



SCHOOL OF MUSIC

Presents

**Rebekah Walker, flute**  
**Syuzanna Kaszo, piano**

Saturday, December 4, 2021

6:00pm

PepsiCo Recital Hall

### Program

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|--|----------------------------------|
| Move It  | Carlos Simon<br>(b. 1986)        |
| Sonata “Undine” Op. 167<br><i>Allegro</i><br><i>Intermezzo – Allegro vivace</i><br><i>Andante tranquillo</i><br><i>Finale – Allegro molto</i>                                | Carl Reinecke<br>(1824-1910)     |
| Inventions and Sinfonias, BWV 772-801<br><i>Invention No. 8 in F Major BWV 779</i><br><i>Invention No. 4 in D Minor BWV 775</i><br><i>Invention No. 1 in C Major BWV 772</i> | J.S. Bach<br>(1685-1750)         |
| Jakab Macias, soprano saxophone  |                                  |
| Nocturne   | Lili Boulanger<br>(1893-1918)    |
| Grande Fantasia de Concerto sur Oberon Op. 52  | Jules Demersseman<br>(1833-1866) |
| The Princess   | John Williams<br>(b. 1932)       |

This recital is given in partial fulfillment of the requirements for a Degree in Music Performance. Bekah Walker 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.

## **Move It (2020)**

### **Carlos Simon (b. 1986)**

Carlos Simon is an American composer with works ranging from concert music for both large and small ensembles and film score with influences of jazz, gospel, and neo-romantic styles.

This piece was commissioned by Brice Smith for the National Flute Association in 2020. Simon's own words can best describe his intentions with this work:

“The pandemic of COVID-19 has continued to influence my social, professional and personal life in ways that I never imagined. I've been frustrated by not being able to function in normal routine of life, but also grateful to have the time to think and explore ideas and thoughts that I would not have done normally. This piece is meant to represent my desire to get out [and] MOVE.

My intent is to make this piece an imaginary syncopated joy ride. I wanted to explore the percussive and rhythmic nature of flute; something that moves with energy and forward motion.”

### **Sonata “Undine” Op. 167**

#### **Carl Reinecke (1824-1910)**

Carl Heinrich Carsten Reinecke was a German composer, conductor, and pianist in the mid-Romantic Era. He was born in modern day Hamburg and received all his musical instruction from his father, Rudolf Reinecke. He was a devout student and first began on the violin but would turn his attention to the piano for most of his life. He began composing at age 7 and would continue his composing and performing career in Leipzig. He studied under well-known composers like Felix Mendelssohn, Robert Schumann and Franz Liszt. He was appointed director of the Gewandhaus Orchestra concerts in Leipzig and professor of composition and piano at the Conservatorium. He led the orchestra for over three decades and conducted premieres such as Brahms's *A German Requiem* (1869). He is best known for this flute sonata “Undine,” and remembered as one of the most influential and versatile musicians of his time.

This sonata differs from other works of its kind because its subtitle, “Undine” suggests a program. The German legend of Undine, while not known to most in America, adds immensely to the understanding and appreciation of the work and its story.

The main character and center of this story is the water spirit, Undine daughter of the King of the Sea. Water spirits are lovely longer-lived creatures than their mortal counterparts. They dwell in crystal palaces beneath the waves and live-in undisturbed tranquility. But Undine longs for the one thing water spirits do not have, an immortal soul which can only be obtained by uniting in love with a mortal.

## **Allegro**

The opening of the first movement depicts Undine where she dwells in her underwater world. The texture and motion of the music gives the impression of shimmering water and the shifting currents of the sea. The melody and texture shift when Undine decides to leave her underwater home in search of love with a mortal man that would give her a soul. When she arrives on shore, she is found by a fisherman and his wife who had recently lost their daughter. The couple decides to adopt Undine and raise her as their own.

## **Intermezzo – Allegro Vivace**

The second movement depicts Undine as she grows up on land. The flute and piano have a playful melody through the arpeggios seeming to chase one another between octaves. The fast and unruly melodic lines depict Undine's playful and wild nature. The piano takes over in the next section with a folk-like tune. The melody depicts the knight Hulebrand as he seeks shelter from a storm. He stumbles upon the fisherman's house and asks if he can stay with them until the storm passes. As Undine is coming home, she sees Hulebrand and a slower and much more endearing melody follows in the flute line. This beautiful love theme depicts the affections and romance that grows between Undine and the knight very quickly thereafter.

## **Andante tranquillo**

In the third movement, the couple are married and return to Huldebrand's home. The piano and flute conversation depicts their fulfilled and happy life. Undine, who has confessed her identity to her husband, is now in full possession of her immortal soul. Huldebrand takes her to court with him where she enchants and delights the masses with her odd mannerisms and charming personality. They are befriended by Bertalda, the woman that Huldebrand was originally meant to marry. The three of them live peacefully at court until a fountain is uncovered near the castle's edge. The fountain was created by Undine's uncle, a water spirit who distrusts all men. He emerges from the fountain to warn her that he and the other water spirits will not tolerate the disrespect of mortal men on their kind. If Huldebrand were to harm Undine or be unfaithful to her, only his death would satisfy their vengeance. Undine asks Huldebrand to cover the fountain top with a boulder and so peace returns to their home.

