

Kate Mulligan-Ferry, flute
Aimee Fincher, piano

Second Masters Recital
Katzin Concert Hall | April 19, 2013 | 7:30pm

Program

Introduction and Variations on "Trockne Blumen"
from "Die schöne Müllerin,"
D. 802, (Op. Post. 160)

Franz Schubert
(1797-1828)

Fantasia sur Der Freischütz

Paul Taffanel
(1844-1908)

****Intermission****

Air

Toru Takemitsu
(1930-1996)

Sonata for Flute and Piano in C Major

1. Allegro Cantabile
2. Aria: moderato con moto
3. Allegro Scherzando

Otar Taktakishvili
(1924-1989)

Sprite

Michael Torke
(b. 1961)

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program Notes

Introduction and Variations on "Trockne Blumen" Franz Schubert (1797-1828)

Though most well-known for writing over 600 masterful Lieder, Austrian composer Franz Schubert was well versed in numerous musical mediums. He wrote extensively for voice and instruments alike, creating symphonies, operas, and chamber music. Schubert led the early Romantic era, influenced by the classical sonata forms of Beethoven and Mozart. His style, however, emphasizes melodic development over the harmonic drama often prioritized by his classical predecessors.

Die Schöne Müllerin ("The Beautiful Miller Maid") is a musical setting of texts by Wilhelm Müller (1794-1827), and is one of Schubert's two major song cycles. A few months after completing the entire cycle of twenty songs, Schubert wrote the *Introduction, Theme and Variations for flute*, based on the eighteenth song, *Trockne Blumen* ("Withered Flowers") and dedicated the work to his friend Ferdinand Bogner. By this point in the story, the young miller realizes that his love for his employer's daughter is futile in nature, and this song serves as a final fanciful daydream before a reflective episode in nature. The work for flute opens in E minor as the miller contemplates his unfortunate fate. He begins to fantasize about the unrealistic love the miller maid will soon recognize of him, even if it is in his death. As his thoughts of love turn to delusion, the piece shifts between parallel minor and major keys, before a final affirmation of E Major in the last two variations. The original German text and English translation are listed below:

Trockne Blumen

by Wilhelm Müller (1794-1827)

Ihr Blümlein alle, die sie mir gab,
Euch soll man legen mit mir ins grab.

Wie seht ihr alle mich an so weh,
Als ob ihr wüsstet, was mir gescheh?

Ihr Blümlein alle, wie welk, wie blass?
Ihr Blümlein alle, wovon so nass?

Ach, Tränen machen nicht Maiengrün,
Machen tote Liebe nicht wieder blühn.

Und Lenz wird kommen, und Winter
wird gehen,
Und Blümlein werden im Grase stehn.

Withered Flowers

You blossoms, that she gave me,
Shall lie beside me in the grave.

Why do you look at me so sadly,
As if you know my fate?

You blossoms, so faded, so pale,
You blossoms, why so damp?

O, tears do not bring back the
green of May,
Do not make dead love flower
anew.

And Spring will come, and winter
will go,
And blossoms will grow amongst
the grass.

Und Blümlein liegen in meinem Grab,
Die Blümlein alle, die sie mir gab.

Und wenn sie wandelt am Hügel vorbei
Und denkt im Herzen: der meint es treu!

Dann, Blümlein alle, heraus, heraus!
Der Mai ist kommen, der Winter ist aus.

And blossoms will lie in my grave,
All the blossoms she gave me.

And when she happens by the
mound,
And thinks in her heart, "His love
is true!"

Then, little flowers, blossom forth!
May is come, winter is past.

Fantasia sur *Der Freischütz*

Paul Taffanel (1844-1908)

As one of the most prolific flutists to have ever lived, Paul Taffanel had a celebrated life as a performer, pedagogue, composer, and founder of the French flute school. He studied flute at the Paris Conservatoire with Louis Dorus, graduating in 1860. He was later appointed professor of flute at the conservatory after Henri Altès, and revised the teaching methods and format in which students received instruction. Taffanel also revived early music of J. S. Bach and Mozart through performances throughout France and abroad. His founding of the *Société de musique de chambre pour instruments à vent* (Society of Chamber Music for Wind Instruments) in 1879 helped revive wind works written by Classical composers and also encouraged the composition of new works. In regards to the development of flute sound, Taffanel pioneered a new expressiveness of tone and sensitivity of musicianship, likening it to a singing voice. This new style of playing elevated the flute to a new echelon of performance where it was capable of conveying a wide array of emotional depth.

