular works: “The Boccherini Cello Concerto,” which is actually just the most famous of his twelve cello concertos, and “The Boccherini Minuet,” a movement from one of his dozens of string quintets. Much of his great output of chamber music has only recently begun to be explored. Boccherini scholar Elisabeth Le Guin describes in his music “an astonishing repetitiveness, an affection for extended passages with fascinating textures but virtually no melodic line, an obsession with soft dynamics, a unique ear for sonority, and an unusually rich palette of introverted and mournful affects.” Le Guin makes an analogy between Boccherini’s music and the tableaux vivants popular at the time, in which famous paintings would be recreated by actors on a stage. This static and atmospheric quality is very different from the more directional music we associate with other composers of that period.

In a legendary competition with his contemporary George Frideric Handel, Scarlatti is said to have been the better harpsichordist while Handel was better at the organ. Although Scarlatti’s first big gig was in Rome writing operas for the exiled Polish Queen Marie Casimire, he is best known for the more than 550 short keyboard sonatas he wrote in the service of Maria Barbara, Princess of Portugal and subsequently Queen of Spain. These miniature masterpieces combine elements of contemporary comic opera, Iberian folk music, and Scarlatti’s own keyboard pyrotechnics.

Sirmen was born Maddalena Laura Lombardini and raised in a musical orphanage in Venice (not the Ospedale della Pieta made famous by Antonio Vivaldi). While living there she became a protégé of Giuseppe Tartini. She toured as a soloist and also with her husband, the violinist Ludovico Sirmen. Her published works include violin duets, trios, string quartets, and concertos.