



Presents

Nicole Cowan, flute
Maxim Kudaev, piano

March 31, 2021

7:00 p.m.

PepsiCo Recital Hall

Program

Sicilienne Et Burlesque, Op. 23 (1914)

Alfredo Casella (1883-1947)

Botanical Obsessions (2000)

Elizabeth Brown (b. 1953)

- I. Milky Bellflower
- II. Heliotrope
- III. Chaste Tree

Sinfonia Concertante Op. 41 for Flute and Clarinet

Franz Danzi (1763-1826)

- II. Larghetto
- III. Allegretto polonaise

Erin Reigh, Clarinet

Fantasie Pastorale Hongroise Op. 26 (1870)

Albert Franz Doppler (1821-1883)

Program Notes

Sicilienne Et Burlesque, Op. 23 (1914)

Alfredo Casella (1883-1947)

Alfredo Casella was an Italian composer and pianist who studied at the Paris Conservatory beginning in 1896 under Gabriel Fauré and Louis Diémer. Casella is known for his romantic style ballets and piano editions of Bach and Beethoven's works in the Neoclassical revival period.

This piece in f-minor begins with a melodic sicilienne, a musical style popular in the Baroque era using slow triple meter and lilting ideas often characterized by dotted rhythms. The burlesque in F-major contrasts the previous section with light and bouncy movements and a repetitive eighth note melody.

Botanical Obsessions (2000)

Elizabeth Brown (b. 1953)

Botanical Obsessions was commissioned by flutist Stefani Starin. It was premiered at the 2000 National Flute Association Convention.

From the Composer- "Each of the 3 Botanical Obsessions for solo flute refers to a charismatic plant which captivated the composer. *Milky Bellflower* has glorious milky-blue bell-shaped flowers; an old cottage garden favorite, *Heliotrope* has clusters of tiny purple flowers with a rich vanilla fragrance; and the *Chaste Tree* has lavender flower spikes and grey-green foliage, both of which give off a spicy scent when brushed. In each movement, the flute uses a language of microtonal trills and progressions to swirl and obsessively repeat a few simple gestures."

"Elizabeth Brown combines a composing career with a diverse performing life," and people have played her music worldwide. "Brown was born in 1953 in Camden, Alabama, where she grew up on an agricultural research station." She received a master's degree from The Juilliard School and began composing in the late 1970s. "Brown began studying shakuhachi, a Japanese end-blown flute made of bamboo, in 1982 and its music has been a major influence on her musical language." "She writes extensively for Japanese traditional instruments," and has written many flute pieces including Arcana, for flute and recorded sound.

Sinfonia Concertante Op. 41 for Flute and Clarinet

Franz Danzi (1763-1826)

Franz Danzi was born in Schwetzingen, Germany, and served as a cellist in the famous Mannheim Orchestra. He enjoyed an active career in opera and later became the Deputy Kapellmeister in Munich in 1798. In 1807 he returned to Mannheim and was appointed Kapellmeister in Stuttgart, which was the highest honor a composer could receive. Danzi wrote around 18 stage works, many in the form of German Singspiel. He also wrote for orchestra, mainly sinfonia concertantes, which led to the development of the independent symphony genre.

His music reflects his own early experiences in the Mannheim Orchestra and the influence of his teacher, Abt Vogler.

Sinfonia Concertante Op. 41 for Flute and Clarinet is a three-movement concerto grosso in B-flat-major. Danzi highlights both the individual players' virtuosity and effortlessly combines the two instruments in beautiful harmonies. This quintessentially late Baroque, early Classical piece, follows the Mannheim fast-slow-fast movement procession and uses themes in very traditional and expected ways for the period.

The second movement in F-major gently introduces the soloists over a sparse piano accompaniment and shows off the instruments' dexterity in soft dynamics. Towards the end of the movement, the flute and clarinet join in close harmony, playing the main theme that had previously only been heard in one voice at a time. This movement finishes just as softly as it begins and outlines the tonic triad.

The third and final movement is a lively polonaise dance in three-four time that feature themes trading between soloists. Both voices stay busy throughout as the rhythms alternate between rapid triplet and sixteenth notes. One can hear many baroque ornaments and trills, mainly in the flute part, as well as an Alberti bass clarinet line, especially in the back half of the movement. Danzi ends the piece with unison scalar runs for the soloists and two concluding B-flat-major triads played in all parts.

Fantasie Pastorale Hongroise Op. 26 (1870) **Albert Franz Doppler (1821-1883)**

Born in the Austrian Empire, Albert Franz Doppler was best known for his skills on flute, which he used to create music that has become standard repertoire for flutists all over the world.

At an early age, he and his brother formed a flute duo and toured throughout Europe, dazzling audiences with their peculiar playing of the flute, one holding it to the left side and the other to the traditional right. Doppler's music contains mainly Russian and Hungarian aspects and his work in opera greatly influenced the singing style of his flute pieces.

Fantasie Pastorale Hongroise Op. 26 is Doppler's most famous work and is in three main parts: *molto andante*, *poco meno*, and *allegro*. These sections alternate in tempo, which was typical of Hungarian music. Each section features a cadenza which allows the flutist to shine and use the entirety of her skills on the instrument. The opening flute part begins after a series of piano descending figures, in a modal melody that is ornamented and uses the full range of the staff lines. In the *poco meno*, the theme becomes much brighter, moving to a major key and a more obvious syncopated flute line. The final section, *allegro* is the most rhythmically obvious and features a low, forceful, and present flute tone. The piece ends as both voices outline the tonic triad and finish with a grand and powerful low D.