Taffanel's *Fantasia on Der Freischütz* (The Freeshooter) is one of five instrumental "grandes fantasies" based on the opera by Carl Maria von Weber. *Der Freischütz* is considered to be the first important German Romantic opera, and its stark emotionality and musical richness create a sense of vigor pervasive throughout the entire work. The plot is based on a German folk legend of the Marksman, and Weber draws on the influence of many German folk songs for thematic material. Taffanel's fantasia builds on three arias: Agathe's "leise, leise fromme Weise" (Act II); Max's aria with cello solo (Act III, Finale) and Annchen's arriette: "Kommt ein schlanker Bursch gegangen" (Act II). Agathe's first aria is a reflection of her uneasiness towards her upcoming wedding to Max, an assistant forester. The second theme, Max's aria in the third act, expresses his dismay in his quest for Agathe's hand in marriage. Annchen's sprightly phrases, conveyed in a polonaise dance form close the work as the final theme, and show her carefree disposition as she hopes to cheer up her brooding cousin Agathe. Taffanel's fantasia draws on the emotion and romanticism of a beautiful opera while showcasing the flutist's technical capabilities and range of emotional expression.

"My music is like a garden, and I am the gardener. Listening to my music can be compared to walking through a garden and experiencing the changes in light, pattern and texture."

Toru Takemitsu is the foremost representative of postwar Japanese music, demonstrating both influences of Eastern and Western music traditions in the 20th century. Even more importantly, Takemitsu's music is admired for its role as elegant and intriguing harmonic works. Though he was influenced most deeply by Claude Debussy and Olivier Messiaen, Takemitsu's musical niche is difficult to define within a single scope. Signature characteristics of his musical language include his exploitation of modal melodies built on a chromatic palette, a suspension of meter, and an acute awareness of musical timbre and register.

Air, for solo flute, was the last completed work before Takemitsu's passing in 1996. Written for the upcoming birthday of Swiss flutist Aurèle Nicolet's, and premiered by Yasukazu Uemura in Switzerland's Katholisch Kirch Oberwill on January 28, 1996. Takemitsu's writing features a beautifully expressive, highly idiomatic writing well suited to the flute. He showcases the flute's warm low register, descending to low B, while incorporating limited extended techniques such as unusual fingerings and an occasional timbral trill. The tessitura of the melodies in *Air* hovers around central pitches of A and Eb, often implying freely related tertian chords. An occasional minor or major triad is colored with unexpected tritone and raised-ninth dissonances. Takemitsu also employs occasional whole-tone and octatonic figurations through more technically paced sections. After a build to the climax through the rapid octatonic figurations and frequent tempo changes, the piece closes with a sustained note that fades into silence.

Sonata for Flute and Piano in C Major

Otar Taktakishvili (1924-1989)

Otar Taktakishvili is most acclaimed for his choral works, though his flute sonata remains a popular staple in the standard flute repertory. Taktakishvili was a Georgian composer, teacher, conductor, and musicologist, both graduating from and teaching at the Tbilisi State Conservatory. During his term/position, he received the 1st Stalin Prize, as well as the Lenin prize for his Symphony No. 1 (1951). He was an esteemed musical figure throughout the entire Soviet Union, and spent nearly 30 years as a Minister of Culture for Georgia.

His flute sonata, written in 1968, is only one of two works for solo instrument and piano. The work as a whole is formatted in the fast-slow-fast configuration, typical of sonatas that preceded it. Both the first and third movements, *Allegro Cantabile* and *Allegro Scherzando*, move at a brisk pace, offering the soloist an opportunity for displays of virtuosity with rapid scalar passages and wide leaps. The second movement, *Aria: moderato con moto*, lives up to its descriptive title as a mellifluous aria for the melancholy flute, though it could easily been mistaken for an aria of the Romantic style period.

Michael Torke works actively as both a pianist and post-minimalist composer. He began his musical studies at Eastman School of Music, studying with Joseph Schwantner, Christopher Rouse, Gunther Schuller and Sam Adler; He continued studies at Yale with Jacob Druckman, Martin Bresnick, and Frederic Rzewski. Torke's style is often characterized by having a relentless pulse with propulsive energy and vitality. He also has color synesthesia, a neurological condition in which numbers and letters are perceived as inherently colored. In the words of Dr. Oliver Sacks, synesthesia "is an immediate, physiological coupling of two sorts of sensation." In Torke's case, certain keys trigger colors in his mind; for example, he likens anything in the key of D Major to be blue. The subtleties of differences between major and minor cause shifts in the shades of color that he sees, going from a lighter or darker shade depending on the mode. Many of Torke's famous works are inspired by color, including *Ecstatic Orange* (1985), *Bright Blue Music* (1985), and *Green* (1986).

Celebrated flutist Carol Wincenc commissioned *Sprite* as one of eleven new works for flute to be performed on her Naumburg Retrospective Concert, which would commemorate her winning of the prestigious prize in 1978. When the concert date fell on Valentine's Day, inspiration compelled her to create a unique project for the program. She organized a consortium of notable composers that had either written major works for her in the past or were going to in the near future to create musical "valentines" for a concert that would take place on February 14th. The works were to be only one to three minutes in duration, as musical *bonbons* interspersed with the more substantial works on her program. *Sprite* was premièred with the other new commissions on February 14, 1998, in New York City's Merkin Concert Hall.

Wincenc notes when Torke handed her *Sprite*, she was to "...play it as though it were a sip of crisp, sparkling champagne!" The work lasts merely two minutes, with unrelenting sixteenth-notes in both the flute and piano. The melody swirls furiously through the full range of D Major before a final flourish to high D.