

MUSIC AT UMD



Graduate Student Recital *Melanie Sever, flute*

Weber Music Hall
Saturday, October 23, 2010
3:00 p.m.

Program

Concertino for Flute, Viola & Double Bass (1925)

Erwin Schulhoff
(1894-1942)

- I. Andante con moto
- II. FURIANT - Allegro furioso
- III. Andante
- IV. RONDINO - Allegro gaio

Ronald Kari, viola
Vincent Osborn, double bass

Partita in A Minor for Solo Flute, BWV 1013

Johann Sebastian Bach
(1685-1750)

Allemande
Corrente
Sarabande
Bourree Anglaise

*** 10 MINUTE INTERMISSION ***

Pièce en forme de habanera

Transcribed for flute & piano by Louis Fleury (1926)

Maurice Ravel
(1875-1937)

Nick Nyderek, piano

Voice pour flûte solo (1971)

Tōru Takemitsu
(1930 - 1996)

Sonata for Flute and Piano (1966)

Otar Taktakishvili
(1924-1989)

1. Allegro Cantabile
2. Aria: Moderato Con Moto
3. Allegro Scherzando

Nick Nyderek, piano

*** RECEPTION FOLLOWING ***

*This recital is given in partial fulfillment of the
requirements for the Master of Music degree.*

Concertino for Flute, Viola and Double Bass (1925)

Erwin Schulhoff

Compositions by composers whose lives were ended/disrupted by the Holocaust have received heightened attention in recent years. Czechoslovakian composer and pianist Erwin Schulhoff, who died in the Wülzburg Concentration Camp in 1942 belonged to this group which includes fellow Czechoslovakian composers, Pavel Hass, Gideon Klein, Hans Krása, and Viktor Ullmann, not to mention internment camp survivor and French composer Olivier Messian. From his birth on June 8, 1894 to a German-speaking Jewish family in Prague, Czechoslovakia, Schulhoff was destined to run headlong into the political and creative crises of his time. Disillusioned by the cruelties he witnessed in World War I, Schulhoff came to possess what were considered radical ideas and was a founding member of the Dresden-based *Werkstatt der Zeit* (Workshop of the Time).

His works, along with those of many other composers, were labeled by the Nazi regime as *Entartete Musik* (degenerate music). As reactionary fear was fanned by the policies of the Third Reich in the 1920s, *Entartete Musik* became a loosely defined technical concept with which to condemn modern culture that, according to Hitler, manifested symptoms of national decline. It was used indiscriminately and particularly if the composer was either politically or racially unacceptable to the regime.

Inspired partly by his exposure to American jazz, Schulhoff's music is the synthesis of avant-garde aggression and European mainstream tradition combined with renewed interest in the music of his native Czechoslovakia. Much of Schulhoff's chamber music displays Slavonic folksong and dance elements with lively syncopated rhythm and church or minor modes with many non-functional harmonies. Small dance forms and their grotesque caricatures are prominent in his style from this period and his harmonies sometimes sound like jazz chords in parallel motion, but are completely individual, breaking away to Eastern European harmonic and rhythmic patterns. His works of this period are straightforward, almost Neo-classical, without the complexity of serialism as in previous works.

Hoping to escape the threat of interment, Schulhoff obtained Soviet citizenship but after the attack of Germans on the Soviet Union, he was arrested and imprisoned because of his new Soviet citizenship, not his Jewish identity, unlike most Jewish musicians who were sent to the Terezin internment camp. Tragically, Schulhoff's father, Gustav, who was Jewish, was deported to the Theresienstadt concentration camp, where he also died in 1942. Schulhoff, was arrested just days after receiving his Soviet citizenship papers, and was deported to the Wülzburg internment camp in the winter of 1941, where he died of tuberculosis within a year. He had been working on his eighth symphony.

The 1925 *Concertino for Flute, Viola and Double Bass* falls within Schulhoff's third creative phase and is a complex piece with an uncommon instrumentation. It is dedicated to "Herrn H.W. Draber in Zürich", a friend and associate of Italian composer, pianist and teacher Ferruccio Busoni (1866-1924).

