



GRADUATE RECITAL

Austin Davis, conductor

featuring
University Orchestra

Tuesday, March 27, 2018 - 8 p.m.

MEMORIAL CHAPEL

Overture to “Egmont,” Op. 84 Ludwig van Beethoven
(1770-1827)

Selections from *Carmen* Georges Bizet
(1838-1875)
Habanera: L’amour est un oiseau rebelle
Seguidilla: Près des ramparts de Séville
Card Aria: En vain pour éviter

Tiffany Johnson, mezzo-soprano

Symphony No. 94 in G Major “Surprise” Joseph Hadyn
(1732-1809)
I. Adagio - Vivace assai
II. Andante
III. Menuetto: Allegro molto
IV. Finale: Allegro molto

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Instrumental Conducting.

Austin Davis is a student of Professor Co Nguyen.

PROGRAM NOTES

Overture to “Egmont”, Op. 84 Ludwig van Beethoven

Johann Wolfgang von Goethe was an influential German writer and a contemporary of Beethoven. His literary works have inspired numerous musical interpretations by several prominent composers, and Beethoven was no exception. Beethoven composed *Egmont* as a set of incidental music inspired by Goethe’s play of the same name. The overture has become one of Beethoven’s most commonly performed symphonic works. It is a dynamic piece that leads the audience through the drama of the play’s theme of political strife. Most of the overture is stormy and dynamic, reminiscent of the turmoil surrounding the title character’s struggle for freedom. The coda at the end of the piece contrasts with the darker earlier material by ending in triumph, as Egmont’s death makes him a martyr and spurs his people to wrest their freedom from their oppressors. Listen for the five-note motif that opens the work. Two long notes, a short note, and two more long notes form the thematic basis for much of the piece. As a master of thematic transformation, Beethoven utilizes and transforms this motif to create much of the material in this overture.

Selections from *Carmen* Georges Bizet

Carmen is perhaps one of the most well-known operas ever written. The arias featured are some of the defining songs for the title character, Carmen. In the famous Habanera (“L’amour est un oiseau rebelle”), Carmen taunts a crowd of men about the mercurial nature of love. In the Seguidilla (“Près des ramparts de Séville”), Carmen seduces the lovestruck soldier José into releasing her from captivity. Finally, Carmen receives a premonition of her own death from tarot cards in the Card Aria (“En vain pour éviter”). Carmen’s arias are indicative of her character in this opera. The first two arias featured here are light-hearted and playful. For her, love is fleeting, fluid, and ever-changing. She will not be tied down to one man and one man alone. She takes advantage of José’s moment of weakness

to secure her own freedom, but he believes that her advances are serious. Overcome with jealousy when Carmen pursues another man, José murders Carmen in the dramatic finale of the work, just as her reading predicts during the Card Aria.

Symphony No. 94 in G major “Surprise” Joseph Haydn

Many symphonies have a nickname attributed to them. Sometimes these names are given to them by the composer, but typically they come from the publisher, a critic, or maybe a popular nickname simply stuck to the work. These nicknames might relate to a particular theme, a specific mood, the place of composition, or some other quirk of the piece. Haydn did not give this symphony the title, but the “surprise” is a reference to a single moment within the second movement. Haydn is known to have a sense of humor within his music, and this is manifested by a single startling fortissimo chord in the otherwise subdued opening of the movement. Curiously, the joke never occurs again in this work. There are a few rumors as to why Haydn wrote the shocking chord into this symphony. One source claims that Haydn thought that it would “make the ladies jump”, while a different source believes that Haydn wanted to play a prank on an old man who he noticed would come to concerts and fall asleep in the middle of a piece. Whatever the reason may be, this work has endured as one of the composer’s most popular works.

BIOGRAPHY

Tiffany Johnson, voice

Tiffany Johnson was born in Riverside, California and raised in Moreno Valley, California. Her love for music came when her parents put her in the church youth choir when she was 6 years old. Being a very shy girl, she was not exactly thrilled about singing in front of a group of people. She was terrified. But she loved to sing around the house with her sister. As she grew older, she began to develop a love for singing in the choir which then became a passion of hers. She was inspired to study voice performance in college.

Tiffany began her studies in Fullerton College’s voice program only to discover that she would be learning classical voice techniques. Growing up singing gospel music, she was, as one would say, a “fish out of water.” In the beginning she was very discouraged as classical voice was at the time the greatest challenge for her. After 3 years of voice study, she transferred to University of Redlands, her dream school. Here she obtained a Bachelor of Music degree in Music Education in 2017.

Tiffany is currently pursuing a Master of Music degree in Vocal Performance studying with Dr. Melissa Tosh, and has experienced many opportunities performing, observing, and teaching. At the University of Redlands, she has performed in the opera *Les Contes d’Hoffmann* as Lindorf, Coppelius, Dappertuto, and Dr. Miracle, and is currently in preparation to perform in *Dido and Aeneas* as Dido. Other small roles include opera scenes from *Carmen* as gypsy girls and as Carmen. She has also had the privilege to perform alongside Mr. Richard Morton Shermann in his wonderful Disney production at the University of Redlands. She has been able to work with The King’s Singers and is looking forward to working with them, and performing with them in April 2018. She has also had the opportunity to sing with The Who at the Greek Theatre. Tiffany was inducted to the music honor society, Pi Kappa Lambda in 2017.

Tiffany and her twin sister currently direct the youth choir at the church she grew up in as a way to give back as her passion for music was cultivated and nurtured in her own experience. She hopes her teaching inspires her students as her directors inspired her. Tiffany remarks that, “Music is so powerful that it pushes you past where you think your limits are and allows you to see a greater destiny for yourself – in that each time I perform, I can escape to a place where I am limitless and truly free to be transparent.”

For a complete calendar of the School of Music Events visit
www.redlands.edu/music

UNIVERSITY OF REDLANDS ORCHESTRA

Flute

Gerardo Lopez,
principal
Jacob Miner

Trumpet

Jorge Araujo-Felix,
principal
Jake Ferntheil

Second Violin

Kaylene Pecora,
principal
Brandon Cole
Wenmei Bai
Marlena Ramanis
Tamryn Navaez
Priscilla
Bracamontes

Clarinet

Kristine Llanderal,
principal
Berenice Martinez

Trombone

Marcelo Aguinaga,
co-principal
Ihab Hamideh
Nicholas Bingaman,
bass trombone

Viola

Isabella Jacobs,
principal
Emily Graves
Kate Reddish
Eric Lea

Oboe

David Hernandez,
principal
Brian Begg,
co-principal

Percussion

Tate Kinsella
Abigail Mellado

English Horn

David Hernandez

Timpani

Kevin Bellefeuille,
principal

Cello

Anthony Schnell,
principal
Ricki Worth
Gillian Espinoza
Jeremy Shih
Devan Steele
Kevin Gonzalez

Bassoon

Diego Hammond,
principal
Cindy Hernandez

First Violin

Ian Kaminski,
concertmaster
Wren Brady
Annie Zheng
Maia Gordon
Sahak Karapetyan
Hripsime Yepremyan

Bass

Fatima Baeza
Timothy Jensen

French Horn

Terrence Perrier,
principal
Hannah Henry
Star Wasson
Sebastian Gallardo-
Hernandez