

2-15-2003

## Student Recital: Tara Arness, flute, and Eva Chang, flute

Department of Music, University of Richmond

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Tara Arness, flute  
Eva Chang, flute

assisted by

Joanne Kong, piano  
Laura Ahlstrom, piano  
Laura White, piano



FEBRUARY 15, 2003, 7:30 PM  
PERKINSON RECITAL HALL

A reception will follow in North Court Reception Room.

## PROGRAM

*A Midsummer Night's Dream* Felix Mendelssohn  
Scherzo (Transcribed for two flutes by Henri Altès) (1809-1847)  
5141 Tara Arness, flute  
Eva Chang, flute

*Chant de Linos* 0151 - 18107 André Jolivet  
(1905-1974)  
Tara Arness, flute  
Joanne Kong, piano

*Fantaisie* 19135 - 26133 Georges Hüe  
(1858-1948)  
Eva Chang, flute  
Laura White, piano

### INTERMISSION

*Grande Polonaise, op. 16* 30113 - 41158 Theobald Boehm  
(1794-1881)  
Tara Arness, flute  
Joanne Kong, piano

*East Wind for Solo Flute* 43146 - 44100 Shulamit Ran  
(b. 1949)  
Eva Chang, flute

*Three Dances for Two Flutes* 51114 Gary Schocker  
(b. 1959)  
I. Easy Going - 53116  
II. Moody - 58135  
III. Coffee Nerves - 1100150

Tara Arness, flute  
Eva Chang, flute  
Laura Ahlström, piano

## PROGRAM NOTES

### **Felix Mendelssohn: Scherzo from *A Midsummer Night's Dream***

At the age of just 17, Mendelssohn composed the Overture to *A Midsummer Night's Dream*, indicating his early reliance on the works of Shakespeare as musical inspiration. Seventeen years later, in 1843 and at the request of King Frederick IV of Prussia, he composed twelve other movements of incidental music, including the Scherzo, to accompany the comedy. The work in its entirety premiered on October 18, 1843, the night before the monarch's birthday.

The Scherzo acts as a prelude to Act II, which opens with a speech by the mischievous fairy, Puck. The movement is in rough sonata form, opening with primary material in G minor, but highlighting a section in the relative major before the development of both sections. The return of the primary key is capped by a coda consisting of a virtuoso flute solo. The movement, subtly programmatic, is characteristic of Mendelssohn's light and fanciful style; the staccato writing, leaps and rapid scalar passages accurately imitate the spirit and movements of the fairy and other elfin creatures of the play. (note by T. Arness)

### **André Jolivet: *Chant de Linos***

*Chant de Linos*, or 'Song of Linus,' was written in 1944 as a final exam competition piece for the Paris Conservatory, a contest in which Jean Pierre Rampal won first place. Originally written as a chamber quintet for flute, string trio, and harp, it was inspired by a story from Greek mythology in which Linus, inventor of melody and rhythm and son of a musician, was killed by Hercules and was mourned by the gods with music.

Jolivet's piece portrays the components (the funeral lament, cries, and dances) that are purported to have comprised Linus' song and in doing so, demonstrates Jolivet's interest with rituals. The work opens with cadenza-like passages in an ascending pattern, which is followed by sections alternating between dramatic, slow 5/4 (corresponding to the funeral laments) and driving, energetic 7/8 (corresponding to the dances). Extremely challenging, the piece is filled with seamless meter changes, unique intervals, surprising syncopations, and flutter tonguing. It concludes with virtuosic triplet runs and an accented high D, one of the highest notes on the flute. (note by T. Arness)

### **Georges Hüe: *Fantaisie***

Hüe composed the *Fantaisie* in 1913 as a *morceau de concours* ("competition piece") for the Paris Conservatory. He dedicated his work to Professor Hennebains, who was a flutist at the conservatory. This composition is one of the standards in flute repertoire and is filled with lyricism, harmonious colors and imaginative flights of fancy. The flute and piano open the piece

with pentatonic runs and often imitate each other throughout the work. One legend about the composition tells us that the original ending occurred after the flute plays an energetic major scale up to B-flat. However, the concours required a longer piece for the competition; therefore, Hüe added additional bars to end the piece where it is today.  
(note by E. Chang)

### **Theobald Boehm: Grande Polonaise, op. 16**

Boehm, a German flutist and inventor, is best known for developing the modern flute—he introduced the designs and keywork that assisted the transition from wooden to silver flutes in the nineteenth century. Boehm was also a talented performer and composer, writing exclusively for the flute to demonstrate the instrument's advantages.