The first movement describes a large arc that begins and ends tranquilly. After opening with a sweet nostalgic melody, it soon becomes an edgy and disturbed dialog between the flute and the bass. Various melodies appear and retreat treated

with varying tempi and intensities. As the nostalgic melody returns at the, the mood is cynical, like an ideal betrayed. The third movement is an unsettled andante with a bewilderingly romantic line interwoven throughout. The dream-like quality is accomplished through a contrapuntal conversation among the three instruments, alone, in pairs, and in threes. In contrast, the second and fourth movements are filled with lively Bohemian dance strains. The second movement is a *furiant* – the energetic Bohemian folk dance characterized by the alternation of 3/4 and 2/4. In the fourth movement ‘Rondino’ the top line is played on the piccolo – with the exception of a middle section in which the violist plays pizzicato on the open strings with both hands, and the flute plays a skirling, squalling episode in its top register. The effect is rustic and rude and explained by Schulhoff in the only programmatic notation in the score as ‘Moravian seller of shepherd’s flutes in the streets of Prague.’

Partita in A Minor for Solo Flute, BWV 1013

Johann Sebastian Bach

"The aim and final reason...of all music...should be none else but the Glory of God and the recreation of the mind." (Friedrich Erhardt Niedt) To this end, Johann Sebastian Bach bent his unmatched creative powers with perfectly balanced technical mastery, forceful and original inventiveness, and intellectual control. Bach attained extraordinary fame in his lifetime as organist and by the end of the 18th century his encyclopedic oeuvre earned him a unique historical position. His distinctive and varied musical language drew together and surmounted the existing techniques and styles of his contemporaries and predecessors.

Little is known about the circumstances in which the *Partita in A minor* was composed, but it was probably written sometime in the early 1720s, during Bach's tenure as capellmeister in Cöthen (1717-1723) or in the decade immediately following in Leipzig. At Cöthen, Bach came into contact with the three contemporary flutists from the nearby Dresden Court Chapel who are thought to have inspired his writing for the flute, with Dresden flutist and French virtuoso Pierre-Gabriel Buffardin (c. 1690-1768) believed to be the intended performer for the partita. There has been much debate as to whether Bach truly intended the BWV 1013 partita for the flute. This debate exists partially because there is no extant autograph and only one contemporary manuscript of the partita has survived which cannot be dated with certainty.

The four movements of the partita differ from those in the standard baroque suite which were the allemande, courante, sarabande, and gigue. Of the four movements, the allemande has received the most attention from historians and performers due to its extreme demands on the flutist and the debate as to Bach's actual intent for it as a dance. Although the allemande was no longer danced in Bach's day, the allemande for solo flute exhibits most features expected of allemandes of the late baroque period, predominantly a serious overall affect. The uneven number of bars in each of the allemande's strain, 19 and 27, may be reference to Psalms 19 and 27. A case has been made that the text of these psalms serves to inform Bach's choices and use of themes, motives and segments within each strain. The other three movements are more straightforward, however, certain differences and similarities in the four movements shape the partita's overall form. A particular

meter, tempo, affect, melodic rhythm and articulation characterize each dance while shared melodic figures unite the four movements.

The corrente of the BWV 1013 partita takes the place of the traditional courante in a suite. The 18th-century corrente is a quick virtuosic instrumental showpiece in the Italian violin style, while the courante of that time is a slow dance movement. The skeleton rhythm of Bach's flute corrente theme fits the ambiguous 3/2 and 6/4 rhythms of the traditional corrante, yet the running passage-work is that expected of the 18th-century correntes.

The common dance rhythms of the passionate Spanish sarabande, in 3/4 meter, mixes half/quarter, quarter/half, three quarters or dotted half. The typical melodic rhythms of this dance occur over two bar phrases with either three quarters plus half/quarter or quarter/dotted quarter/eighth plus dotted quarter/eighth/quarter. The fairly constant eighth notes in the BWV 1013 sarabande resemble a menuet *double* more than a sarabande, however the sarabande rhythms can be imagined beneath the embellishments.

Replacing the traditional gigue of a baroque suite, the bourrée anglaise of BWV 1013 contains the typical two-bar melodic rhythm of a bourrée, but has more leaps than most. The adjective *anglaise* may signify a *bourrée* derived from an English jig. Bourrées and giges are both lively dances and performance tempo should take into account the choreography, resisting the virtuosic temptation of playing them too quickly for execution.

No matter what analysis is applied, BWV 1013 is a work of uncommon complexity and will continue to inspire performers for generations to come.

Pièce en forme de habanera
transcribed for flute and piano by Louis Fleury (1926)
from *Vocalise-étude en forme de habanera* (1907)

Maurice Ravel

French composer Maurice Ravel was one of the most original and sophisticated musicians of the early 20th century, exploring new possibilities from his fascination with the past and exotic Asian sounds which, as with his contemporary Claude Debussy, resulted in music of a distinctively French sensibility and refinement. Ravel loved a broad variety of styles, including French Baroque, Bach, Mozart, Chopin, Spanish folk music, and American jazz and blues. He is known particularly for the meticulous and exquisite craftsmanship of his compositions, and is still considered unsurpassed as an orchestrator.

