

2018

Concert recording 2018-12-02b

Maggie Matheny

Miroslava Panayotova

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Senior Flute Recital
Maggie Matheny, *flute*
Dr. Miroslava Panayotova, *piano*

December 2nd, 2018 | 1:30pm
Stella Boyle Smith Concert Hall

Program

Morceau de Concours Gabriel Fauré (1845-1924)

TRKs Ian Clarke (b. 1964)

Winter Spirits. Katherine Hoover (1937-2018)

5-Minute Intermission

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

Introduction

Theme

Variation I

Variation II

Variation III

Variation IV

Variation V

Variation VI

Variation VII

*Maggie is a student of Dr. Ronda Mains.
This recital is given in partial fulfillment of the Bachelor of Music in Music Education.*

We hope you enjoy tonight's performance.

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Program Notes

Morceau de Concours for flute and piano by Gabriel Fauré (1845-1924)

Gabriel Fauré possessed a musical talent that was evident at a very young age. Fauré began studying with Louis Niedermeyer at the Ecole de Musique Classique et Religieuse Paris after Niedermeyer heard the nine-year old's musical ability. There, Fauré studied piano with Camille Saint-Saëns and began composing. In 1896, Fauré was appointed the chief organist at the church of La Madeleine in Paris, and in the same year, he became the director of composition at the Paris Conservatory. Fauré succeeded Dubois in 1905 as the director of the Paris Conservatory. He held this position until his health declined rapidly in 1920, leading to his death in 1924 caused by pneumonia. Some of his most prominent students were Maurice Ravel, Georges Enesco, and Nadia Boulanger.

Fauré's influential compositions are known to be "irresistible" due to their simplicity yet sincerity. *Morceau de Concours* for flute and piano is a perfect example of Fauré's compositional style. The original version written on Bastille Day (July 14) of 1898 contained only nineteen measures. The piece was used at the Paris Conservatory as an examination to allow the performer to display lyrical abilities instead of virtuosic playing. The manuscript was lost at the conservatory, and it was later found in Brussels in 1970. In 1977, the Borne Company revised the 1898 version, adding a fourteen-bar codetta and dynamics, for a total of thirty-three measures.

TRKs by Ian Clarke (b. 1964)

Ian Clarke was born in the United Kingdom in 1964. Today, he is considered one of the leading flute players and composers in the world, with his compositions being played across five continents. While studying music at the Guildhall School of Music in London, Clarke concurrently studied Mathematics at Imperial College in London graduating with Honors. Clarke is currently professor of flute at the Guildhall School of Music & Drama as well as Senior Fellow of the Higher Education Academy.

TRKs was produced by Ian Clarke and Simon Painter in 2001. The title originated as a label in the studio. Clarke said that he was "...fiddling around with flicks using trill keys, hence 'T R K s' was a vague reference to trill keys and not tracks!" This piece features an electronic accompaniment, consisting of processed flutes, guitars, samples and drums. Clarke described the mood of this piece as "...an individual and dramatic piece....sort of, but not, Pink Floyd for flute."

Winter Spirits by Katherine Hoover (1937-2018)

Katherine Hoover was born in West Virginia and moved to New York, where she was a flutist, composer, and conductor. In 1959, Hoover received her Bachelor's of Music Theory and a Performer's Certificate in Flute from the Eastman School of Music, during an extremely challenging time to be a female composer. Hoover received her Master's in Music Theory from the Manhattan School of Music in 1974, where she had been teaching since 1969. Throughout Hoover's career, she received many awards, had works commissioned, and her compositions have been performed by several groups, including the Santa Fe Symphony and the Harrisburg Symphony.

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Hoover included a note at the end of *Winter Spirits*, which was written in 1997:

“There is a picture by the marvelous artist Maria Buchfink of a Native American flute player; from his flute rises a cloud of kachinas and totem spirits. This piece has also risen from his notes, and it is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits, be they kachinas or any others, is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages.”

Another form of writing that Hoover participated in was poetry. In 2015, she published a collection of poems in a book “This Way About.” One of her poems was entitled “Music, My Love”, and this is how it concludes:

*Music, my love,
you have taken my hand
in sorrow and led me
from darkness.
You have taught me grace
and forgiveness.
Music, my love,
you whisper to me
of paradise.*

Thank you, Katherine Hoover, for the wonderful music and legacy that you have left us.
(December 2nd, 1937-September 21st, 2018)

Introduction and Variations on “Trockne Blumen” by Franz Schubert (1797-1828)

Franz Schubert was an Austrian composer born in 1797. Schubert’s childhood musical experience consisted of piano, violin, organ, and singing. Schubert was born into a family which advocated strongly for education and a love of music. Schubert’s father (Franz Theodor Schubert) and uncle (Ignaz Schubert) were Franz Peter Schubert’s first musical instructors. As a child, Schubert began training to sing in the Imperial Court, but his voice broke in 1812. Through the pressure of his family, Schubert decided to work as a schoolmaster. During this time, Schubert started composing frequently and became a prolific songwriter.

In 1818, Schubert decided to leave his job as schoolmaster and pursue music full-time. Schubert fell ill in 1822, and his health continued to deteriorate while his career pushed on, and he continued composing at a high output rate. Schubert died in 1828, at the early age of 31. Though his life was short, he made a significant contribution to music repertoire-- with an output of over 600 German lieder (songs for solo voice and piano). Schubert’s innovative writing allowed the pianist to have an equal partnership with vocal lines rather than pure accompaniment.

Introduction and Variations for flute and piano was written in 1824 and was based off of the 18th song in *Die schöne Müllerin (The Pretty Miller Girl)*: “*Trockne Blumen (Withered Flowers)*.” The narrative song cycle uses twenty-three poems from Wilhelm Müller’s *Seventy-Seven Poems from the Posthumous Papers of a Travelling-Horn-Player*. Ferdinand Bogner, an instructor at the Vienna Conservatory and friend of Schubert, commissioned the set of variations specifically on “*Trockne Blumen*.” Schubert set the theme to seven variations, all showing different virtuosic capabilities of the flute. Although the theme is in E Minor, the piece alternates between minor and major.

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Here is the original text of "Trockne Blumen" from Wilhelm Müller:

All you little flowers
That she gave me,
You shall lie
With me in my grave.

Why do you all look
At me so sadly,
As if you had known
What would happen to me?

You little flowers all,
How wilted, how pale!
You little flowers all,
Why so steam?

Ah, tears will not make
the green of May,
Will not make dead love
bloom again.

And Spring wants to come,
And Winter wants to go,
And flowers want to
grow in the grass.

And flowers will lie
in my grave,
all the flowers
That she gave me.

And when she wanders
Past the hill
And thinks in her heart:
His feelings were true!

Then, all you little flowers,
Come out, come out,
May has come,
Winter is over.

Thank you, from the bottom of my heart, to my family, teachers, and friends, who have supported me endlessly on this musical journey. Without you, I would not be standing here today.

*With Love,
Maggie*

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