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Concert recording 2016-04-03

Meagan Graff

Brandon Bahara

Stephan Mitchell

Michael Moore

Lindsay Barnhill

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Performer(s)

Meagan Graff, Brandon Bahara, Stephan Mitchell, Michael Moore, Lindsay Barnhill, Peter Hamby, Josh Hannon, Kelly Sharpe, Henry Bowen, Sean Breast, Dorian Scott, Robert Morris, Maggie Matheny, Donna Vickers, Andrew Baker, Tori Bingham, Sandy Nieves, Miranda Smithey, Ashley Baty, Andrew Stephens, Marissa Johnson, Devanee Williams, Miranda Baker, Madeleine Hogue, Rachel Phillippe, Sarah Bryant, Jayme Amonsens, Tazonio Anderson, Cheyenne McCoy, Charles Hartman, Sung Mo Yang, Michael Hanna, Sydney Hanna, Tim Clifford, Cole Williams, Chris Scherer, and Jacob Carter



UNIVERSITY OF
ARKANSAS.

The J. William Fulbright College of Arts and Sciences and the
UA Department of Music proudly presents

The Graduate Conducting Recital of

Meagan Jeanette

Graff

Sunday, April 3, 2016

7:30 pm

Stella Boyle Smith Concert Hall

Fayetteville, Arkansas



Meagan Jeanette Graff is a Graduate Student in Instrumental Conducting. She received her undergraduate degree in Music Education from Indiana University of Pennsylvania in the Spring of 2014. She has studied conducting under the direction of Dr. Christopher Knighten, Mr. W. Dale Warren, and Dr. Jack Stamp.

She is a member of many honor societies and organizations, including Sigma Alpha Iota. Meagan currently serves as National Music Chairman of Theta Phi Alpha Fraternity. She is also an honorary member of Tau Beta Sigma.

Fanfare pour précéder "La Péri" Paul Dukas (1912)

In 1911, Paul Dukas was commissioned by Ballets Russes to write a short, one scene ballet. The outcome of this project was *La Péri*, the tale of a great Magi on a voyage to find the Flower of Immortality. When the explorer finds the flower, it is in the possession of a fairy-like character. The Magi steals the flower from her while she is sleeping. The flower turns into the Magi's material and earthly desires, and while he is mesmerized by this, the fairy is able to take the flower back. The fairy disappears, and the Magi is left behind, stranded. The *Fanfare* contains no thematic or melodic links to the ballet, it is intended to gain the attention of the audience.

Paul Dukas (1865-1935) studied at the Paris Conservatory. Only twelve of his compositions survive to this day because he was incredibly critical of his own work, and often destroyed or hid those which he deemed unworthy. One of the most commonly known works by Dukas is *L'apprenti sorcier (The Sorcerer's Apprentice)* which was featured in Disney's *Fantasia*. *La Péri* was Dukas' final composition, completed in his late forties before he became a music critic and professor.

Trumpet: Brandon Bahara, Stephan Mitchell, Michael Moore

French Horn: Lindsay Barnhill, Peter Hamby, Josh Hannon, Kelly Sharpe

Trombone: Henry Bowen, Sean Breast, Dorian Scott

Tuba: Rob Morris

French Dances Revisited Adam Gorb (2004)

Adam Gorb (b. 1958) is a British composer and began composing at age ten. He studied music at Cambridge University, and graduated in 1980. Gorb received his master's degree from the Royal Academy of Music, and his doctorate from the University of Birmingham. He composes for various ensemble settings including orchestra, band, small ensemble, solo, and choir. He is currently Head of School of Composition and Contemporary Music at the Royal Northern College of Music in Manchester.

French Dances Revisited is based on three bars from Bach's keyboard prelude in C Major (BWV 939). It premiered in the United States on November 7th, 2004 in Minnesota, and in the United Kingdom a month later. This is the seventh piece to be commissioned by the Cochran Chamber Commissioning Project. The project aims to inspire and educate young musicians through music making in a chamber music setting. The works created through this project have become significant repertoire in the chamber ensemble setting.

