

Gettysburg
COLLEGE

Sunderman Conservatory
of Music

FACULTY RECITAL

ELLY TOYODA, *Violin*
SCOTT CROWNE, *Piano*



SUNDAY, OCTOBER 20• 2:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL

Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

PROGRAM

Sonata No. 1 for Violin and Piano, Op. 80

Sergei Prokofiev
(1891-1953)

- I. Andante assai
- II. Allegro brusco
- III. Andante
- IV. Allegrissimo

Chant sans Paroles ("Song without Words")

Peter Ilyich Tchaikovsky
(1840-1893)
Arranged by Fritz Kreisler

Nocturne (1890)

Claude Debussy

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saëns
(1835-1921)

MEET OUR PERFORMERS

A native of Osaka, Japan, Dr. **Elly Toyoda** is Visiting Assistant Professor of Violin and Coordinator of Strings at the Sunderman Conservatory of Music at Gettysburg College teaching violin, chamber music, music theory, music listening, and contemporary music. She served as faculty-artist for Yale School of Music's Norfolk Chamber Music Festival, Lecturer at Rutgers University, violin and viola faculty at Lindeblad School of Music and SpeakMusic Conservatory, and guest lecturer teaching masterclasses at the University of Texas-Austin and University of Oklahoma. As a scholar, she co-authored a chapter called "Historical Performance and the Ethos of Graphic Notation" with Rebecca Cypess and David Kim for a volume titled Exploring the Performances of Early and New Music.

Toyoda has performed in various festivals and concerts across Asia, Europe, and North America, and is a recording artist for the Cantaloupe Music label. She is featured in Martin Bresnick's Album "More Essential Martin Bresnick: The Planet on the Table" and in David Lang's Album "shade" released as a CD and through all digital platforms. She is a collaborator with Eighth Blackbird, the 4-time Grammy award-winning contemporary music ensemble, including a performance at the National Gallery of Art in Washington, DC, which was reviewed positively by the Washington Post. She was awarded the Prix de Musique Contemporaine by the Fontainebleau Schools in France, has appeared on programs at the National Sawdust, Le Poisson Rouge, and the Elb Philharmonie in Germany, and has premiered numerous works through the Norfolk Chamber Music Festival, Lucerne Festival, Massachusetts International Festival of the Arts, Lake George Music Festival, and Talis Festival. Other public appearances include NPR, WFMT radio, and WGBY television.

Toyoda holds her Bachelor's degree from Oberlin Conservatory, where she studied with Marilyn McDonald on both modern and baroque violin, was elected membership to the National Music Honor Society for her academic and artistic achievements, and studied for a semester in Vienna, Austria, supported by the Thomastik-Infeld City of Music Scholarship and the Fine Arts Scholarship. She earned her Master's degree from the Yale School of Music, where she studied with Syoko Aki, served concert-master of the orchestra, was a finalist of their concerto competition, and received the school's Alumni Prize. She earned her Doctor of Musical Arts degree from Rutgers University, where she studied with Yura Lee,

wrote her doctoral thesis Musical Paradoxes in the Violin Works of Olivier Messiaen, and graduated with the Irene Alm Memorial Prize and the Music Department Award, the school's highest honors, in recognition of excellence in performance and scholarly research.
<https://www.ellytoyoda.com/about/>

Hailed for his "flawless playing and collaborative spirit" (Journal of Singing), **Scott Crowne** enjoys a diverse and active career as a pianist, conductor, coach, and teacher. In the realm of opera, he is in high demand as a coach and music director. He has served as the artistic director and principal conductor of Opera Susquehanna in Pennsylvania, the Hub Opera Ensemble in Maryland and the American Singer's Opera Project in North Carolina. As a coach, he has worked for such institutions as Bel Canto in Tuscany (Florence), the Mediterranean Opera Studio (Sicily), the Middlebury German for Singers Program, the Bay Area Summer Opera Theater (San Francisco), the University of Miami Festival in Salzburg, the voice department of Towson University, the Aspen Music Festival, and the Brevard Music Center.

He finds great fulfillment as a teacher for young musicians as well. As professor of collaborative piano at the Sunderman Conservatory of Music in Gettysburg, Pennsylvania, he performs with faculty, guests, and students on a regular basis. In addition, he serves as the music director for the opera workshop program and frequently the college musical theater productions as well. Off campus he coaches vocal students at the Peabody Conservatory. For several years he served as music director for the undergraduate opera workshop and taught graduate vocal literature classes at the University of Maryland, College Park. Additionally, he spent many summers working with high school students for the Washington National Opera's Family Opera and Opera Institute.

