11-15-1987

Michael Davison, trumpet, and Suzanne Bunting, organ

Department of Music, University of Richmond

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November 15, 1987
Cannon Memorial Chapel
3:00 PM

MICHAEL DAVISON, Trumpet
SUZANNE BUNTING, Organ

Toccata  
Giovanni Battista Martini  
(1706-1784)

Elegi  
Rolf Wallin  
(b. 1957)

Renaissance Dances  
arr. Marie-Claire Alain

1. Pavane  
Claude Gervaise  
(fl. 1540-1560)

2. Gaillarde  
C. Gervaise  
Anonymous

3. Branle de Bourgogne  
Anonymous  
C. Gervaise

4. Branle de Champagne  
Anonymous  
Anonymous

5. Branle gai  
Anonymous  
C. Gervaise

6. Branle simple  

7. Allemande  

***INTERMISSION***

Nightsongs  
Richard Peaslee  
(b. 1930)

Fancies, Toyes and Dreames  
Giles Farnaby  
(ca. 1563-1640)  
arr. Elgar Howarth

Canzon Duodecimi Toni  
Giovanni Gabrieli  
(1557-1612)

Gene Anderson, Conductor

Grand Choeur Dialogué  
Eugène Gigout  
(1844-1925)  
arr. Gary Olson

Next: Gregory Mercer, Tenor  
Barbara Chapman, Harp  
November 20, 1987, 8:15 PM  
North Court Recital Hall
ADDITIONAL PERSONNEL

For Renaissance Dances:

Kristen Buchs
Marcelle Stahel
John MacDonald
William Upshaw
Myra Daleng, dance coach

For Fancies, Toyes and Dreames:

Brenner Pugh, trumpet
Mary Grant, French horn
Mark J. La Fratta, trombone
Tony Greiner, bass trombone

For Canzon Duodecimi Toni and Grand Choeur Dialogué:

Same as above with the addition of the University of Richmond student brass quintet:

Brian Lansing, trumpet
Isaiah Jefferson, trumpet
Linnea Petty, French horn
Courtney Reed, trombone
Jeff Higgins, tuba
Program Notes

Giovanni Battisti Martini, an eighteenth-century scholar, was known for his keyboard technique and contrapuntal writing. Toccata, originally conceived for solo organ, illustrates his expertise in polyphonic writing.

Rolf Wallin is one of the many young contemporary composers from Norway. Elegi, composed in memory of his sister, combines jazz colors with the fluid, melodic quality of the trumpet to produce a rich, foreboding work.

Claude Gervaise, whose exact dates are unknown, was a French violist and composer. Marie-Claire Alain has transcribed and arranged the Renaissance Dances for trumpet and organ with original ornamentation supplied by Dr. Davison. Today Dr. Davison and Mrs. Bunting will be assisted by four dancers from the studio of Ms. Myra Daleng, who also choreographed the dances.

American composer Richard Peaslee studied at Yale and the Juilliard School of Music. Nightsongs, composed in 1974, combines the sonorous, viva voce quality of the Flugel horn and the twentieth-century techniques of the trumpet.

Fancies, Toyes and Dreames, originally composed by Giles Farnaby as Canzonets, are arranged by Elgar Howarth for brass quintet. The six short selections exemplify Farnaby's craftsmanship in composing the English madrigal.

Giovanni Gabrieli, chief disciple and nephew to Andrea Gabrieli, was appointed to the position of first organist at St. Mark's in Venice upon the death of Andrea. In his tenure at St. Mark's, a position which he held until his death, he gained fame as an organist and composer of choral music. Canzon Duodecimi Toni is composed for two brass choirs and utilizes the antiphonal qualities that were popular in Venice at the turn of the seventeenth century.

By the age of 20, French-born Eugène Gigout had established himself as a great extemporary performer on the organ. In 1885, Gigout founded an organ school in France for playing and improvisation. The institution was state-subsidized and produced many distinguished pupils. Grand Choeur Dialogue, which is scored for a five-part brass choir and organ, shows Gigout's skill in composing for this combination.

From Michael Davison . . .

This recital is dedicated to the loving memory of my grandmother, Ida Frehner.

Special thanks to Mrs. Bunting who has adapted the accompaniment to Nightsongs, originally for string orchestra and harp, for the Beckerath organ.

Special thanks to Ms. Daleng, her dance company, and all the brass players who participated in today's concert.

Reception will immediately follow in the lounge on the first floor of the Modlin Fine Arts Building.