

The Musicians



LuAnn Latzanich, Piano

A resident of Fairburn, LuAnn presents both solo and duo recitals, has 25 years of experience teaching private piano to children and adults at Latzanich Piano Studio, and serves as organist at North Fayette United Methodist Church.

Sir Anthony Buzzard, Oboe

A resident of Fayetteville, Anthony performs with the Peachtree Wind Ensemble, a community concert band in Fayetteville. He studied music at the Royal College of Music, London.

Terri Ingram, French Horn

A resident of Brooks, Terri is an active performer in the Southern Crescent area and teaches French horn and piano to children and adults at Terri Lynn Ingram Music Studio.

Michael Maxwell, Bassoon

A resident of Fayetteville, Mike is a retired band director and currently teaches bassoon privately and performs with the Southern Crescent Symphony Orchestra, based at Spivey Hall.

Laurie Searle, Clarinet

A resident of Chattahoochee Hills, Laurie is a former Army Band musician and currently performs with the Peachtree Wind Ensemble, a community concert band in Fayetteville.

Special Thanks

Peachtree Chamber Players thanks Tom & Karen Reed for generously hosting this concert, Ron Simblist for promoting the event and coordinating guest RSVPs, and Sam Smith for assisting the pianist with page turns.

Peachtree Chamber Players

Present



Twice as Nice

*A Concert of Solo Piano
&
Mixed Ensemble Music*

June 7, 2015

Solo Piano



Prelude to a Young Musician
by Norman Dello Joio (1913-2008)

Dello Joio is an influential American composer who was born in New York to Italian immigrants. In 1957 he won a Pulitzer Prize for his piece “Meditations on Ecclesiastes” for string orchestra, and in 1964, an Emmy for his musical accompaniment to the NBC special “Scenes from the Louvre”. He was a prolific composer, writing over 45 choral works, 30 works for orchestra, and three operas, as well as music for solo voice and solo piano. His piece “Prelude to a Young Musician” was composed in 1945.

Sonata in D Major, Opus 10 #3
by Ludwig van Beethoven (1770-1827)

- I. Presto
- II. Largo e mesto
- III. Menuetto: Allegro
- IV. Rondo: Allegro

This sonata is one of a group of 32 piano sonatas composed over the course of Beethoven’s life. Beethoven himself was a pianist and often used his sonatas as a sort of “proving ground” where he worked out new methods and ideas before extending them to other categories of composition.

This sonata is an early work composed in 1798. The first movement has energetic ascending and descending melodies that bound over the different registers of the keyboard. The second movement, by contrast, is notable for its expression of ultimate tragedy. An elegant dance movement follows which starts serenely but is then injected with humorous, syncopated notes. The fourth movement, with its extremely short theme and sudden stops and starts, is one long musical joke!

Invitation to the Dance, Opus 65
by Carl Maria von Weber (1786-1826)

Von Weber was a German composer, opera director and piano virtuoso who studied composition with Michael Haydn, the brother of Joseph Haydn. He is especially known for his opera, “Der Freischutz” (“The Magic Marksman”); the most immediately and widely popular German opera that had been written to date. The opera is significant historically because it is not derived from either French or Italian opera, as was the case previously.

Von Weber composed “Invitation to the Dance” in 1819. The piece begins with the formal introduction between boy and girl, and after that, the waltz. At the conclusion of the dance the couple exchange more social niceties before they part ways.

Mixed Ensemble

Quintet for Piano and Winds in Eb Major, K. 452
by Wolfgang Amadeus Mozart (1756-1791)

- I. Adagio: Allegro
- II. Larghetto
- III. Rondo



This piece was completed on Mar. 30, 1784, and performed two days later, Apr. 1, 1784, in Vienna. After the premiere, Mozart wrote in a letter to his father, “For my part, I consider it the best thing that I have written as yet in all my life. It has met with extraordinary success!”

Scoring a piano quintet for wind instruments instead of strings was an innovation on Mozart’s part. Use of the clarinet was also ground breaking, as this instrument had only recently been invented. As you listen, think of the music as “five rational people having a conversation.” Note how the instruments “speak” in pairs, or in groups of 3, 4 or 5. Occasionally, one wind instrument has a short solo with the piano accompanying. At other times the four winds join together as one voice, and have a conversation with the piano.