As a result of his Basque heritage, Ravel developed a lifelong fascination with Spanish music. Ravel had a long and difficult relationship with the conservative administration of the Paris Conservatory. Despite numerous attempts, as composition student of Gabriel Fauré, he failed to win the *Prix de Rome*, presumably due to his 'independent' thinking. Ironically, after being rejected as a modernist by the establishment in his early years, Ravel was later scorned by Satie and the members of *Les Six* as being an old-fashioned symbol of that establishment. The *Vocalise-étude en forme de habanera* from 1907, represents both Ravel's continued fascination with his Spanish heritage and the trend in the early 20th century for leading composers to use a vocalise as a concert piece. Ravel was in particular fond

of the habanera rhythm which he used in this vocalize as well as in his *Rhapsodie espagnol* and the *Habanera* for piano. The vocalize's demanding vocal line and technically challenging piano accompaniment along with the designation "etude" in the title, suggest that it was composed for pedagogical purposes, possibly for students at the Paris Conservatoire. However, its appearance in a collection of vocalizes assembled by A.L. Hettich may suggest it was written specifically for this collection.

A vocalize is a textless vocal exercise or concert piece to be sung to one or more vowels, a genre particularly cultivated in France in the early 20th century. A habanera is an Afro-Cuban dance and song form. The habanera has its roots in the English country dance and is essentially a synthesis of European and African elements. The basic form is two sections of eight bars each, repeated for a total of 32 bars. The most recognizable element of the habanera is its lilting rhythmic ostinato of dotted eighth-sixteenth followed by two eighths performed in a languid duple meter. The music carries influence from the migration to Cuba Andalusians and people from the Canary Islands, as well as Italian *bel canto* vocal style and other Mediterranean elements and Afro-Cuban syncopations.

Virtuosic runs and *portamento* (slide) effects in the solo part are set against the insistent repetition of the habanera rhythm in this vocalize. The vocalize was transcribed for flute and piano as *Pièce en forme de habanera by fin de siècle* French flautist, Louis Fleury, in 1926, the same year of his death. A student of Paul Taffanel, Fleury won the *premier prix* in 1900 and was a member of the *Société Moderne des Instruments à Vent*, succeeding Georges Barrère as director in 1905. He premiered Debussy's *Syrinx* (originally *La flûte de Pan*) which was dedicated to him in 1913 and throughout a successful solo and chamber music career, he revived and edited much 18th century music for the flute.

Voice pour flûte solo (1971)

Tōru Takemitsu

Japanese composer Tōru Takemitsu is widely considered modern Japan's greatest composer in the classical music tradition. Takemitsu's merged Japanese and Western instruments and techniques in his music. Although he studied intermittently with Japanese composer Yasuji Kiyose beginning in 1948, he mostly learned musical composition on his own. Takemitsu identified Claude Debussy as a mentor and Messiaen influenced his work early on. In particular, he admired the quiet, subtly colored impressionist music of Debussy.

Takemitsu's oeuvre contains a broad range of works, both in quantity and variety of genre. His works span the genres of stage, orchestral, chamber and solo instrumental, piano, vocal, film scores, and works for radio and television. His early works from the late 1940s and early 1950s already embodied what became characteristic elements of Takemitsu's musical language: modal melodies emerging from a chromatic background, the suspension of regular meter and an acute sensitivity to register and timbre.

In 1964, he met American composer John Cage whose own fascination with Japanese culture (akin to Debussy's and Messiaen's) encouraged Takemitsu to begin his first serious exploration of the traditional music of his native country. As he

commented in 1988, "in my own development for a long period I struggled to avoid being 'Japanese', to avoid 'Japanese' qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition". From this point on he began to use Japanese traditional instruments in his works, especially in his music for cinema, radio and television. More importantly, Takemitsu chose to apply the Japanese aesthetic as 'an element of his music in contrast to the generation of Japanese composers prior to him who attempted to make a more direct attempt at transferring Japanese music into a Western context. For Takemitsu, and for modern classical Japanese music, this approach brought success.

Takemitsu wrote prolifically for the flute, and his output reveals music that is extremely idiomatic, though perhaps not from a western perspective. The earliest of the numerous masterpieces for flute, *Voice*, remains the most inscrutable.

