UPCOMING EVENTS

Monday, October 27, 2014 at 7 p.m.
FACULTY CHAMBER MUSIC CONCERT
Faculty artists Susanna Klein (violin), Simon Lapointe (violin), Stephen Schmidt (viola), Dana McComb (cello), Justin Alexander (percussion), and Yin Zheng (piano) perform Lou Harrison's Varied Trio for Violin, Percussion, and Piano and Antonín Dvorák's Quintet for Piano and Strings. Admission is free.

Thursday, October 30, 2014 at 8 p.m.
THE SCOTCLARK4TET
Featuring Jason Scott (saxophone), Bob Miller (trumpet), Cameron Ralston (bass), and Scott Clark (drums), all former VCU students. Includes the premiere of Clark's composition "Bury My Heart." This concert is co-sponsored by VCU Jazz and the Office of Multicultural Student Affairs in anticipation of Native American History Month (November) and of the 150th anniversary of the Sand Creek Massacre (November 29). Admission is free.

Thursday, November 6, 2014 at 8 p.m.
VCU JAZZ ORCHESTRA I WITH ALLEN FARNHAM
Allen Farnham has been active in the New York City jazz scene as a pianist, composer/arranger, producer, and teacher since the early 1980s, performing and/or recording with Joe Lovano, Chris Potter, Eddie Henderson, Frank Wess, Tom Harrell, Arthur Blythe, Special EFX, the John Fedchock NY Big Band, and Charlie Byrd. He has also accompanied a wide range of vocalists, including Mel Tormé, Ernestine Anderson, Mark Murphy, Liza Minnelli, Susannah McCorkle, Roseanna Vitro, and Helen Merrill. Tickets are $7 advance and $10 at the door.

Saturday, November 15, 2014 at 8 p.m.
MARY ANNE RENNOLDS CHAMBER CONCERTS
ST. LAWRENCE STRING QUARTET
The St. Lawrence String Quartet continues to build its reputation for imaginative and spontaneous music-making, through an energetic commitment to the great established quartet literature as well as the championing of new works. The St. Lawrence String Quartet has developed an undisputed reputation as a truly world class chamber ensemble and performs more than 120 concerts annually worldwide. Tickets are $34.

FACULTY RECITAL

RUSSELL WILSON
piano

Sunday, October 26, 2014 | 4 p.m.
Sonia Vlahcevic Concert Hall
W.E. Singleton Center for the Performing Arts
922 Park Avenue | Richmond, Virginia

arts.vcu.edu/music

For more information and additional listings, visit arts.vcu.edu/music.
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Miss Rebecca E. Wright
Dr. Robin and Mr. David E. Yohe
ABOUT RUSSELL WILSON

Russell Wilson is a native of Memphis, Tenn., and an outstanding classical and jazz pianist who received his bachelor's and master's of music degrees from Memphis State University. Formerly a member of Virginia Union University's faculty, he now teaches at VCU and the University of Richmond. Wilson performs regularly with the Russell Wilson Quartet, the Joe Kennedy Quartet and the Smithsonian Jazz Masterworks Orchestra.

Wilson enjoys a distinguished career as a solo and chamber music performer. He is the principal pianist of the Richmond Symphony Orchestra and the Richmond Sinfonia, where he has performed as a soloist and accompanied world class artists including Mel Tormé, Dick Hyman, Cab Calloway, Chet Atkins, Steve Allen and Carol Lawrence. Wilson's performances over the years have been numerous and varied —pianist with the Joe Kennedy Quartet at the National Association of Jazz Educators Conference in Atlanta; with the Louisville Symphony Orchestra as accompanist for flutist Leslie Burrs; and at the Smithsonian Institution as pianist with Trio Pro Viva, a chamber ensemble devoted to the performance of music by black composers. As a soloist, he has performed Beethoven's "Piano Concerto No. 1 in C Major" with the Petersburg Symphony Orchestra, Duke Ellington's "New World a' Comin'" with the New River Valley and the Richmond symphony orchestras and Mozart's "Piano Concerto No.23 in A Major." Wilson was also selected to perform in master classes conducted by Earl Wild and Leon Fleisher.

In addition to his performances, Wilson has conducted improvisational workshops for the Richmond Music Teachers Association, Richmond Jazz Society (Bach, Bop and Beyond), Virginia Polytechnic Institute and State University, and Virginia State University with violinist Joe Kennedy Jr. He has also presented benefit concerts for American Field Services and Richmond Area Retarded Citizens.


He received the Theresa Pollak Award for excellence in the arts in 2002.

