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## Concert recording 2016-05-04

Cali Alexander

Tomoko Kashiwagi

Devanee Williams

Drew Packard

Andrew Chu

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## CALI ALEXANDER

### Graduate Flute and Shakuhachi Recital

Dr. Tomoko Kashiwagi, piano

Devanee Williams, harp

Drew Packard, guitar

Andrew Chu, piano

Wednesday, May 4<sup>th</sup>, 2016

Giffels Auditorium, 7:00pm

#### ***Duo for Flute and Piano***

Aaron Copland  
(1900-1990)

- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

*Featuring Dr. Tomoko Kashiwagi, piano*

#### ***Serenade No. 10, Op. 79***

Vincent Persichetti  
(1915-1987)

- I. Larghetto
- II. Allegro comodo
- III. Andante grazioso
- IV. Andante cantabile
- V. Allegretto
- VI. Scherzando
- VII. Adagietto
- VIII. Vivo

*Featuring Devanee Williams, harp*

#### ***Toward the Sea***

Toru Takemitsu  
(1930-1996)

- I. The Night
- II. Moby Dick
- III. Cape Cod

*Featuring Drew Packard, guitar*

#### **Intermission**

*Two pieces on shakuhachi; Japanese bamboo flute:*

#### ***Ôshôkun (Lady Wang Zhao Jun)***

unknown  
(Tang Period, China 618-907)

#### ***Hôrai***

unknown, traditional *honkyoku* "original pieces" of the Kokutai-ji School  
(early as the 13th century)

#### ***Flute Sonata in D, Op. 94***

Sergei Prokofiev  
(1891-1953)

- I. Moderato
- II. Scherzo: Presto
- III. Andante
- IV. Allegro con brio

*Featuring Andrew Chu, piano*

## Program Notes

**Duo for Flute and Piano - Aaron Copland (1900-1990)** – Aaron Copland was an American composer, teacher, writer, and conductor who forged a distinctly American style heavily influenced by jazz, Bach, Mozart, Schoenberg, and especially his teacher and mentor, Nadia Boulanger. *Duo for Flute and Piano* was written later in Copland's life and is written in three movements: the first entitled *Flowing* is characterized by an unaccompanied flute solo that establishes a pastoral quality, the second movement entitled *Poetic, somewhat mournful*, reflects characteristics of a prairie church bell with the repeated, lingering chords, and the last movement, *Lively, with bounce*, is a modified rondo with a heroic quality, suggesting a 'cowboy fiddle hoedown'. Copland's *Duo* suggests the undeveloped American landscape and the men and women who inhabited that terrain, with an unassertive presence of Native American musical exoticism. Copland has dedicated this composition to the memory of William Kincaid, longtime principal flutist of the Philadelphia orchestra. *I am personally dedicating this piece to my most influential flute mentor, Christine Taylor, whose father recently passed. I owe my deepest appreciation and intense feelings of musicality to Christine.*

**Serenade No. 10, Op. 79 - Vincent Persichetti (1915-1987)** – Vincent Ludwig Persichetti was an American composer, teacher and pianist who was known for his integration of various new ideas in musical composition into his works, teaching, and training many notable composers at the Julliard School. Persichetti's influences include Stravinsky, Bartok, Hindemith, and Copland, and his music draws heavily on a variety of 20th century contemporary composition, as well as Big Band music. *Serenade No. 10* does not indulge in much musical development, but can vividly evoke music of past times, such as ancient Greece or the Renaissance. *Serenade No. 10* features the flute and harp in a composition with eight short, 'sharply characterized' movements which merely only state melody.

**Toward the Sea - Toru Takemitsu (1930-1996)** - Toru Takemitsu was a Japanese composer and write on aesthetics and music theory, known as an individualistic composer that seamlessly blends both Eastern and Western music compositional styles to the point of obscurity, creating deep musical expression with fluid, developing and profound musical texture and timbre. *Toward the Sea* was written later in Takemitsu's life and is a piece included in his 'Water-scape' series, during a time when Takemitsu was gearing more towards tonality, less from experimentalism. The work is divided into three sections – *The Night, Moby-Dick*, and *Cape Cod*; all in reference to Melville's novel *Moby Dick*, or *The Whale*. The use of extended techniques by Takemitsu in this composition is characteristic of his later 'third-period' style. Takemitsu never considered the form of his music as 'predetermined or static' and even outside of the 'Waterscape' series, his form is always free non-distinct. In Takemitsu's music, "silence is equal to sound" as he takes advantage of tones fading in and out of silence, seamlessly and naturally.

