

Faculty Recital

Cindy Behmer, oboe

with

John Cozza, piano

Faythe Vollrath, harpsichord

Cathie Apple, flute

David Wells, bassoon

Tim Stanley, cello

MONDAY, 7:00 P.M.

APRIL 4, 2022

CAPISTRANO HALL 151

Incantation and Dance (1942) William Grant Still
(1895-1978)
with John Cozza, piano

Sonata for Oboe and Piano (1962) Francis Poulenc
(1899-1963)

- I. Élégie
- II. Scherzo
- III. Déploration

with John Cozza, piano

lullaby | ballad | spiritual (2021) Shawn E. Okpebholo
(b. 1981)

- I. My Mama's Sweet Baby Boy
- II. The Blind Child's Prayer
- III. Scandalizin' My Name

with Cathie Apple, flute and David Wells, bassoon

INTERMISSION

Kathleen, As She Was (1989) Libby Larsen
(b. 1950)
with Faythe Vollrath, harpsichord

Sonata in G Minor, BWV 1030b (c. 1736) Johann Sebastian Bach
(1685-1750)

- I. Andante
- II. Largo e dolce
- III. Presto – Allegro

with Timothy Stanley, cello and Faythe Vollrath, harpsichord

new music written for historic instruments, Faythe combines these new vs. old elements in many of her performances. Concerts dedicated specifically to this pursuit include the Festival of New American Music in Sacramento and the Center for New Music in San Francisco. Recently, she performed a concert of new music in Serbia as part of the Belgrade Harpsichord Festival, introducing new American composers to the audience.

Dr. David A. Wells joined Sacramento State's faculty in 2011, and teaches bassoon, music history, and general education music classes. As a performer, he plays modern and period bassoons in a wide variety of styles with ensembles across the western United States and Canada. Wells serves as Co-Executive Director for Meg Quigley, a non-profit focused on equity, diversity, and inclusion within the bassoon world. He is also active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society. When not playing or teaching, he can be found swimming in cold water, taking photographs, collecting records, and trying to keep up with his super-librarian/yogi wife, Veronica. For more, see davidawells.com.

Cellist **Timothy Stanley** is a performer and music educator in Sacramento. He currently performs with the modern chamber music sextet Citywater, the Baroque chamber orchestra Sinfonia Spirituosa, and numerous local symphony orchestras and chamber ensembles. He is an active recording artist, having been featured as backing cellist on dozens of recordings. As a teacher, he is on faculty at the Sacramento State University School of Music, where he is master teacher on the Sacramento State String Project. He is also the Strings Teacher at Camellia Waldorf School and maintains a robust private studio of young violinists and cellists. He studied with Andrew Smith at the University of Nevada, Las Vegas for his undergraduate degree and Andrew Luchansky at Sacramento State for his master's degree. When not performing and teaching, he can be found racing local triathlons and ultramarathons.

Dr. Cindy Behmer teaches oboe and English horn at California State University, Sacramento. In addition to teaching, Dr. Behmer freelances with several groups in Northern California and Nevada, including Stockton Symphony, Reno Philharmonic, Music in the Mountains Orchestra, Sacramento Philharmonic and Opera, and Sacramento Choral Society and Orchestra. After earning her Doctor of Musical Arts degree from the University of Arizona (2011), Dr. Behmer served as a tenured member of the Tucson Symphony Orchestra. Dr. Behmer has had the opportunity to travel and perform in China, South Korea, Europe, and Mexico. Most notably was her experience at the College Music Society International Conference held in Seoul, South Korea (2011) and her performance for the annual International Double Reed Society Conference (2016). When not teaching, playing, or making reeds... Dr. Behmer enjoys quality time with her young family at their home in rural Wilton where they spend outside-time together in the garden and with their animals.

John Cozza has been the Staff Accompanist at Sacramento State since 2004, and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in 2018. Dr. Cozza holds a DM degree in Piano Performance, Vocal Accompanying and Chamber Music from Northwestern University. He earned his Bachelor's and Master's degrees at USC, where he was named Valedictorian of the School of Music. He was named Director of Accompanying at Baylor University (Waco, TX) in 1994 and taught Accompanying and Secondary Piano in the Conservatory of Music at the University of the Pacific in Stockton, California from 2004-2018. Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza's international engagements have included performances as soloist, accompanist and chamber musician in such European cities as Vienna, Bologna, Milan, Cologne, and Budapest.

Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout the United States. Hailed by the *Wall Street Journal* for her "subtly varied tempo and rhythm that sounds like breathing," her solo performances include venues such as MusicSources in Berkeley, CA, Gotham Early Music in New York City, and Bruton Parish Church in Colonial Williamsburg, VA. Other unique experiences include a solo performance pairing Japanese harpsichord works with Japanese art at the Crocker Art Museum in Sacramento, and performing in a columbarium as part of the Garden of Memory in Oakland. Enamored with the contrast of

Incantation is defined as a written or recited formula of words designed to produce a particular effect. **William Grant Still** skillfully makes use of the singing qualities of the oboe accompanied by a series of rolled piano chords in the opening of *Incantation and Dance*, allowing the soloist to personalize the un-texted "words." The music seamlessly leads into a sprightly G major dance, distinctive for its accented third beats in the piano and grace notes in the oboe, when it is interrupted by another call, "not strict in time." The dance resumes and concludes with a rush out the door.

Francis Poulenc composed his **Sonata for Oboe and Piano** during the last 12 months of his life; it was his last composition. The sonata is written in memory of his friend, Sergei Prokofiev, who had passed 10 years earlier. Poulenc chose a non-traditional slow-fast-slow movement form for this dedication which begins with *Élégie*, a poem of serious reflection. The opening is marked *Paisiblement* (peacefully) and begins with a short serene solo statement by the oboe. As the piece unfolds, in true Poulenc style, dynamics and octave placements change dramatically in both the oboe and piano but the conversation between the two is fluid. It should be noted that Poulenc self-quoted thematic elements from his flute and clarinet sonatas, two of his operas, as well as Prokofiev's 4th and 5th Piano Sonatas. The final movement, *Déploration*, a lament, which is a passionate expression of grief or sorrow. The contrasts are even more powerful in this final movement.

Note from the composer, **Shawn E. Okpebholo**:

"lullaby | ballad | spiritual", trio for flute, oboe, and bassoon, was commissioned by Elicio Winds. Housed at Auburn University (Auburn, Alabama), Elicio Winds desired a work that highlighted Alabama's rich musical tradition. In exploring the region's broad artistic heritage, I discovered three Alabama folksongs—a lullaby, a ballad, and a spiritual—on which I base this three-movement suite. In the first movement, My Mama's Sweet Baby Boy, I musically evoke winsomeness, innocence, and a rocking quality: the first two characteristics reflecting the text, and the last portraying a gentle rocking of a child that comes when singing a lullaby. The second movement, The Blind Child's Prayer, is a sentimental yet melancholic

ballad. Musically, this is an abstract interpretation of the ballad as a musical genre—both folk and pop. The Blind Child's Prayer also reflects the curiosity the child displays in the narrative. The final movement is a rhapsodic reimagination of the negro spiritual, Scandalizin' My Name. This musical interchange turned argument illustrates the confrontational lyrics."

"My Mama's Sweet Baby Boy"

My mama's sweet baby boy,
 My mama's sweet baby boy,
 The ladies all say he is lookin' so sweet;
 The ladies all say that he deserves a li'l' treat,
 My mama's black baby boy.
 He went up on a shelf,
 He waste all molasses all over humself,
 My mama's sweet baby boy,
 My mama's sweet baby boy.

"The Blind Child's Prayer"

They tell me, Father, that tonight
 You wed another bride,
 That you will clasp her in your arms
 Where my poor mother died.
 The chair by which I used to kneel
 To say my evening prayer.
 Oh Father, it would break my heart;
 I cannot meet her there.

"Scandalizin' My Name"

I met my brother the other day;
 I gave him my right hand.
 And jes 'as soon as ever my back was turned,
 He was scandalizing my name.
 Do you call that a brother? Oh, no!
 You call that a brother? No! No!
 Do you call that a brother? No! No!
 Scandalizin 'my name.

2. I met my sister...

3. I met my preacher...

Libby Larsen writes of her composition, *Kathleen, As She Was*

"Rockwell Kent's 1924 Journal, *Voyaging*, is an account by the illustrator of "Moby Dick," of his personal voyage southward from the Strait of Magellan in his boat the *Kathleen*. My fantasy for oboe and harpsichord (keyboard), is inspired by Kent's woodcut entitled "Kathleen, As She Was." The "Kathleen" (named for Kent's wife) is shown in her original state, a lifeboat, aboard the larger frigate *Lonsdale*. My work, *Kathleen, As She Was*, explores the notion of idea liberated from a larger idea to develop and change."

The piece centers around the grace notes "A" to "B," a musical motive akin to the tugging of a boat at its mooring, a metaphor for the musical idea tugging to free itself from the larger idea."

This is the first edition of the **Sonata in G Minor, BWV 1030b** by **J.S. Bach** reconstructed in the key of G minor by Raymond Meylan. It is based on two manuscripts: 1) a copy of the harpsichord part written in G minor, BWV 1030, source D of the Neue Bach Ausgabe and 2) the autograph of the B minor version, BWV 1030, source A of the NBA. The piece is commonly known as Sonata in B minor for flute and harpsichord but is often performed by oboists. The demands of this Sonata are particularly satisfying to perform: thick in texture yet tuneful, a sentimental Siciliano, and a rollicking syncopation to finish off the last movement.