



SCHOOL OF MUSIC

Presents

Paige Jackson, flute
James Wehe, piano

Saturday, March 23, 2024

2 pm

Van Cliburn Concert Hall at TCU

Program

Pièce, Op. Post. 189
Air Vaudois, Op. 108
Une flûte soupire, Op. 121
Andante et Allegro, Op. 133
Final (Scherzo), Op. Post. 187

Mel Bonis
(1858-1937)

Dumky Trio, Op. 90: Andante
arr. Jan Boland

Antonín Dvořák
(1841-1904)

Chip Christ, guitar
Alejandra Ramirez, cello
Daniela Vallego, violin

Alma

Tania León
(b. 1943)

Sonata in G Minor
I. Allegro giocoso
II. Andante pastorale
III. Allegro con spirito

Miriam Hyde
(1913-2005)

Yesterdays

Jerome Kern
(1905-1986)

Yes, I Know When I've Had It

Johnny Pate
(b. 1923)

Earnest Jackson, bass
Carl Wagner, piano

This recital is given in partial fulfillment of the requirements for a Degree in Flute Performance. Ms. Jackson 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.

Mel Bonis

Mélanie Hélène Bonis was a French late-Romantic pianist and composer who wrote more than 300 pieces. At the age of 18, she was enrolled at the Paris Conservatoire, and was in some classes with Claude Debussy. During her time at the Conservatoire, she began to use the name “Mel” when signing her works. Using this gender-neutral name allowed her to avoid bias. Her oeuvre, mostly unpublished, was all but forgotten after World War I. It wasn't until the late 1990's that her works were re-discovered, with a recent upsurge in performances of her *Sonata* for flute and piano.

Pièce

Not much is known about the background of this piece; the undated manuscript was found in the cellar of family members in 1998. It was not published during Bonis' lifetime. The delicate melodic material in the piano at the beginning sets the tone for the expressive exploration of sound throughout.

Air Vaudois (1916)

Translated from the Edition Kossack preface: “Written in the middle of the 1914-1918 war, this charming piece inspired by alpine pastures represents a moment of happiness in this hard period: Pierre, the eldest son of Mel Bonis, a prisoner, was sent to Switzerland in the canton of Vaud for “forced labor”, which was ultimately very pleasant. He had a cottage where he received his family. It was probably during one of these visits that Mel Bonis came up with the idea of Air Vaudois.” The joyful character of the piece seems to reflect a period of happiness in Bonis' life.

Une flûte soupire (1936)

Bonis first published this composition as a piano piece in 1929. She arranged it for piano and flute in 1936. The title bears testimony to Bonis' fondness for the flute. At 37 measures, this is the shortest of the five works. The title of this lyrical work translates to “A Sighing Flute”.

Andante et Allegro (1929)

This work was dedicated to French flutist René Grisard, who was in the same musical circles as Bonis. With the flowing lyricism of the first movement, and the technical rhythmic energy of the second movement, this piece bears some resemblance to the Paris Conservatory works of Bonis' contemporaries.

The *Andante* has extremely long phrase lengths, very lyrical, and centers around the pitch Db. The *Allegro* has a more wild and dark character. Bonis uses frequent rhythmic displacement and very low register, especially in the piano.

Final (Scherzo)

Located with the music kept by her descendants, the undated manuscript of this work begins on page 25, and the first 24 pages have not been found. Perhaps it was written as the last movement of a sonata or suite for flute and piano. Without context, one will never know how the thematic material and key areas were possibly utilized previously, what has been developed from other material, and so on. On the manuscript, Bonis had written “*Final*”; the title *Scherzo* was given when it was published for the first time in 2008.

Dumky Trio, Op. 90: Andante (1891)

Known as the first Bohemian composer to achieve worldwide recognition, Dvořák studied organ, violin, and piano as a youth; folk music was part of life in his family. Brahms was an influence on him as a composer, and was instrumental in the publishing of his *Slavonic Dances* for piano duet in 1877. The composition was very well received and served to catapult his career.

Dvořák and his family moved to New York City in 1892, where he was the director of the National Conservatory of Music in America. It was during this time that he composed three of his most famous pieces: *String Quartet No. 12*, *Cello Concerto in B minor*, and the ‘*New World*’ *Symphony*. Notably, he spent the summer of 1893 in the Czech-speaking community of Spillville, Iowa.