**Ôshôkun** (Lady Wang Zhao Jun), unknown (Tang Period, China 618-907) – Since ancient times, music has been a way to express grief, ease the mind and soul, and give pleasure. In Lady Wang Zhao Jun's case, "it brought her comfort in her sorrow at marrying far away". Wang Zhao Jun, or Ôshôkun in Japanese, was known as one of the "Four Beauties" of ancient China, born in Boaping Village, currently in the Hubei Province. During the Han Dynasty (206 BC – 8 AD) she was sent by Emperor Yuan to marry the barbarian chieftain, Xiongnu Chanyu Huhanye.

In order to establish friendly relations with the barbarian clan, the emperor was advised to offer him a court lady. He decided to choose his least favorable maiden, as the chieftain would never know. To make his choice easier by sorting through the large number of ladies, he ordered painters to provide him with all of their portraits. All of the maidens bribed the painters to make their portrait more beautiful (they were appalled to marry a barbarian chief), but Wang Zhao Jun was so confident in her beauty, that she remained silent. Offended, the painter defaced her portrait and she was sent off with the chieftain.

There are about 700 poems and songs, along with 40 kinds of folktales and stories written about Wang Zhao Jun. This melody was considered to be played by Wang Zhao Jun on horseback while on her mournful journey, a category of 'horseback music' known for the 'refinement' and 'emotional power' of this early music. This melody was contained in a set of 25 pieces among manuscript scrolls discovered early in the 20th century in the Mogao Buddhist Caves of the Silk Road oasis Dunhuang in Central Asia. "Hair like the pliant willow in the wind, faces like the peach branch glittering with dew, all lovely beyond comparison. But of all, none could match the beauty of Shōkun"

**Hōrai** on *shakuhachi*; traditional *honkyoku* "original pieces" of the Kokutai-ji School (early as the 13th century) - *Honkyoku* are the pieces of *shakuhachi* music played by mendicant Japanese Zen monks, called *komusō*, who played *honkyoku* for enlightenment and alms. There are many *ryū*, or schools, of *honkyoku* each with its own style, emphasis or teaching methods. Kokutai-ji is a temple of the Rinzai sect located in the Toyama Prefecture.

The title *Hōrai* most likely derives from Mount Hōrai, the mountain of the spirits in the Eastern Sea, which according to Chinese myth is a land where holy people live, free from old age and death. It is a *keikyoku*, or "auspicious piece", and was traditionally played on the anniversary of the death of the founder of the sect. "This piece is filled with a feeling of lonely remoteness".

**Flute Sonata in D Major, Op. 94 - Sergei Prokofiev (1891-1953)** - Sergei Sergeyevich Prokofiev was a Russian and Soviet composer, pianist and conductor, regarded as one of the major composers of the 20th century as a creator of known masterpieces through multiple musical genres spanning opera, symphonies, ballets, concertos, and sonatas. Prokofiev is known as an iconoclastic composer-pianist, establishing 'ferociously dissonant' and virtuosic works for piano early on and rearing operatic success later on during his life. The most prominent influence in his music was inspired by listening to his mother practice piano during the evenings on works by Chopin and Beethoven at an early age, and by the age of nine he was composing his first opera. His *Flute Sonata in D* was written in 1943 and transcribed for violin a year later; during this time Prokofiev was working on music for "Ivan the Terrible". *The Flute Sonata* is divided into four movements, the first being marked by a long, flowing melody, the second movement a scherzo, plaintively imitates gypsy coloration, the third movement is brief yet serene, and in an andante tempo. The final movement, *Allegro con brio*, features the machinations of Prokofiev with a dance like nature, referencing his ballets, and at times fanciful and others, vigorous.

## Biography

Cali Alexander has studied classical flute for nearly two decades, has received her Bachelor of Music in woodwind performance degree from the University of Arkansas and will complete her Master of Music in flute performance in May 2017. Cali performs piccolo with the Arkansas Philharmonic Orchestra and is a graduate teaching assistant at the University of Arkansas. She has taken on the practice of performing traditional *shakuhachi*, the Japanese bamboo flute under the remarkable guidance of David Kansuke Wheeler II. In the Fall of 2017, Cali plans to pursue a Ph.D. in Ethnomusicology to further study Japanese music and culture, indigenous, ritual and native music, and world flute performance. Her notable flute mentors in the past have been Mrs. Emily Evans, Christine Taylor, Dr. Connor Nelson, Dr. Rhonda Mains, Dr. Christine Beard, and Dr. Jim Walker.

**This recital is offered in partial fulfillment of the Master of Music in Flute Performance Degree. Cali Alexander is a student of Dr. Rhonda Mains and *shakuhachi* master, David Kansuke Wheeler II.**

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**Ushering and stage management for this concert  
provided by Sigma Alpha Iota and Phi Mu Alpha.**