



SCHOOL OF MUSIC

Presents

Audrey Payne, flute
Dr. Cecilia Lo-Chien Kao, piano

Friday, April 30th, 2021

7:00 p.m.

Pepsico Recital Hall

Program

Sonata for Flute and Piano

Allegro cantabile

Moderato con moto

Allegro scherzando

Otar Taktakishvili

(1924-1989)

Airborne for Flute and Piano

Gary Schocker

(b. 1959)

Charanga

Michael Colquhoun

(1953-2016)

Fantaisie Brillante on Themes from Bizet's Carmen

François Borne

(1840-1920)

Ave Maria (arr. for flute)

Franz Schubert

(1797-1828)

This recital is given in partial fulfillment of the requirements for a BA in General Music. Audrey Payne 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.

Program Notes

When the time came to begin preparations for my senior recital, I searched for a way to combine my passion for political science with my love of music. I decided to select my repertoire based on an “Around the World” theme to represent different cultures and government systems around the world and how those differences are reflected in the music of their composers. I hope you enjoy the tour!

We will begin our “World Tour” in Georgia, just south of Russia, with the work of Otar Taktakishvili. From there, we will cross the Pacific Ocean to land in the United States, where jazz and Americana-like themes resonate in Gary Schocker’s music. We will detour southward and arrive in Latin America to dance along with the rhythmic patterns of the Cuban charanga. We will then travel to Europe for the virtuosic flute repertoire of the French school, represented by François Borne. Finally, we will arrive in Austria, where Franz Schubert will demonstrate the melodic capabilities of Viennese composers.

Sonata for Flute and Piano

Otar Taktakishvili (1924-1989) was a Georgian composer, conductor, teacher, and writer on music. He studied composition, choral literature, counterpoint, and instrumentation at the Tbilisi Conservatory. During the Cold War, he served as deputy to the Supreme Soviet of the USSR and to the Supreme Soviet of the Georgian SSR, as well as serving as Minister of the Culture of Georgia for over 30 years. One of his melodies was even adopted as the national anthem of Georgia from 1946 to 1989. Although he specialized in vocal music, Taktakishvili also demonstrated his expressive thematic writing ability in many instrumental genres, including symphonies, solo concertos, and sonatas.

Sonata for Flute and Piano contains three movements in contrasting tempos. The first movement, “Allegro cantabile,” includes folklike melodies, scherzo-like characters, and rapid triple-tonguing passages. The second movement, “Moderato con moto,” features a sorrowful, fluid melody in a minor key, mimicking the style of a vocal aria. The simple quarter-note accompaniment in the piano draws attention to the chromatic changes in the harmony, creating dramatic tension as the movement progresses. The third movement, “Allegro scherzando,” begins with a dancing melody in a compound meter with chromatic passing tones. The contrasting section features a stately theme in a simple duple meter. After returning to the style of the first section, the movement rapidly accelerates to completion with an ascending chromatic scale.

Airborne for Flute and Piano

Gary Schocker, a well-recognized flute player, composer, and pianist, has established himself as “the most published living composer” for the flute in the 21st century. He has performed with orchestras across the United States, including the New York Philharmonic and the Philadelphia Orchestra, among others. He has also toured and taught masterclasses internationally, including several countries in Europe, Canada, Panama, Colombia, New Zealand, and Taiwan. Among his many published works include sonatas, concertos, and chamber music for most instruments in the orchestra, as well as some musicals and children’s musicals.

Airborne is a single movement work that becomes increasingly complex as it progresses. Opening with a moderate tempo and open chords, Schocker introduces a light melody with playful, jazz-like ornamentation. After several modulations, a brief developmental section, and a return to the opening theme, the piano and flute dive into a contrasting “Allegro vivo” section in triple meter. In this section, the flute melody toys with rapid sixteenth note passages, syncopation, chromaticism, and high-pitched outbursts. After a slower, more lyrical section that features expanding intervals and dialogue between the flute and piano, a return to the “Allegro vivo” theme carries the flute and piano to a sudden ending that catches the listeners by surprise.