Dr. Jan Boland has been praised for her chamber music interpretations and solo performances. A proponent of nineteenth century period wooden flutes, she is the author of *Method for the One-Keyed Flute*, the leading textbook for the instrument. Boland and John Dowdall, performing as the Boland Dowdall Duo, founded Red Cedar Chamber Music in 1996. The organization serves eastern Iowa with more than 80 chamber music concerts and educational events each season. In 2007, they were awarded a three year residency as National Artists with the New York-based Chamber Music America.

The Dumky Trio (for piano, violin, and cello) was written in 1891 was very well received. Dvořák included it on his farewell tour before leaving for the United States. *Duma* refers to a song of lament of captive people. Each of the six *dumky* or sections of the work stands on its own.

Boland’s arrangement of the trio keeps the violin and cello parts mostly intact, utilizing the guitar and flute to cover the material originally written for the piano. Growing up in eastern Iowa, Jan was my first private flute teacher, and graciously provided me this unpublished arrangement to perform today.

Alma (2007)

Tania León was born in Havana, Cuba and began playing the piano at age four. In 1967, she left Cuba for Cuba as a refugee on the “Freedom Flights”. Once in the United States, she settled in New York City, continuing her musical studies at New York University.

Highly regarded as a composer, conductor, educator, and advisor to arts organizations, León holds Carnegie Hall's Richard and Barbara Debs Composer's Chair for the 2023-2024 season. She is the only Cuban-American musician to be nominated for Best Contemporary Classical Composition (2013). She won the 2021 Pulitzer Prize for Music—the first African-American woman composer to win the award.

Alma was commissioned by the Bay Paul Foundation for the flute book *Eight Visions*. Marya Martin premiered the works in 2007 at Carnegie Hall. This colorful and contemporary piece provides for much freedom, especially in the flute part. The full score is provided in much of the individual flute part, and is a necessary point of reference.

From the composer:

“Una flauta toca un creciendo que se va convirtiendo en alegría.”

A flute plays a crescendo that starts transforming into joy.

—From “Bailando con mi angel” by Carmen A. Vega Schimmenti

This poem was the “spark that ignited the creation of *Alma*”. Ripples of pitches, a web of sonic impulses shimmering in the imagination. In Spanish, “alma” means soul or spirit; invisible forces, like the wind that caresses the chimes outside my window. The opening and closing of the piece evokes the sound of the chimes. The mood of the middle sections is propelled by the cascading of pitches that at times converge and diverge, a myriad of colors in playful conversation of bouncing gestures.

Sonata in G Minor (1962)

Dr. Miriam Hyde, was one of the foremost Australian pianists and composers of the 20th century. She studied at the Royal College of Music in London, then returned to Australia in 1936. She was in high demand as a pianist, composer, teacher, lecturer, and writer of articles of musical journals. At the age of 89, she performed her Piano Concerto No. 2 from memory with the Strathfield Symphony Orchestra.

Her *Sonata for Flute and Piano* was written in 1961-1962 and first published in 1994. There is a lyrical, romantic quality to the whole work. The first movement contains both a “perky” subject, as well as one that is graceful, gliding. In the second movement, the flute has an expressive melodic line, supported by colorful harmonies in the piano. The third movement contains good-natured activity and imitation between the two instruments.

Yesterdays (1933)

Native New Yorker Jerome Kern composed over 700 songs, mainly in the genres of musical theatre and popular music. His musical *Show Boat* has stood the test of time and is still performed today.

This nostalgic song was written for the musical *Roberta*. Like many songs written for musicals, it was picked up by jazz artists and became a “standard” in jazz repertoire. My performance of this tune is heavily influenced by American jazz vocalist Carmen McRae (1920-1994). Her version on the 1962 album *Carmen McRae Sings Lover Man and Other Billie Holiday Classics* is masterful.

Yes, I Know When I've Had It (1951)

American John William Pate became a leading figure in the Chicago music scene. Starting off learning piano and tuba as a child, he became a jazz bassist and then a producer and arranger.

My inspiration for this performance is one of my all-time favorite jazz vocalists, Shirley Horn. It is one of the twelve short songs recorded on her 1965 album *Travelin' Light*. The entire album is a gem!