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**About Russell Wilson, piano**

**VCUfarts MUSIC**

**Program**

**Sonata in C, Hob. XVI/50; L. 60**

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**Allegro**

**Adagio**

**Allegro molto**

**Ballade in G minor, Op. 118, No. 3**

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**Johannes Brahms (1833-1897)**

**Two Etudes**

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**Frédéric Chopin (1810-1849)**

**Op. 10, No. 3 in C sharp minor**

**Op. 25, No. 1 in A-flat major**

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**Intermission**

**From Holberg's Time, Op. 40**

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**Edvard Grieg (1843-1907)**

**Prelude**

**Sarabande**

**Gavotte**

**Air**

**Rigaudon**

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**Autumn Nocturne**

---

**Josef Myrow (1910 - 1987)**

**Reconciliation**

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**Hubert Laws (b.1939)**

**A Certain Attitude**

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**James Williams (1951-2004)**

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*The use of photography and recording equipment of any kind is strictly prohibited. Please silence all electronic devices.*
PROGRAM NOTES by Russell Wilson

HAYDN: SONATA IN C MAJOR
The C major sonata belongs to a trio of sonatas that Haydn dedicated to pianist, Therese Jansen, who was described as being an exceptional performer. Haydn's command as a composer was highlighted in this sonata as it showcases his famed musical wit.

The first movement combines the structure of a sonata-allegro form exposition, development, and recapitulation with a theme and variations. One hears the theme hopping along in the right hand, with frequent abrupt answers in the left. The first variation will be easily noticed as the rolled chords provide the introduction, followed by little frills that fill in the silences. After a brief nod to the minor mode, the exposition is capped by decisive-sounding chords. The first movement is underscored with soft dynamic pedaling in the low register and a surprisingly dark mood. However, three chords close the development, and the recapitulation repeats the sunny opening.

The second movement also relies on the variation procedure and showcases Haydn's ability to embellish the simplest material with lavish ornaments little turns, tweaks, and trills.

The finale, though very brief, is in triple meter displaying great humor and "Beethovenian vigor," to quote musicologist Laszlo Somfai. Haydn deploys his famous musical wit in his use of odd phrase lengths, indecisive repetitions and unexpected pauses.

BRAHMS: BALLADE IN G MINOR, OP. 118, NO. 3
The G minor Ballade, will perhaps bring to mind, Chopin's spectacular Ballade in G minor. Brahms' choice of the word was clearly intentional and possibly provocative for he had originally intended to call this piece a rhapsodie, a term he usually reserved for more grandiose works.

Chopin was the first composer to use the term “ballade” to identify piano works composed for concert performance, but Brahms’ use comes closer to its original designation of a European song form of the 17th and 18th centuries with formal elements that Chopin ignored. Brahms is more economical in his means to achieve the ballade’s sense of drama and the ongoing incidents that play throughout the work.

CHOPIN: TWO ETUDES
Although sets of exercises for piano had been common from the end of the 18th century (Muzio Clementi, J. B. Cramer, Ignaz Moscheles, and Carl Czerny were composers of the most significant), Chopin's not only presented an entirely new set of technical challenges, but were the first to become a regular part of the concert repertoire. His études combine musical substance and technical challenge to form a complete artistic form. They are often held in high regard as the product of mastery of combining the two. His effect on contemporaries such as Franz Liszt was apparent, based on the revision Liszt made to his series of concert études after meeting Chopin. Chopin's Études are not without modern influence as well. Several have lodged themselves in popular music, movies, or television shows.

GRIEG: FROM HOLMBERG'S TIME
In 1884, Grieg was one of several Scandinavian composers who were commissioned to write a commemorative piece for the celebration of the bicentennial of the birth of “the Molière of the North”, the Norwegian writer Ludvig Baron Holberg (1684-1754). Grieg called his set of short piano pieces From Holberg's Time. Holberg was a contemporary of Bach and Handel, so Grieg chose to cast his tribute in the form of a Baroque period keyboard suite.

Eduard Hanslick, the powerful critic who disliked almost all the new music of his time except that of Brahms, aptly described the Grieg suite when he wrote that it was “a refined, well conceived work, less exotic than the compositions of the Norwegians often are. The antique style is cleverly reproduced, yet it is filled with modern spirit.” The suite remains one of the most frequently performed works for string orchstras.

MYROW: AUTUMN NOCTURNES
Josef Myrow was a Russian-born composer known for his work in film scores during the 1940s and 50s. Among his notable compositions are “Autumn Nocturne” and “You Make Me Feel So Young”. He also wrote the official song of the Civil Air Patrol, the United States Air Force Auxiliary.

LAWS: RECONCILIATION
Hubert Laws' career as flautist and saxophonist, spans over 40 years in jazz, classical, and other music genres. He has mastered jazz, pop, and rhythm and blues genre and has the ability to move effortlessly from one repertoire to another. Having won a scholarship to Juilliard's School of Music in 1960, he studied music both in the classroom and with master flautist Julius Baker. His recordings provide renditions of classical compositions by Gabriel Fauré, Stravinsky, Debussy and Bach.

WILLIAMS: A CERTAIN ATTITUDE
James Williams, one who died too young, was one who influenced everyone that met him, and including me. He knew everyone, everyone knew him and I often thought of him as a walking discography. As an educator, he held positions at Berklee School of Music and later became Director of Jazz Studies at William Paterson University, succeeding Rufus Reid and Thad Jones and later followed by another Memphis pianist, Mulgrew Miller, another one who died too young.