The Grande Polonaise, one of the most demanding of Boehm's works, is considered part of the genre of nineteenth-century salon music. It begins with a *maestoso* introduction rich with feeling, which is followed by the polonaise in rondo and variation form. The rapid triplet and arpeggiated passages of the piece, which concludes with a brilliant Presto coda, highlight the quick tonguing and virtuosic fingering possible on the instrument.  
(note by T. Arness)

### **Shulamit Ran: East Wind for Solo Flute**

The National Flute Association (NFA) commissioned Ran's *East Wind* for its annual Young Artists Competition in 1987. Six semi-finalists debuted the piece at the 1988 NFA Convention in San Diego. *East Wind* is dedicated to the memory of Karen Monson—a writer, critic and friend of Ran's who died in February 1988. This composition may have been influenced by biblical references from Exodus. The east wind was the fiercest of all winds and brought the plague of locusts and also helped Moses part the Red Sea. Ran describes her work's image: "from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually emerges." Listen for extended flute techniques, including key slapping and pitch bending.  
(note by E. Chang)

### **Gary Schocker: Three Dances for Two Flutes**

Flutist-composer Gary Schocker wrote *Three Dances for Two Flutes* in 1993, which won the National Flute Association's award for Newly Published Works. The three Latin dances are based on themes from Richard Strauss' *Til Eulenspiegel* and *Salome*, and Beethoven's *Leonore Overture*. Extremely fun to perform, the three short dances involve jazzy syncopations, flutter tonguing, and even some vocalizing!  
(note by E. Chang and T. Arness)

## Spring 2003 Performance Series

**Neal Campbell, organ**  
**Sunday, February 16, 2002, 2:00 pm**  
**Cannon Memorial Chapel**

Organist and Choirmaster of St. Stephen's Church and adjunct faculty member Neal Campbell performs a concert of music by Bruhns, Beethoven, Sweelinck, Near, and Bach. (Free and open to the public.)

**Shanghai Quartet**  
**With Sanford Sylvan, baritone**  
**Monday, February 17, 2003, 7:30 pm**  
**Camp Concert Hall, Booker Hall of Music**

Since an immensely successful New York debut at Town Hall in 1987, the press and public alike have hailed the Shanghai Quartet as a leading ensemble of our time. American baritone Sanford Sylvan is noted for his radiantly pure, lyric tone, the clarity of his diction and respect and understanding for words and music. (289-8980 for ticket information.)

**Sanford Sylvan, baritone**  
**With David Breitman, piano**  
**Wednesday, February 19, 2003, 7:30 pm**  
**Camp Concert Hall, Booker Hall of Music**

From Schubert and Bach to contemporary opera and song, the American baritone Sanford Sylvan displays a remarkable range of vocal expression and communicative power. On stage and in recordings, his radiantly pure, lyric tone, clarity of diction and profound understanding of both words and music speak directly and intimately to his audience. Deeply committed to the art of the vocal recital, Sylvan and his long-time collaborator, pianist David Breitman, have performed extensively throughout the U.S. and Europe. This Richmond recital will feature songs by Duparc, Wolf and Tchaikovsky. (289-8980 for ticket information.)

**"Dancelebration"**  
**University Dancers Annual Spring Dance Concert**  
**Myra Daleng, director**  
**Thursday, February 20, 2003, 7:30 pm, Friday, February 21, 2003, 7:30 pm**  
**Saturday, February 22, 2003, 7:30 pm, Sunday, February 23, 2003, 2:30 pm**  
**Alice Jepson Theatre**

Commemorate 18 years of dance with the University Dancers. (289-8980 for ticket information.)

**David Esleck Trio**  
**Monday, February 24, 2003, 7:30 pm**  
**Camp Concert Hall, Booker Hall of Music**

Adjunct faculty member David Esleck brings his trio to the Modlin Center stage for a wonderful evening of jazz. His compositions run the gamut from jazz piano solos to orchestral works, including eight film soundtracks, and have been performed and broadcast around the world. (Free and open to the public.)