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Senior Recital: Jocelym Johnson, flute and Catherine Chamblee, piano

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DEPARTMENT OF MUSIC
CONCERT SERIES

Senior Recital

Jocelyn Johnson, flute

Catherine Chamblee, piano

February 16, 1992, 3:00 PM

North Court Recital Hall

PROGRAM

Fantaisie in B-flat major

Andante

Allegro

Presto

Georg Philipp Telemann

(1681-1767)

Joueurs de Flute, op. 27

Pan

Tityre

Krishna

Mr de la Pejaudie

Albert Roussel

(1869-1937)

Mei

Kazuo Fukushima

(b. 1930)

INTERMISSION

Cantabile and Presto

George Enesco

(1881-1955)

Precious Lord, Take My Hand

(Played in memory of Ethel Mae Wilson)

Spiritual

Sonata for Flute and Piano, op. 14

Allegro deciso

Vivace

Andante

Allegro con moto

Robert Muczynski

(b. 1929)

PROGRAM NOTES

Fantaisie in B-flat major

Telemann wrote the 12 Fantaisies for flute in Hamburg, Germany in 1732-33. They are a mixture of French, Italian, and German baroque and rococo styles. Some are in the form of sonatas, dances, airs and overtures. Fantaisie No. 4 in B-flat Major is in German baroque style. The Andante has lots of octave displacement and incomplete neighbors. There is a trace of French grandeur in the dotted rhythms. The Allegro contains broken chords, steady 8th-note patterns with wide leaps and characteristics of sonata form. The Presto closely resembles ternary form. The meter seems to go back and forth from duple to triple meter with accents on the weak beats, odd rests, echoes, and syncopation.

Joueurs de Flute

Roussel saw each composition as the evolution of personal style. He was admired by many composers such as Satie, Poulenc, Prokofiev, and Martinu. *Joueurs de Flute*, written in 1924, are four pieces for flute and piano. These are character pieces describing in musical terms four human ages:

Pan: Evokes the mythical landscape of ancient Greece.

Tityre: The shepherd from Virgil's idylls.

Krishna: Radiates the aura of a dark Indian deity.

Mr de la Pejudie: Recalls a character from the novel *La Pecheresse* by Henri Regnier.

Mei

Kazuo Fukushima is self-taught in composition. He was first recognized as a composer in 1958 at a music festival in Karuizawa for his flute and piano piece called *Ekagura*. Most of his work is for small instrumental ensembles. *Mei*, meaning untouchable, written in 1962 for flute alone, is dedicated to one of Fukushima's closest friends, Carl Steinbeke, who had recently died. According to old Japanese belief, the dead may be lost for us in the dark, but the flute can reach them from beyond when played with ongoing intensity. It explores the possibilities of sonority and rhythm characteristics of traditional Japanese music through technical devices such as glissandos, pitch bends, quarter tones, fluttertonguing and free rhythms. Playing this piece allows the performer to do much soul-searching, to look into his or her inner self.

Cantabile and Presto

Cantabile and Presto, by George Enescu, is a tonally rich piece for flute and piano. In the Cantabile, the flute and piano combine to make lush romantic sounds. The flute line cascades up and down from the lower to the upper register while the piano accompaniment plays a picturesque line that sounds like rain falling on a lake. The Presto is reminiscent of the Cantabile with longer melodic lines.

Precious Lord, Take My Hand

Spirituals are the largest collection of American folksongs that have survived into the twentieth century. Many are associated with African-American churches and with the deep south. The form is the same for most songs: line and refrain. This spiritual has special meaning for me; I grew up with its sounds in my ears from church. I never understood its full meaning, however, until I played it at my grandmother's funeral. It is a meditative piece which brings comfort and peace.

Sonata for Flute and Piano

The sonata for flute and piano by Robert Muczynski is a melodically efficient piece. It has many characteristics of a play in four acts. The piece is demanding for both players. The first movement, *Allegro deciso*, begins with alternating exchanges between the flute and piano. The movement is a whirlwind of sound with use of chromaticism, whole-tone scales, and wide leaps. The *Vivace* is a playful short piece dancing long in 6/8 time. Again, the flute and piano alternate the melody in a friendly game of cat-and-mouse. The third movement, *Andante*, brings a change of pace. The flute begins alone introducing the main theme with the piano echoing, but with variation. This movement continues to pass the melody from instrument to instrument until the end. The final movement, *Allegro con moto*, returns the former intensity. The flute again begins with the theme answered in the piano. The piece builds to a climax but is interrupted by a cadenza. It ends with an explosion of sound from both instruments playing to their full capacity.

(notes by Jocelyn Johnson)

Next: Schola Cantorum
James Erb, director
February 21, 1992, 8:15 PM
North Court Recital Hall