Charanga

Michael Colquhoun was a solo flute performer, teacher, and a composer. He studied at the State University of New York at Buffalo with Robert Dick, Morton Feldman, Lejaren Hiller, and Leo Smit. He served as an adjunct professor of flute at Canisius College. He received commissions from the National Flute Association, the New York State Council of the Arts, and many other organizations to compose works for flute. In his music, Colquhoun blends elements of classical and jazz music traditions, mixing improvised and composed elements. In his flute works, he also incorporates extended techniques.

Charanga is based on a Cuban dance of the same name. It begins with the flutist blowing air into the flute in the basic rhythm of the Latin dance, setting the rhythmic foundation for the rest of the piece. As the music progresses, the rhythm is developed and embellished with rhythmic changes and extended techniques such as percussive sounds, trills, harmonics, multiphonics, and singing into the flute while playing. The music becomes increasingly complex, but the basic rhythmic pattern frequently returns.

Fantaisie Brillante on Themes from Bizet's Carmen

François Borne (1840-1920) was a virtuosic French flute player, composer, and flute professor. He performed with the orchestra of the Grand Théâtre de Bordeaux and taught at a high school in the area. He is also known for making some modifications to the mechanism in the Boehm system for the flute. *Fantaisie Brillante* is his most remembered work for the flute, which has become a standard in the flute repertoire.

A staple work from the French Romantic flute category, *Fantaisie Brillante on Themes from Bizet's Carmen* takes several popular themes from the opera, *Carmen*, and expands on them to create a virtuosic flute concerto. Borne presents and expands on several of the most famous themes, including the “fate” theme, a theme and variations based on the “Habanera” theme, and an extravagant retelling of the “Danse Boheme.” He includes a playful nod to the prelude of the opera before launching into a flashy finale that accelerates to the final chord. Borne adds elaborate, challenging technical passages throughout the piece, showing off the tonal and technical capabilities of the flute.

Ave Maria (arr. for flute)

Franz Schubert (1797-1828), a Viennese composer from the Romantic era, stood out from his contemporaries for his careful attention to melodies and beautiful sounds. Recognized primarily as a composer of Lieder (German art songs), he also applied his treatment of melody to instrumental works. In addition to hundreds of vocal works, Schubert composed chamber music, piano works, and several types of sacred music.

The melody for this piece originates from a song cycle composed by Franz Schubert. The original title for this piece is “Ellen’s Gesang,” or “Ellen’s Song.” The original text comes from a section of the poem *The Lady of the Lake* by Walter Scott. The melody was adopted by the Roman Catholic church to sing the Hail Mary prayer, and has since become one of the most universally recognized melodies composed by Schubert. I chose to perform this piece tonight in memory of my grandfather, David Thrower. A man of devout faith, my grandpa loved his family, his community, and God unlike any other person I have ever known. He passed away during my freshman year of college, and I could not make it home to attend the funeral. This is his favorite hymn, and since I could not play it at his funeral, I will perform it tonight in his memory. I love you, Grandpa.

Latin Text:

Ave Maria, gratia plena,
Maria, gratia plena,
Maria, gratia plena,
Ave, Ave, Dominus,
Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus,
Et benedictus fructus ventris (tui),
Ventris tui, Jesus.
Ave Maria!

Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Ora, ora pro nobis;
Ora, ora pro nobis peccatoribus,
Nunc et in hora mortis,
In hora mortis nostrae.
In hora, hora mortis nostrae,
In hora mortis nostrae.
Ave Maria!

English Translation:

Hail Mary, full of grace,
Mary, full of grace,
Mary, full of grace,
Hail, hail, Lord,
The Lord is with thee.
Blessed are you among women
And blessed,
And blessed is the fruit of your womb,
Your womb, Jesus.
Hail Mary!

Mother of God,
Pray for us sinners,
Pray, pray for us;
Pray, pray for us sinners,
Now and at the hour of death,
In the hour of death,
In the hour, the hour of death,
In the hour of death.
Hail Mary!