



SCHOOL OF MUSIC

Presents

**Lauren Baker, flute**  
**Dr. Cecilia Lo-Chien Kao, piano**

November 15, 2022

7:00pm

Van Cliburn Concert Hall at TCU

### Program

Sonata No. 4 in D Major  
*I. Allegro moderato*  
*II. Andante*

Anna Bon di Venezia  
(1740-1767)

Three Romances, Op. 94 for Flute and Piano  
*I. Nicht schnell*  
*III. Nicht schnell*

Robert Schumann  
(1810-1856)

Image for Solo Flute, Op. 38

Eugène Bozza  
(1905-1991)

Sonata for Flute and Piano  
*I. Allegro giocoso*  
*II. Grave*  
*III. Allegro vivace*

Jindřich Feld  
(1925-2007)

Concerning Hobbits, from *The Lord of the Rings*

Howard Shore  
(1946-Present)  
arr. Lauren Baker

Aidan Kane, clarinet and Anna Rutherford, alto saxophone

This recital is given in partial fulfillment of the requirements for a Degree in Music Education. Lauren Baker 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.

### **Sonata No. 4 in D Major**

Anna Bon (1740-1767) was an Italian composer and performer born into an accomplished musical family. Her parents traveled internationally, her father as a librettist and her mother an opera singer. At the age of four, Anna Bon was admitted to the Ospedale della Pietá in Venice where she studied with renowned musical experts including the maestra di viola Candida della Pietá. Anna returned to her parents around 1756 in service of Margrave Friedrich of Brandenburg Kulmbach where she held the new post of 'chamber music virtuosa' at the court. Here she dedicated her six Op. 1 flute sonatas to Friedrich at the age of sixteen.

*Sonata No. 4 in D Major* (1756) was part of Bon's Op. 1 flute sonatas. Representative of the Rococo style, Bon conveys lightness, simplicity, and a single affect rather than the complex structures of the Baroque era. The individual movements of this sonata display binary form and simple melodies that lead the performer to supplement with ornamentation. The first movement, *Allegro moderato*, employs scalar and arpeggiated lines through clear harmonic changes in a playful nature. The second movement, *Andante*, features beautiful, flowing melodic lines that convey somberness with a hint of hope and aspiration for the performer and audience alike.

### **Three Romances**

Robert Schumann (1810-1856) was a German composer and critic known for some of the greatest music of the Romantic era but also erratic and manic periods. Afflicted by what was most likely bipolar disorder, Schumann had periods of almost superhuman productivity but also periods of severe depressive and manic episodes. While unable to be the virtuosic pianist of his dreams, his marriage to his piano teacher's daughter and incredible pianist, Clara, became an outlet for his piano-playing fantasy. She was also the inspiration for an outpouring of song cycles and chamber music characterized by their intensely lyrical and dramatic melodies while reflecting the conflicting characters in Schumann's unstable mind.

*Three Romances* was originally written for oboe and piano in 1849 and was later transcribed to flute and piano in 1976. Both movements I have chosen to play are titled "Nicht schnell" meaning "not fast." The first movement features a beautiful melody of long lines communicated between the melody and the piano. With emphasized octave leaps and heart-wringing harmonies, this movement explores demanding dynamic ranges and dramatic lines. The third movement is equally dramatic but unique in its quick and insistent character changes. From deep and rich questions to lighter, more tender answers and a playful personality, Schumann creates contrasting mindsets. The flautist and the pianist work together to convey the rich intricacies and interwoven lines throughout the movement.

### **Image for Solo Flute**

Eugène Bozza (1905-1991) was a French composer, violinist, and conductor. He was a prolific composer of chamber music for wind instruments but also wrote large ensemble works including symphonies, operas, ballets, choral work, wind band music,

concertos, and large ensembles. In Italy, Bozza studied at the Accademia Nazionale di Santa Cecilia and then returned to France to continue his studies at the Conservatoire de Paris. He was later appointed the director of the Ecole Nationale de Musique in Valenciennes where he composed many books of études and solo works. Bozza received the Premier Prix from the Conservatory of Paris on three separate occasions for violin, conducting, and composition.

*Image for Solo Flute* (1940) displays incredible virtuosity through technical passages and contrasting lyrical melodies. In three defining sections, Bozza employs technical and lyrical demands in all ranges of the instrument. The first section, beginning with a cadenza and improvisatory feel, introduces our dance-like technical melody. The second section is much more lyrical with an exciting cadenza to mark the beginning and end. The final section references the lyrical melody but largely reprises the technical material from the first section. With large leaps and dramatically scalar lines, the piece ends with an exciting flourish covering much of the range of the flute.

### **Sonata for Flute and Piano**

Jindřich Feld (1925-2007) was a Czech composer from a talented musical family. Feld studied composition at the Prague Conservatory and earned his doctorate from the Charles University in Prague with degrees in musicology, aesthetics, and philosophy. In 1968, he accepted an invitation to be a Guest Professor of Composition at Adelaide University while also continuing his teaching career at the Prague Conservatory, and Indiana University. Feld was a prolific composer with more than two hundred pieces to his name. His compositions ranged from a children's opera to full orchestra scores and a cantata. Feld's *Sonata for Flute* was commissioned by Jean-Pierre Rampal in 1957. Feld believed his aesthetic guidelines aligned with those of Stravinsky, Prokofiev, and Bartók.

*Sonata for Flute and Piano* (1957) is elaborate and quirky. The first movement, *Giocoso* (playful), is light and fast exploration of articulated scalar moments, exciting skips, and soaring lyrics lines. The second movement, *Grave* (serious), begins with a slow and mysterious line with increasingly complex harmonies and rhythms. The middle section features flowing chromatic figures and conversational elements between the flute and piano. The final section reprises the slower melody of the beginning with exciting additions. The third movement, *Vivace* (lively), is fast-paced and light-hearted. This movement makes frequent changes between a duple and triple subdivision while also featuring sections of intense contrast. After significant elaboration and play with the theme, the sonata ends with a light and bouncy statement in the original key.

### **Concerning Hobbits, Howard Shore (2001)**

Howard Shore is a Canadian composer and conductor well known for his film scores. He has composed scores for more than 80 films including *The Lord of the Rings* and *The Hobbit* film trilogies. Shore has also dabbled in a few concert works, overtures, and was the original musical director for *Saturday Night Live*. Shore has won three Academy Awards, three Golden Globe Awards and four Grammy Awards.

*Concerning Hobbits* (2001) is a concert suite for the Hobbits originally from *The Lord of the Rings: The Fellowship of the Ring* soundtrack and shares the name of one of

the prologues in *The Hobbit* novel. This theme is heard early in the movie depicting the Shire and is intended to evoke feelings of peace. There are several themes and leitmotifs that return frequently in both film trilogies. The original orchestration included a large symphony orchestra and a small ensemble consisting of various Celtic instruments. Shore featured instruments including a soloistic tin whistle, fiddle, bodhrán, Celtic harp, hammered dulcimer, accordion, guitar, mandolin, and recorders to create a “folk music” feel. I arranged this piece for flute, clarinet, and alto saxophone to convey the light tin whistle sound and reeds to supplement strings. These movies and these people hold a special place in my heart. The familiar theme resonates peace and the beginning of a new adventure, one I could not accomplish without the individuals performing with me.