## **Finale - Allegro molto**

In the fourth movement, Undine, Huldebrand, and Bertalda take a trip along the river which angers the water spirits. Undine pleads with them asking that they not make trouble for her and her husband. This melodic line is shown in the flute as it alternates between the angry water spirits and the gentle pleading of Undine. The waters will not settle and Huldebrand states that he wishes he never married Undine as her unworldly personality and the water spirits have caused nothing but trouble in his life since. Undine collapses with heartbreak and falls overboard, sinking to the bottom of the river. Believing Undine to be dead, Huldebrand makes plans to marry his human first love, Berthada. On the night of their wedding, Undine returns to exact the penalty of the water spirits. She gives Huldebrand one last kiss claiming his life in true Liebestod (German for

“love death” or doomed lovers). The flute returns after the rumbling of the piano with the love theme heard in movement two.

It is up to interpretation of the performer and listener if the altered melody and Undine’s tale can be resolved as sad and in heartbreak or if she found peace in discovering who she is despite the downfall and betrayal of men.

## **Inventions and Sinfonias, BWV 772-801**

### **J.S. Bach (1685-1750)**

The *Inventions and Sinfonias*, also known as the *Two and Three Part Inventions*, are a collection of thirty short keyboard compositions Bach wrote out as exercises for his students, 15 of each. An invention is two-part counterpoint and three-part are the sinfonias. These short exercises began with a theme, that is then developed, and at the end, briefly repeated. They are among the greatest pieces ever written to help develop a keyboard player’s strength and technique in both hands equally as well as create a standard for how a composer should create and develop themes.

### **Nocturne (1911)**

#### **Lili Boulanger (1893-1918)**

Lili Boulanger was a French composer and pianist. She was the first female winner of the Prix de Rome composition prize. Her older sister was the noted composer and composition teacher, Nadia Boulanger. Lili came from a long line of successful and talented musicians and began her studies early in life with Gabriel Faure as well as at the Paris Conservatory. She suffered from illness at a young age which would trouble her most of her life. At the age of 19 she competed in the Prix de Rome to win the composition prize for her cantata, *Faust et Hélène*, becoming the first woman to win the prize. She died of tuberculosis at age 24 only spending a short time sharing her gift with the world. After her death, Nadia would continue to promote and perform Lili’s music to keep her legacy alive. She also started the Lili Boulanger Memorial Fund to financially support talented musicians.

*Nocturne* was composed in 1911 was originally scored for violin and piano and stands as one of her most famous works. As suggested in the title, the nighttime was the inspiration for this work. On the original manuscript, written in Lili’s own hand, is the notation, “Composed September 24<sup>th</sup> and 25<sup>th</sup>, 1911.” Lili was also preparing to enter the Prix de Rome competition during this time and took a couple days off from her studies to write the nocturne. Composed in the Impressionistic style, the piece also pays tribute to Debussy’s *Prelude a l’après-midi d’un faune* iconic solo opening with just a few notes at the end easily recognizable by many flute players. Lili also alludes to small passages from Richard Wagner’s *Tristan* in the piano chords and arpeggios.

## **Grande Fantasie de Concerto sur Oberon Op. 52**

### **Jules Demersseman (1893-1866)**

Jules Demersseman was a French flutist and composer in the 19<sup>th</sup> century. At age 11 he studied with Jean-Louis Tulou at the Conservatoire de Paris. He won the first prize in flute at age 12 in 1845 and from there forward became famous as a virtuoso. He had a career as a pedagogue and soloist often performing his own works. He was close friends with Adolphe Sax and went on to write some of the first works ever composed for saxophone including one of the main concertos in their repertoire today. Demersseman died in Paris at the age of 33.

This solo is based on themes and melodies from the opera, “Oberon” by Carl Maria von Weber. It was his final opera, and one of his most impressive works, “Oberon” premiered in Covent Garden, London in April 1826. Described as “one of the most remarkable combinations of fantasy and technical skill in modern music”, the opera is particularly famous for its overture. It was premiered just two months before the composer’s death. The story follows Oberon who argues with his wife over who is less faithful, men or women. He then decides to test a pair of lovers who can aid in his argument. He sends a knight exiled from Charlemagne’s court to rescue and marry the caliph’s daughter. Oberon sends with them a magic horn to help him find her. The knight uses the magic horn to put the caliph and his men to sleep enabling their escape. They flee the palace and are caught in a storm before being captured by pirates. Before the couple is executed, Oberon rescues them, and they are welcomed into Charlemagne’s court in France.