

11-15-1987

Michael Davison, trumpet, and Suzanne Bunting, organ

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>

 Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Michael Davison, trumpet, and Suzanne Bunting, organ" (1987). *Music Department Concert Programs*. 784.

<https://scholarship.richmond.edu/all-music-programs/784>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.



UNIVERSITY OF RICHMOND

Department of Music

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*
3. Branle de Bourgogne *Anonymous*
4. Branle de Champagne *C. Gervaise*
5. Branle gai *Anonymous*
6. Branle simple *Anonymous*
7. Allemande *C. Gervaise*

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 Dialogué*, 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 Fehner.

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.