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Junior Recital - Rylee Kramer and Megan Lau

St. Norbert College Music Department

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Junior Recital

Rylee Kramer, Flute and Piano

Elaine Moss, accompanist

&

Megan Lau, Flute

Elaine Moss, accompanist

Friday, April 27th, 2018

4:00 p.m.

Birder Hall

~Program~

- Sonata in C major, L.104, K.159.....Domenico Scarlatti (1685-1757)
Rylee Kramer, Piano
- Duo for Flute and Piano (1971).....Aaron Copland (1900-1990)
I. Flowing
III. Lively, with bounce
Megan Lau, Flute
- Kokopeli (1990).....Katherine Hoover (b. 1937)
Rylee Kramer, Flute
- Sonata for Flute and Piano (1966).....Otar Taktakishvili (1924-1989)
I. Allegro Cantabile
Megan Lau, Flute
- Prelude Op. 28 No. 15, (“Raindrop”) (1839).....Frederic Chopin (1810-1849)
Rylee Kramer, Piano
- Sonata for Flute and Piano (1966).....Otar Taktakishvili
II. Aria
Megan Lau, Flute
- Sonata for Flute, Movement Two (1927).....Erwin Schulloff (1894-1942)
Rylee Kramer, Flute
- Sonata for Flute and Piano (1966).....Otar Taktakishvili
III. Allegro scherzando
Megan Lau, Flute
- Suite Bergamasque (1905).....Claude Debussy (1862-1918)
I. Prelude
Rylee Kramer, Piano
- The Flower Duet, from *Lakmè* (1883).....Lèò Delibes (1836-1891)
Rylee Kramer and Megan Lau, Flute

This recital is presented in partial fulfillment of the Instrumental and General Music Education degree. Rylee Kramer is in the studios of Elaine Moss and Dr. Kortney James.

**This recital is presented in partial fulfillment of the Music Education degree.
Megan Lau is in the studio of Dr. Kortney James.**

The use of cell phones, cameras, or recording devices is strictly prohibited.

~Program Notes~

Sonata in C major, L.104, K.159 by Domenico Scarlatti (1685-1757)

Scarlatti wrote 555 sonatas for the harpsichord during his lifetime. Most of his life was spent in Spain under the patronage of the Spanish court. Each sonata is inventive and technical in their own way. The sonata in C major is modeled on a typical Spanish jota and carries a sense of joy and lightheartedness.

Duo for Flute and Piano (1971) by Aaron Copland

I. Flowing

III. Lively, with bounce

Aaron Copland (1900-1990) was an American composer known for his characterization of American themes in an expressive and modern style. Copland studied piano as a child before going on to study in Europe under Nadia Boulanger. Upon his return to the United States he became one of the leading composers of the century, composing distinctive music featuring a blend of classical, folk, and jazz styles.

Duo for Flute and Piano, was commissioned by seventy students and friends of William Kincaid, the principal flutist of the Philadelphia Orchestra who passed away in 1967. The piece was written in memory of Kincaid to be performed by his students though Copland hoped that it would eventually be performed by younger students as well. Despite it being one of his later works, *Duo for Flute and Piano* mirrors some of Copland's earlier works with hints of his jazz inspired works of the 1920's and folk-like ballet scores of the 1940s. Copland describes this work as lyrical and pastoral in style writing that lyricism seems to be built in to the flute. The first movement, *Flowing*, begins with a lamenting flute soliloquy that transitions to a lively and technical middle section before returning to a restatement of the initial theme. The third movement, *Lively, with bounce*, is playful and dance-like, bringing the piece to an exciting close.

Kokopeli (1990) by Katherine Hoover (b. 1937)

Known as a hero spirit of the Hopi, Kokopeli lead southwestern Native American tribes through mountains and deserts during migrations. Leading tribes with the sounds of his flute, the music filled the vast landscape and echoed in the canons and cliffs. This piece reflects the connection with the expansive land through spaciousness in the sound and improvisational styles of Native American flute music.

Katherine Hoover lives in New York and is a renowned composer and flutist. Her work with the National Flute Association spans several decades; she has won the Newly Published Music competition with the NFA ten times for her compositions. Kokopeli has sold well over 11,000 copies.

Sonata for Flute and Piano (1966) by Otar Taktakishvili

I. Allegro Cantabile

II. Aria

III. Allegro scherzando

Otar Taktakishvili (1924-1989) was a Russian composer, teacher, writer, and conductor in Soviet Georgia who rose to national prominence early in his career. While still a student at the Tbilisi Conservatory, he composed the anthem of the Georgian Soviet Socialist Republic which helped him become one of the leading Georgian composers by 1949. Early in his career he became a professor at the Tbilisi Conservatory as well as conductor and artistic director of the Georgian State Chorus. Taktakishvili received a large amount of political recognition throughout his life, including one of three USSR State Prizes for his First Symphony in 1951 and the People's Artist award in 1974, with the most notable of these awards being the 1982 Lenin prize. This was one of the highest honors bestowed by the USSR that placed Taktakishvili among the ranks of composers such as Prokofiev and Shostakovich, both previous recipients of the same award.

