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The St. George Chamber Orchestra James Kazik, Conductor

Program

Pavan, op. 50

Gabriel Fauré (1845-1924)

Serenade for Strings

Vasily Kalinnikov (1866-1901)

Ancient Airs and Dances no. 3

Ottorino Respighi
(1879-1936)

Italiana
Arie di Corte
Siciliana
Passacaglia

Pavane pour une infante défunte

Maurice Ravel
(1875-1937)

Pavan, op. 50

Gabriel Fauré (1845-1924)

Gabriel Fauré, French composer, organist, pianist, and teacher is considered one of the most influential composers and teachers of the Twentieth Century. His compositional style is often described as a “link” between Romanticism and Modernism. To put his life into a musical-historical perspective, when Fauré was born, Chopin was still composing. When Fauré died, jazz and atonal music, especially music of the Second Viennese School, was in style.

Fauré was born into a cultured, educated, “middle class” family. None of his family were musicians, however, Fauré’s musical gift was discovered early. From the age of 9, he was sent to a small music college in Paris and trained as an organist. Among his teachers was Camille Saint-Saëns. Toward the end of his life, Fauré recalled from his childhood, “I grew up, a rather quiet well-behaved child, in an area of great beauty...But the only thing I remember really clearly is the harmonium in that little chapel. Every time I could get away I ran there-I regaled myself...I played atrociously...no method at all, quite without technique, but I do remember that I was happy; and if that is what it means to have a vocation, then it is a very pleasant thing”.

After completing his studies, Fauré spent most of his early career as organist for various churches. He was very active performing and composing, and was a founding member in several influential musical societies in Paris. By 1896 he was appointed composition professor at the Paris Conservatory, and from this post he taught and influenced future composers such as Ravel, Enescu, Casella, and Nadia Boulanger, to name a few.

Pavan op. 50 in F-sharp minor was written in 1886 for solo piano, and was orchestrated and performed with orchestra and chorus in 1888. The piece is in ABA form. The opening A section takes its rhythmic profile from the 16th century Spanish court dance also called “pavan”. The pavan of the 16th century was often used as a formal procession for weddings, assemblies of guilds, and for reserved dancing. Fauré seems to retain the formal and reserved character of the 16th century dance in his Pavan through his use of the ABA form and his elegant

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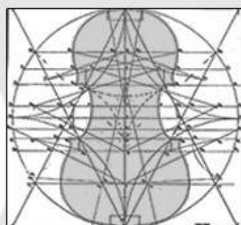
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melodic material.

The orchestral version of the Pavan remains the most popular version to date. Fauré usually did not care to orchestrate his own works, and on occasion, he allowed students to do the orchestration. In the case of Pavan, op 50, however, Fauré did do his own orchestration and the contemporary reviews were mixed. Debussy found Fauré's orchestration to be transparent and inspiring, while Poulenc criticized Fauré's use of the orchestra as "instrumental mud." Regardless of whether the Pavan, op. 50 sounds transparent or muddy, the orchestration creates a sound-scape that is uniquely Fauré.

Serenade for Strings

Vasily Kalinnikov (1866-1901)

Kalinnikov was the eldest son of a policeman and from a very early age was sent to study at the seminary in Oryol. At the age of 14, having demonstrated a considerable musical talent, he became director of the choir. He was encouraged to study at the Moscow Conservatory but could not afford the tuition. He did manage to secure a scholarship to the Philharmonic Society School where he studied, bassoon, timpani, and violin while supplementing his income as a music copyist. At some point, he attracted the attention of Pyotr Ilyich Tchaikovsky who recommended Kalinnikov to the directorship of the Maly Theater in 1892. Kalinnikov did not remain at the post for long, as tuberculosis forced him to move to a warmer climate, where he would spend the remainder of his short life.

The Serenade for String Orchestra was written in 1891, one year before Kalinnikov took over as director of the Maly Theater. The work appears to be one of his earliest compositions in general and appears to be the earliest work for strings. It is unknown at this time for whom the work was intended. The Serenade is a single movement work and is loosely based on a siciliana-type rhythmic motif. The motif is passed around the orchestra until it settles in the first violin. The tranquillity of the lilting siciliana rhythm is interrupted by brief excursions into 4/4 time and bright pizzicati.

Ancient Airs and Dances no. 3 **Ottorino Respighi (1879-1936)**


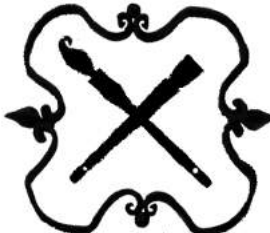

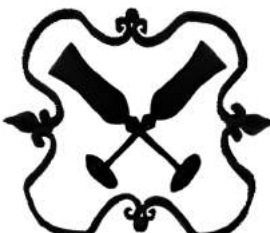
Ottorino Respighi was born into a music family and from an early age studied piano and violin first with his father, and later was enrolled in the Liceo Musicale in Bologna. While at the Liceo, Respighi studied music history with Luigi Torchi, an early music scholar. Respighi graduated with a diploma in violin in 1899 and headed off to Russia to be principal violinist with the Russian Imperial Theatre in St. Petersburg. While in Russia, Respighi studied composition with Rimsky-Korsakov. Upon returning to Italy, Respighi became more interested in composition than performance.