By the time he composed *Voice* in 1971, Takemitsu's mixture of East and West is seen in the application of both traditional Japanese techniques to the modern flute as well as in the use of the Japanese sense of *ma* and *yoin*. Japanese flutist Akiko Shimada explains,

The beauty of traditional Japanese music is the use of this spatial momentum [*ma*], a concept very different from the measured rests in Western music. It is not an abstractly calculated space but rather a "sensually" perceived space. Also, by taking *ma*, Japanese enjoy the *yoin* in the music. *Yoin* can be translated as "echo." During a quiet and still moment of *ma*, people can enjoy the echo of the last tone—*yoin*. One does not just count the beats of the rest, but experiences the space and tonal echo within the space.

The aesthetic of *ma* within *Voice* is integral to the shaping, pace, and overall impact of the piece. Both the listener and performer experience this in the silence of which you made aware through the presence of its antithesis, sound. Without the recognition and respect for this aspect of the music, neither the performer nor the audience can fully appreciate the message. For the audience, *ma* is a periodic, though not regular, time in which the events which have just been heard are replayed in the mind and integrated within each listener's particular framework. It is the slight space that allows for reflection or digestion of something that has just occurred, without which the listener will not be able to focus on the next part.

Although *Voice* is 'for solo flautist', it involves the whole performer and not merely the flute, in a kind of instrumental theater. To achieve this, Takemitsu employs an arsenal of extended techniques which, although extreme by western standards, are drawn from the shakuhachi music of Japan. These extended techniques include multiphonics, microtones, percussive effects and, most strikingly, the use of the performer's voice – humming, growling, whispering, reciting, and shouting. *Voice* shows Takemitsu's typical characteristic of suspension of regular meter through the use of 'pseudo' bar lines indicating blocks of 4-5 seconds. What happens between those marks is paced by visually calculating the indicated events within that time. *Voice* also displays Takemitsu's acute sensitivity to register and timbre through his use of special fingerings for quarter tones and particular shadings of notes, extensive integration of multiphonics, detailed use of dynamics applied virtually note

by note, and special articulations such as key clicks, pizzicato, flutter tongue, noh attacks, and breath sounds.

The manner in which Takemitsu uses these extended techniques is derived from the artistic traditions of ancient Japanese music theater called Noh. A Noh play consists of solemn dances which depict the tribulations of deities, warrior ghosts, tragic heroines and madmen. The overall mood is austere and tragic. The actors don elaborate costumes and stylized masks and an onstage music ensemble consisting of flute, drum, and a male chorus (whose utterances sound totally bizarre to uninitiated ears) enhances the drama. Seen from this perspective as contemporary music flutist Mark McGregor suggests, *Voice* "ceases to be an unintelligible collage of disparate sounds and instead becomes a sincere homage to a traditional Japanese art form. In *Voice*, three of the oldest forms of musical expression - voice, flute, and drum - have all been cunningly recreated through a single medium, transforming the flutist into a one-man theatre of the absurd."

Central to the organization and delivery of *Voice* is the text which Takemitsu selected as its nexus. The delivery and pitch of the vocal activity is mostly left to the discretion of the flutist. This liberty granted by Takemitsu results in a wide variety of interpretations. The text is taken from *Handmade Proverbs* by Shuzo Takiguchi, a Japanese poet and art critic who introduced Surrealism to Japan at the end of the 1920s corresponding with Parisian Surrealists such as Andre Breton in the 1930s. The text is used in both a French and English translation from the original Japanese: *Qui va la? Qui que tu sois, Parle, transparence!*

Who goes there? Speak, transparence, whoever you are!

The selection of this text with reference to a "transparence"(i.e. spirit or ghost), represents Takemitsu's belief that spirits exist everywhere in nature. Each of his works expressed his love of nature, "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."

The experience of Takemitsu's music linear, as it is most Western music with which we are familiar. Rather, the Japanese garden is experienced as an inwardly spiraling walk along which various scenes are presented for contemplation and appreciation. *Voice* is just such an experience.

Sonata for Flute and Piano (1966)

Otar Taktakishvili

In mid-20th century, while composers in America were developing styles that hybridized popular, contemporary, and avant-garde music, Soviet composers, behind the Iron Curtain, were contending with the conflicting paths of their own creativity and that of the artistic precepts of the socialist realist regime which demanded composers to exemplify the beauty and strength of Soviet man against what it considered the modernistic decay of contemporary bourgeois art of the time. As a result of this mandate, the generation of composers writing during the 1960s was faced with two distinct paths. The more successful path would be to write to receive approval from the political hierarchy of the Soviet Composers Union. Alternatively, by composing beyond these constraints, they risked nearly certain failure within the

bureaucracy. Soviet Georgian composer Otar Taktakishvili thrived as a creative artist within these constraints through a strong sense of civil duty, receiving honors and holding influential positions in a regime which oppressed much of creative work of other composers such as Shostakovich.

Taktakishvili's oeuvre embraces almost all genres, yet despite its variety, displays consistency of intention and thematic working. Like other composers of the mid 20th century, such as Kodaly, Dvorak, Shostakovich and Schulhoff, Taktakishvili was inspired by folk melodies. The influence of indigenous folk music, especially its modes and the distinctive techniques of Georgian choral polyphony, are hallmarks of Taktakishvili's highly lyrical and expressive style. Taktakishvili turned to Georgian musical theater in the late 1960s where he extended his expressive use of folk materials, employing specific folksong features contrasting characteristic, lyrical and heroic ideas. This is the phase in which the 1966 *Sonata for Flute and Piano* was created. It is clearly inspired by indigenous melodies though not through direct quotations and is neoclassic in spirit and form. The sonata includes all the necessary Soviet realist music materials: folk songs, dances and marches.

The first movement, written in ternary (ABA) form, opens with a fluid piano introduction to a high arching folk melody in the flute. Several dance and march elements alternate for prominence leading to a broad, movie soundtrack-like development with the original folk theme returning in a different mood. The recapitulation begins with the second march theme followed by the opening cantabile melody and the first movement concludes with bell-like high Cs and a facetious ending. The long and flowing theme of the second movement is one of the most beautiful in the repertoire. Also written in ternary form, the movement creates a somber and reflective mood, with jazz-like cadences. A brief, yet unsettling, dissonant middle section reflects possible unrest underlying the overall harmonious structure. The third movement, written in a rondo-allegro form (ABACA-coda) is a rollicking, fast-paced dance in 6/8. The energetic and playful folk melody music gives way to a characteristically Russian march in the C section in a mildly threatening minor mode and stubborn duple meter. After a brief piano solo the opening rondo theme returns and races to an exciting finish at the top of the flute's register. Refreshing and accessible, the *Sonata for Flute and Piano* can be appreciated by a wide variety of listeners.

Biography

Melanie Sever is an active freelance musician and has performed professionally with the United States Marine Corps Bands. She is a substitute for the Duluth-Superior Symphony Orchestra and is a member of the Twin Ports Wind Orchestra. She has been a frequent guest soloist with numerous community and college ensembles and founded/directed the East County Flute Choir in Brentwood, CA.

With twenty-four years of private studio teaching experience as well as being on staff for flute clinics and public school programs, Melanie is the applied flute instructor at the University of Wisconsin Superior and maintains and active private studio in Duluth.

Melanie will receive her Masters in Music in Flute Performance at the University of Minnesota Duluth in December and a teaching certification for K-12 instrumental education in May. She holds a Bachelor of Arts degree in Music and History from St. Olaf College.

Acknowledgements

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In preparation for this recital I would like to especially thank Dr. Amy Likar of Andover Educators for her guidance and body mapping work with me, James DeVoll and Catherine Ramirez for their particular guidance on Takemitsu's *Voice*, and St. Paul Chamber Orchestra flutist, Alicia McQuerrey for her generous guidance and friendship. Thank you to my wonderful collaborators – Ron, Vince and Nick- and to Jonathan Hein for keeping my instruments in great condition. Finally, to Don Schraufnagel, thank you for your invaluable sound and recording advice and services.

The last few years have been a period of personal and academic change, recovery and growth. These were made enjoyable through the strong friendships of my fellow graduate students Vince, Joe and Marlene – thank you! Thank you to my family and friends for their continual support, especially my life-long friend Pat, whose generosity and friendship have no bounds. To my undergraduate flute teacher from St. Olaf College, Kay Sahlin, I would like to recognize both our personal and professional relationship – you have served as a role model and guide for me and your caring and insightful teaching have made me both the musician and teacher I am today. And to the invaluable Duluth music educators who started it all – Keith and Kathy Zumbrennen – who lit the spark for music, teaching and excellence within me.

Many of you have made a great effort to be here. Thank you for allowing me to share this music with you today.

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Choral Ensembles

Concert Chorale • Tina Thielen-Gaffey, director
University Singers and Chamber Singers •
Stanley R. Wold, director

Sunday, October 24, 2010 • 3:00 pm
Weber Music Hall

Adult \$8 • Senior \$7 • Student \$5 • UMD Student \$3

Senior High Honor Choir

Tina Thielen-Gaffey, coordinator

Monday, October 25, 2010 • 4:00 pm
Weber Music Hall
FREE Admission

Ovation Guest Artist Series Concert:

Nicolas Mallarte, piano

Tuesday, October 26, 2010 • 7:30 pm
Weber Music Hall

Adult \$19 • Senior \$7 • Student \$5

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