As a pianist, he is praised for his sensitive and supportive collaboration with singers and instrumentalists. He performs in Europe and across the United States many times a year in addition to frequent concerts in the Mid-Atlantic region. Venues include Stern Auditorium at Carnegie Hall, the Palais am Stadthaus Potsdam, the Staatstheater Cottbus, the Leopoldskron in Salzburg, the Teatro Eschillo in Sicily, and St. Paul's at Covent Garden in London. He received his BMus summa cum laude at the Catholic University of America, where studied piano and composition. He spent three

years as a répétiteur with the Maryland Opera Studio, assisting with the preparation and performance of operas and opera scenes while earning his higher degrees. He participated or served as pianist for masterclasses for Deborah Polaski, Jennifer Laramore, Evelyn Lear, Marcello Giordani, Jerry Hadley, Steven Blier and Martin Katz; he has worked with conductors such as Matthias Kuntzsch, Christoph Hagel, Asher Fisch, Ken Slowick and Kenneth Merrill. His teachers include Rita Sloan, John Greer, James Litzelman, and Wendy Dengler.

PROGRAM NOTES

Sergei Prokofiev, Sonata No. 1 for violin and piano, Op. 80

Prokofiev began writing sketches to this violin sonata in 1938, but after setting it aside during World War II, it was not completed and premiered until 1946. Prokofiev described the sonata as follows:

“The first movement, *Andante assai*, is severe in character and is a kind of extended introduction to the second movement, a sonata *allegro*, which is vigorous and turbulent, but has a broad second theme. The third movement is slow, gentle, and tender. The finale is fast and written in complicated rhythm.”

Prokofiev also told David Oistrakh, violinist and dedicatee of the piece, that the muted scales in the first movement should sound “like the wind in the graveyard.” This haunting material returns in the final movement of the sonata.

Peter Ilyich Tchaikovsky, Chant sans Paroles (“Song without Words”)

Chant sans Paroles is derived from Tchaikovsky’s *Souvenir de Hapsal* Op. 2, a suite of three pieces for piano from 1867. He wrote this at 27 years old during his summer stay in Hapsal (now Haapsalu in Estonia). *Chant sans Paroles* is the third movement of this piano suite, which was later arranged for violin and piano by virtuoso violinist Fritz Kriesler.

Claude Debussy, Nocturne (1890)

Nocturne (1890) is a piece for solo piano by Claude Debussy composed in 1890. Composed early in his career, Debussy’s *Nocturne* for piano inhabits the same musical world as many of his most popular early works such as *Suite Bergamasque*, *Reverie*, and the two *Arabesques*. Like these early works, the harmonic language is more in line with his contemporaries than his later developments into what became known as musical impressionism. Despite this, there are hints of things to come in the blurring of sonorities, occasional use of irregular time signatures, and modal harmony.

Camille Saint-Saëns, Introduction and Rondo Capriccioso

French composer Saint-Saëns composed *Introduction and Rondo Capriccioso* in 1863 and dedicated it to his friend Pablo de Sarasate, the Spanish violin virtuoso. Although originally written for violin and orchestra, it became a popular show piece that is also frequently performed for violin and piano in recitals. The melancholy introduction unfolds into a lively and brilliant rondo section, characterized by its recurring nature. Multiple Spanish influences could be heard in the work, including the broken chords in the introduction resembling a guitar, and the syncopated rhythms in the rondo section reflecting folk dance.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

October 26 • 8pm *Sunderman Sings – Voice Area Recital*, Paul Recital Hall

November 1 • 3pm *Jr. Recital: Libby Carpenter, soprano*, Paul Recital Hall

November 1 • 8pm *Choir Concert*, Paul Recital Hall

November 2 • 7pm *Sr. Recital: Michael Tropp, trombone*, Paul Recital Hall

November 3 • 2:30pm *Sr. Recital: Brayton Alkinburgh, saxophone*, Paul Recital Hall

November 8 • 3pm *Sr. Hnrs. Recital: Micah Smith, viola*, Paul Recital Hall

November 9 • 8pm *Jazz Ensemble*, Majestic Theater

November 10 • 2:30pm *Sr. Recital: Penelope Michua-Brooks, oboe*, Paul Recital Hall

November 15 • 3pm *Jr. Recital: Moxe Meiri, violin*, Paul Recital Hall

November 15 • 8pm *Wind Symphony Concert*, Majestic Theater

November 16 • 7pm *Sr. Recital: Evan Hilborn, tenor*, Paul Recital Hall

November 22 • 8pm *Symphony Orchestra*, Majestic Theater

November 23 • 8pm *Jazz Combo*, Paul Recital Hall

December 5 • 6:30pm *Piano Citizens Recital*, Paul Recital Hall

December 6 • 8pm *Choir Concert*, Christ Chapel



For Information 717.337.6815
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