Thanks in part to his work with Luigi Torchi, Respighi became an enthusiastic scholar of Italian music of the 16-18th centuries, and based a number of compositions on early music. Ancient Airs and Dances no. 3 is considered a neo-classical work, however it combines neo-classic features with pre-classical melodies, styles, and forms. The work is in four movements and begins with an anonymous Italian folk tune which Respighi simply calls “Italiana.” The second movement is a “suite within a suite” and is built on six “courtly airs”. The tunes for each air were taken from a collection by French composer J.B. Besard. Each of the six airs deals with a different “courtly-sanctioned emotion” such as pleasure, sadness, melancholy, etc. The third movement is an anonymous siciliana in ABA form. The siciliana is well represented in music history. It’s lilting dotted rhythms have appealed to a large group of composers, however, the actual dance that accompanied the form is unknown. The final movement, is a Passacaglia, the tune for which was taken from a work of the same name by an obscure Italian composer, Lodovico Roncalli.

Pavane pour une infante défunte **Maurice Ravel (1875-1937)**


Maurice Ravel was born into a rather eclectic family. His father was an inventor and well educated, while his mother was illiterate. It is not certain how his parents discovered his musical leanings; regardless, Maurice began piano lessons at the age of 6 and gave his first public recital at age 14.

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Being a piano prodigy was not enough for Ravel. Early on he showed an interest in composition and found inspiration in the new music coming from Russia. In 1889 Ravel heard Rimsky-Korsakov conducting at the Exposition Universelle. Shortly after, Ravel's parents encouraged him to enter the Paris Conservatory.

Ravel quickly won the first prize in piano. (The first prize was the equivalent of a bachelor's degree.) However, he was not strong student academically. He failed to win the first prize in composition after three tries and was expelled from the Conservatory in 1895. Ravel studied composition with Fauré and remembered his mentor as a gentle and fair-minded teacher. Even after he was expelled, Ravel continued to audit the Fauré's composition class until 1903.

Pavane pour une infante défunte was originally written for solo piano in 1899 and dedicated to his patron, Princesse de Polignac. Ravel described the piece as, an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court." When asked why the title indicated that the Pavane was for a DEAD princess, Ravel responded, "do not be surprised, that title has nothing to do with the composition. I simply liked the sound of those words and I put them there, c'est tout."

The work was orchestrated in 1910 and since then the performance practice of the piece has been in dispute. Ravel intended for the piece to be played extremely slowly, so slowly that music critic Emile Vuillermoz commented that the work was "unutterably slow." However, Ravel once complained about an orchestral performance he attended and quipped, "It's called Pavane for a dead princess, not dead pavane for a princess." Performance practice aside, Ravel's use of the orchestral colors and his elegant melodies seem to propel the music along.

Respectfully submitted,

©2014, Kelly Kazik for the SGCO

Kelly Kazik holds a Doctor of Musical Arts from the University of Maryland and serves as staff program writer for the St. George Chamber Orchestra.

The St. George Chamber Orchestra

Violin	Oboe
Kevin Crowder	Melissa McCreary
Andy Cole	Clarinet
Kathy Buchanan	Erika Battalla
Viola	Lisa Bogardus
Ron Barricklow	Horn
Kelly Barricklow	Josh Mitchell
Cello	Bassoon
Chris Abeel	Jarrett Rodriguez
Bass	Eunice Richardson
John Zorzour	Piano
Flute	John Vreeland
Tina Christie	
Kelly Kazik	

The St. George Chamber Orchestra played its first concert in May of 2010, under the direction of Artistic Directors Tina Christie and John Vreeland. Since then, the orchestra has become a centerpiece of St. George's Chamber Music Series, performing three concerts per year.

Past concerts have included works by Vivaldi, Bach, Mozart, Dvorak and Copland, including works for choir and orchestra.

James Kazik, conductor

James Kazik has been a staff arranger with The United States Army Band, "Pershing's Own" since 2001.

As an arranger and orchestrator, his arrangements have been per-

formed not only by all of the various elements of "Pershing's Own", but also by various groups to include the National Symphony Orchestra, and recorded by Joseph Alessi and the Juilliard Trombone Choir, as heard on Alessi's recording Return to Sorrento. He is also a staff writer for Hal Leonard Corp in their string department, writing pop arrangements and compositions for easy string ensembles.

As a composer, his works, particularly those for trombone, continue to win acclaim both in the U.S. and abroad. Mr. Kazik has written several concerti and solo works, as well as various works for orchestra, brass ensemble, and wind ensemble, performed by such groups as The University of North Texas Wind Symphony, and the Wind Ensembles of The University of Minnesota and Oklahoma State University. His wind ensemble orchestration of his Concerto for Trombone, and composition Eviler Elves was featured by the OSU Wind Ensemble at the 2009 CBDNA National Conference in Austin, TX.

As a trombonist, Mr. Kazik was a finalist in the 2000 Minnesota Orchestra-Zellmer Competition. He was part of the 1998 Remington Trombone choir winner and was a member of the "Bravura" trombone octet, which won 2 consecutive Downbeat Magazine awards for "Best Classical Chamber Ensemble" in 1999 and 2000.'