While Taktakishvili's work spanned several genres, the majority of his work was in vocal music with an emphasis on folk material. This was common of Soviet composers of Taktakishvili's generation due to the standard curriculum in Soviet conservatories that stressed traditional Russian music theory instruction. These influences are prevalent in Taktakishvili's *Sonata for Flute and Piano*, which features a simple harmonic language along with folk influences. The influence of Caucasus music is apparent within this piece in its repeating diatonic melodies with small tessituras, repetition of rhythms that demonstrate the meter and the dance-like rhythms in compound meter. These characteristics are seen throughout the first and third movements through the use of simple and lively themes with small, diatonic ranges. This is contrasted by the second movement which features long, lyrical melodies. The movement takes on a more vocal quality rather than instrumental, creating a feeling of grief and resignation that contrasts the lively and playful surrounding movements. Due to a lack of international copyright relations prior to the 1970's, this particular flute sonata took 11 years to reach the United States and therefore, little more is known about the piece other than its folk influences.

Prelude Op. 28 No. 15, ("Raindrop") (1839) by Frederic Chopin (1810-1849)

Chopin's prelude in D♭ Major, often called the 'Raindrop', is number 15 in a collection of 24. Each prelude explores the characteristics of the romantic era through chromaticism, lyrical melodies, and musical emotion. Although the publisher wanted to name each prelude, he was not a proponent of programmatic music and he chose not to give any of them a name. They were given their 'nicknames' by Hans von Bülow. As the name 'Raindrop' implies, the piece features a steady A♭ raindrop under the melody to unify the three sections.

Sonata for Flute, Movement Two (1927) by Erwin Schulhoff (1894-1942)

Erwin Schulhoff enlisted to the Austrian army during WWI, returning home to Prague agitated and bitter. He found sanctuary participating in the Dada movement in Dresden, Germany, where he was able to express his loathing with the politics and culture through the arts. At this point in his life he was living as a Czech Jew in Germany, two countries that did not get along after the war. As tension grew leading up to the second world war, Schulhoff was looking for a way to escape the Nazi invasion. He received a visa to emigrate only a few days before the invasion, but unfortunately was arrested for being a soviet citizen and a Jew before he could escape. He was sent to a concentration camp in Bavaria, where he died of tuberculosis in August of 1942.

Musically, his feelings about the war and politics at that time are heard in his pieces. In addition, jazz was beginning to influence his work as it grew in popularity during the early 1920's. The second movement is where the frustration of war is heard; there is a sharpness to the rhythmic drive that makes this movement considerably more edgy than the other movements.

Suite Bergamasque (1905) by Claude Debussy (1862-1918)

I. Prelude

Suite Bergamasque consists of four movements: the Prelude, followed by the Minuet, Clair de lune, and closing with the Passepied. The name "Bergamasque" refers to a small town in the Italian Alps called Bergamo. Debussy started composing the piece in 1890 while friends with Erik Satie, a kindred spirit in composition. However, it was not published until 1905 after he revised the work and rewrote two of the movements. The Prelude has an overall improvisatory feeling filled with flowing phrases and enthusiasm.

The Flower Duet, from *Lakmè* (1883) by Lèo Delibes

Leo Delibes (1836-1891) was a French composer of music for ballets and operas. Delibes was among the first to write high quality music for ballet whose work would inspire future composers such as Tchaikovsky. His music is reflective of the Second Empire in France, expressing a light, graceful, and elegant spirit with a tendency toward exoticism.

The Flower Duet, originally composed for two sopranos is from Act I of the opera, *Lakme*. The opera is set in colonial India where Lakme, the daughter of a Brahmin priest, falls in love with a British officer. The relationship is doomed to fail as the practice of Hinduism has been prohibited by the British government. The Flower Duet, is performed before tragedy has set in as Lakme and her maid, Mallika gather flowers by a river. The duet is exotic and peaceful, establishing a sense of tranquility before it is disrupted.

St. Norbert College Music Department Events
Spring 2018

April

- 27 Spring Choral Concert, Walter Theatre, 7:30 p.m.
28 Connor Klavekoske, Senior Piano Recital, Birder Hall, 7:00 p.m.*
29 *Organ Plus*, Collaborative Recital for Organ, Piano, Guitar and Voice, Dr. Yi-Lan Niu, soprano, St. Norbert Abbey, 2:00 p.m.*

May

- 1 Honors Recital, Dudley Birder Hall, 7:30 p.m.*

June

- 11-15 Summer Band Camp, Walter Theatre, concert on the 15th @ 7:30 p.m.*
For info go to: www.snc.edu/music/camps

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