

Sunday, July 31, 2016 - 3:00 PM



*Elisa Moles*, flute  
with

*Christopher Guerriero*, piano

# *Program*

Capriccio in G	Johann Joachim Quantz (1697-1773)
Plainsong for Flute Solo	Robert Aitken (b. 1939)
Fantasy for Flute, Op. 89	Malcolm Arnold (1921-2006)

*brief pause*

Poem	Charles T. Griffes (1884-1920)
Ineffable for Solo Flute	Ricardo Zohn-Muldoon (b. 1962)
Sonata for Flute and Piano III. Very Fast	Carl Vine (b. 1954)

*brief intermission*

Sonata in D Major, Op. 94 I. Moderato	Sergei Prokofiev (1891-1953)
Icicle for Solo Flute	Robert Aitken (b. 1939)
Grand Polonaise in D Major, Op. 16 I. Introduzione II. Polonaise	Theobald Boehm (1794-1881)

*The National Flute Association is the largest flute organization in the world. