TCU

SCHOOL OF MUSIC

Presents

Abby Losos, flute
Dr. Cecilia Lo-Chien Kao, piano

February 24, 2024   2:00pm   Van Cliburn Concert Hall at TCU

Program

Sonatine   Darius Milhaud
   I. Tendre   (1892-1974)
  II. Souple
 III. Clair

Sonata in G minor, Op. 13, No.6 *Il pastor fido*   Nicolas Chédeville
 III. Largo   (1705 - 1782)
 IV. Allegro ma non presto

Undine, Sonata for Flute and piano   Carl Reinecke
 I. Allegro   (1824 - 1910)
 II. Intermezzo
III. Andante tranquillo
IV. Allegro Molto

An Gàëlic Tiodhlac   Catherine McMichael
 I. Ròs Bothan (Rose Cottage)   (b.1954)
 II. Céile Teagamhach (The Doubtful Wife)

Derek Smilowski, flute
Kiana Fatemifar, flute
Alexandra Langley, flute

Le Merle Noir   Olivier Messiaen
       (1908 - 1992)

Sonatine (1922)   **Darius Milhaud (1892 – 1974)**

       At the end of 1922, Darius Milhaud (1892 – 1974) had a dozen chamber works to his name, but that year was particularly productive. The Sonatine for flute and piano Opus 76 appeared at the heart of this creative whirlwind. Milhaud wrote it at Aix-en-Provence and it was premiered in Paris on January 18, 1923 by its two dedicatees, Louis Fleury and Jean Wiéner, at the Théâtre des Champs-Élysées, as part of the "Cinquième Concert Jean Wiéner". This work enjoys both structural confidence and expressive melodic power, with the opening 'Tendre' especially suggesting a stylistic mixture: neoclassical Alberti-bass figurations amid the Debussyesque intracies—florid color-washes, ornamentation and tremelo—and tempi fluctuations. The central 'Souple' is barcarolle-like, using a Dorian modal melody on flute (later played in counterpoint between the instruments) and strong cross-rhythms, its last augmented phrase dying away with a little blues-like gesture. The lively finale ('Clair') utilizes a modified sonata form with two clear themes and balanced proportions; Milhaud's inventive writing explores contrasting characters for the same material and mock fugal effects.

Sonata in G minor, Op. 13, No.6 *Il pastor fido* **(1737)**   **Nicolas Chédeville (1705 - 1782)**

       Nicolas Chédeville was a French composer who played the oboe and musette for the Paris opera. His compositions include sonatas, dances, amusements, and compositions for the hurdy-gurdy. Sonata No.6 in G minor is a four-movement work of the sixth of the *Il pastor fido* sonatas, first published in 1737 and traditionally attributed to Antonio Vivaldi. The actual composer, Nicolas Chédeville, made a secret agreement with Jean-Noël Marchand to publish a collection of his own compositions as Vivaldi's Op. 13. Chédeville supplied the money and received the profits, all of which was recorded in a notarial act. This may have been an attempt to give his instrument, the musette, the endorsement of a great composer which it lacked. It wasn't until the 1980s that musicologists noticed the discrepancy of the piece and gave Nicolas Chédeville sole credit for his work.

Flute Sonata 'Undine' (1882)   **Carl Reinecke (1824 - 1910)**

       Carl Reinecke's Sonata in E minor is based on the German romantic tale by Friedrich de la Motte Fouque. The tale depicts Undine, a water spirit, who longs for an immortal soul which can only be obtained through true love with a mortal man. The first movement portrays Undine in her underwater world with flute melodies that give off watery sounds. She leaves the water kingdom in search of love with a mortal man and is discovered as a child by a fisherman and his wife who have recently lost their own daughter and decide to raise Undine as their own. The second movement paints a picture of Undine's cheeky nature as she is growing up, which is depicted through the piano and flute melodic lines that chase each other. The piano's proud folk-like solo section represents the knight, Huldebrand, who seeks shelter at the fisherman's house from a raging storm. He then falls in love with Undine. The third movement represents the couples' happy marriage. They then both befriend Bertalda, who is revealed to be the true daughter of the fisherman and his wife. The peacefulness is interrupted when a fountain is uncovered and Undine's uncle, a water spirit, rushes out and beckons to Undine not to continue this relationship with a mortal. All is stilled suddenly by the dropping of a boulder over the fountain. In the fourth movement, all three good friends take a trip on the Danube, which rouses the anger of the water spirits. Huldebrand states he wishes he never married Undine, for his life is constantly in danger from spirits. In shock, Undine falls overboard and sinks to the bottom. Thinking she is dead, Huldebrand makes plans to marry Bertalda. On the night of Huldebrand's wedding Undine returns as a spirit and kills him with a kiss.

An Gàëlic Tiodhlac "A Gaelic Offering" (1995)   **Catherine McMichael (b.1954)**

       Catherine McMichael, pianist, is a composer, performer, arranger, and teacher in Saginaw, Michigan. Her degrees from the University of Michigan are in piano performance and chamber music. Three of her pieces for flute – Floris, La Lune et Les Etoiles, and Three Philosophies (all published by ALRY) – have been awarded Best Newly Published Music awards from the National Flute Association. Catherine has written and arranged music for many ensembles, including Canadian Brass, Universities of Michigan and Massachusetts, Ithaca (NY) College, Central Michigan University, New England Conservatory Metropolitan Flute Orchestra, and many more. A Gaelic Offering is based off the Gaelic country style much like Appalachian style: rowdy, raw, and rambunctious when fast, achingly personal when slow. There's a swing and a lilt to the fast dances, and a free exquisite tenderness about the ballads. This music is meant to be enjoyed like country cooking – with gusto!

Le Merle Noir (1952)   **Olivier Messiaen (1908-1992)**

       Olivier Messiaen (1908-1992) was a French organist, composer, and theorist whose rhythmic and harmonic innovations made significant contributions to the trajectory of 20th century music. In addition to exploring the concepts of modes of limited transposition, total serialism, non-retro gradable rhythm, and irregular rhythms that do not fit into conventional meters, Messiaen is also noted for his interest in birdsongs. His lasting influence as a pedagogue is overwhelmingly apparent upon review of his list of accomplished students including Pierre Boulez, Karlheinz Stockhausen, Gérard Grisey, George Benjamin, and Peter Maxwell Davies. At the behest of the Paris Conservatory flute department in 1952, Messiaen composed *Le merle noir* ("the blackbird") for the annual flute concours, and this short, single-movement work for flute and piano is the first of Messiaen's compositions to imitate the song of a one specific bird species. Previous works, such as his organ cycle *La Nativité* or the seminal chamber work *Quatour pour la fin du temps*, had referenced birdsong in a generic way, but works after *Le merle noir* attempted to emulate the songs of birds that Messiaen had personally recorded and studied. Examples of these later works include *Réveil des oiseaux* (1953) and *Oiseaux exotiques* (1955–6) for orchestra and *Catalogue d'oiseaux* (1958) for piano. In *Le merle noir*, the short motivic bursts of activity in the cadenzas and the wild grace notes of the concluding passage imitate the call and fluttering of the blackbird. The connecting passages, while not containing birdsong material, demonstrate Messiaen's penchant for rhythmic complexity by inserting added note values—in this case, sixteenth notes—into an eighth note pulse in order to create an ebb of activity that defies normal metric parameters. The resulting structure of the work paints an apt portrait of Messiaen as a composer by weaving together innovative techniques and a passion for birdsong.