



SCHOOL OF MUSIC

Presents

Sheri Oestreich, flute
Dr Cecilia Lo-Chien Kao, piano

Sunday, April 25th, 2021

5:30 PM

PepsiCo Recital Hall

Program

Flute Sonata in E minor, Op. 2, no. 1

Jean-Marie Leclair
(1697-1764)

Adagio

Allegro ma poco

Sarabanda

Allegro -

Altro

Trois Aquarelles, for Flute, Cello, and Piano

Philippe Gaubert
(1879-1941)

Par un clair matin

Soir d'Automne

Max Healy, cello

To Greet the Sun

Katherine Hoover
(1937-2018)

Chant de Linos

André Jolivet
(1905-1974)

Duo for Flute and Piano

Aaron Copland
(1900-1990)

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

This recital is given in partial fulfillment of the requirements for a Masters degree
in Flute Performance. Sheri Oestreich is a student of Dr. Shauna Thompson.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Time flows and seasons change... While preparing for this recital and choosing repertoire, this concept came to mind repeatedly. The reminder that every day comes to an end, shifting into night, before the sun rises to greet us and start the cycle over again. Similarly, every season we walk through in life is only temporary. No matter how long or unending difficult times may feel (hello there, Covid), we can have hope that it will eventually come to a close and move into something new.

By design, the music of this recital moves from night to day, and back again on repeat. Some pieces have morning or evening in their title, while others fit the theme by sound or subject matter. The last two pieces on the program are especially poignant: *Chant de Linos*, a sorrowful and angry funeral chant, followed by Copland's *Duo* which sounds like the sun rising over the horizon as it opens, and ends with a joyful dance. My hope is that those listening will be blessed by the music choices and, more importantly, be encouraged to hold on and push through whatever trials you are walking through.

And remember, **every night ends with a sunrise.**

Soli Deo gloria

Sonata Op 2, no. 1 – Jean-Marie Leclair

Jean-Marie Leclair (1697-1764) was a composer, violinist, and dancer in the early 18th century. Moving to Paris in 1723, he worked under the patronage of Joseph Bonnier, one of the wealthiest men in France. His first collection of sonatas was published around this time, receiving recognition from his contemporaries for their originality and beauty. Later in life Leclair worked in the courts of King Louis XV and Princess Ann of Orange in the Netherlands, before semi-retiring in Paris where he continued to teach and write.

As a composer, Leclair merges the Italian sonata style with elements distinctively French, drawing from the influences of Lully and French viol players. While his melody lines are basic in structure, they are accompanied by colorful harmonies and bold moments of chromaticism. His second collection of sonatas, written in 1728, contains five pieces also suitable for the flute, including this sonata in e minor. This specific sonata consists of four movements, alternating slow then quick. The overall range of the piece is small, but together with intriguing harmonic progressions and lovely melodies each movement offers a canvas of possibilities for the performer to explore.

Trois Aquarelles – Philippe Gaubert

Philippe Gaubert (1879-1941), the most celebrated student of Paul Taffanel, was a renowned flute soloist and accomplished conductor in his time. He is most known today for his compositions, even though during his life he considered himself as only a 'weekend composer'. His music is full of colorful harmonic language, elegant melodies, and virtuosic passagework.

Trois Aquarelles, or three watercolors, was written in 1915. Gaubert's inspiration came from the watercolor technique used in French impressionist painting, and he sought to translate this

imagery into sound. In the first movement, *On a Clear Morning*, the bright melodies and wide range of registers between flute, cello, and piano invoke clear skies filled with rays of sunshine. *Autumn Evening*, the second movement, is more subdued and lullaby-like, marking the end of a long day. Considering these movements in view of the recital's theme, we are taken first into a season of untarnished hope or young love. In contrast, the second movement represents a bitter-sweet goodbye, remembering beautiful memories but knowing this time has come to an end.

To Greet the Sun – Katherine Hoover

Distinguished composer, flutist, and entrepreneur, Katherine Hoover (1937-2018) was a pioneer of her time. After studying under Joseph Mariano at Eastman School, she went on to teach at the Manhattan School of Music and Julliard Preparatory. Additionally, in 1990 Hoover launched her own publishing company, Papagena Press. Her output includes music for orchestra, voice, chamber ensembles, and, most notably, many works for flute.

Hoover wrote this flute solo, *To Greet the Sun*, to give thanks for the richness of the Earth and the gift of life. Her inspiration came from the morning rituals of cultures around the world, including dawn prayers, dances, and ceremonies. I personally enjoy the sense of mystery created by the opening and close of the piece, interrupted by a bright rhythmic dance that is a little off-kilter. Each time the sun rises is a new beginning, but sometimes the day ahead is shrouded in uncertainty. *To Greet the Sun* portrays this concept aptly.

Chant de Linos – André Jolivet

André Jolivet (1905-1974), the son of a painter and a pianist, was a prolific French composer in the early to mid-twentieth century. In his youth, the music of Debussy and Ravel made a lasting impression on him. His own journey as a composer began with strict training in counterpoint and classical forms. In the 1930s he experimented with avant-garde music, then later abandoned atonality in favor of lyricism. In Jolivet's later works the elements of his experimentation are combined with the skill of his early classical training, creating works of depth and color.

Composed in 1944, *Chant de Linos* was written to portray a Greek threnody or funeral lamentation. Jolivet writes in the score that it is a song of lament interrupted by cries and dances. Through use of modal scales, haunting polyphony, and driving rhythms, the composer pulls us into a story of loss. This piece shifts between differing sounds and tempos constantly, each bearing a different side of grief: wailing, denial, anger, resignation, and finally, determination to continue on.

Duo for Flute and Piano - Aaron Copland

Aaron Copland (1900 – 1990) was one of America's leading composers of the twentieth century and composed for screen, stage, and concert hall. Copland's music is iconic, written in a way that appeals to large audiences and is uniquely American in sound. The influence of his style – using

wide open spaces both melodically and harmonically, sparse orchestration, and repetitive – can be heard in many film scores, especially in the Western genre.

Duo was commissioned by students of William Kincaid after his death in 1967. Copland described this work as lyrical and pastoral in style, written with a comparatively simple harmonic and melodic outline, and directly expressive. A solo flute line, recitative like, opens the first movement. This melody is simple with a sense of openness and light, like a sunrise, and the entire movement flows from one idea to the next effortlessly. The second movement has a mournful sound, the melody questioning and unsure. After wandering through different tonalities, the movement resolves suddenly on an open C major chord. Finally, the piece closes with a lively, dance-like third movement.