Flute: Maggie Matheny

Flute and Piccolo: Donna Vickers

Oboe: Andrew Baker

Oboe and Tambourine: Tori Bingham

Clarinet: Sandy Nieves, Miranda Smithey

Bass Clarinet: Ashley Baty

Bassoon: Andrew Stephens, Marissa Johnson

French Horn: Peter Hamby, Josh Hannon

Danses sacrée et profane Claude Debussy (1904)

Claude Debussy (1862-1918) was born in Saint-Germain-en-Laye, France. He is an Impressionist composer, although he despised the name, and was influenced greatly by Wagner. He was awarded the Prix de Rome in 1884, and is primarily known for his works *Clair de lune* and *Prélude à l'après-midi d'un faune*.

Beginning in 1810, harps primarily used a system of pedals to alter the pitches of the strings. However, in 1897, Gustave Lyon created a chromatic harp - every pitch had its own string (much like a piano). He marketed this unique instrument, and managed to establish a course at the Brussels Conservatory in which students used his chromatic harp system. The Conservatory commissioned Debussy to write a heavily chromatic harp piece to showcase these instruments and their students in 1904. This chromatic harp would soon fall out of favor, and the double pedal harp system created in 1810 continues to be the primary system used today.

Danses sacrée et profane is comprised of two movements, but the first continues into the second without pause. *Danse sacrée*, or the sacred dance, has an ancient religious feeling. It is almost chant like, meditative. *Danse profane*, or the profane dance, is not profane in the modern sense of the term, but in an earthly or more secular manner. Debussy uses the melody from one of his own *Preludes for Piano*, "La Sérénade interrompue."

Harp: Devanee Williams

Violin: Miranda Baker, Madeleine Hogue, Rachel Phillippe, Sarah Bryant

Viola: Jayme Amonsén, TaZonio Anderson

Cello: Cheyenne McCoy, Charles Hartman

Bass: Sung Mo Yang

Dance Mix Rob Smith (2000)

Dance Mix was premiered on Cazenovia Lake in New York in the summer of 2000. It was commissioned by the Society for New Music and the American Composers Forum's *Continental Harmony* Project. The piece was then used as the title music for *Continental Harmony*, a PBS documentary that first aired in 2001. The piece is an eclectic mix of jazz and pop music, and is orchestrated for an instrumentation similar to a jazz ensemble.

Rob Smith received his degrees from Potsdam College and The University of Texas at Austin. He currently teaches at the University of Houston's Moores School of Music as the Assistant Professor of Composition. He also serves as director of the AURA Contemporary Ensemble, and as an artistic director for Musiqa, a Houston-based contemporary ensemble. Smith has won a wide array of awards, including those from ASCAP, the National Band Association, the National Association of Composers, and the Society of Composers. He also traveled to Australia on a Fulbright Grant in 1997.

Alto Sax: Michael Hanna, Sydney Hanna

Trumpet: Michael Moore, Stephan Mitchell

Trombone: Henry Bowen

Bass Trombone: Sean Breast

Bass and Guiro: Robert Morris

Marimba: Tim Clifford, Cole Williams

Vibraphone: Chris Scherer

Auxiliary Percussion: Jacob Carter

Thank you

First and foremost, thank you to my wonderful parents who have supported me in all of my endeavors. I know that I could not be half of the person or musician that I am today without your support. I love you!

Thank you to Dr. Knighten and the other members of the band faculty for pushing me to be a better conductor, musician, and educator. My time here has been an amazing learning experience, and I owe it all to you.

To the other conducting graduate students (both previous and current): I have felt a tremendous amount of support from you, and I appreciate and enjoy every minute that we have had to “talk shop.” Thank you for being my support system, a family away from home, and a big part of my journey.

Thank you to all of the fantastic members of the music organizations who have helped behind the scenes this evening. Whether you are moving chairs and stands, handing out programs, or serving up an amazing reception, you have all played an integral part in the success of this recital.

A tremendous thank you to all of the wonderful performers who agreed to make music with me. You have given so much time and effort to this process, and I feel incredibly fortunate to have the opportunity to work with such amazing musicians. Without you, there would be no performance. From the bottom of my heart, thank you all.

Last, but definitely not least, thank YOU for coming this evening. I wouldn't be here without your love and support. I hope that you enjoyed this recital!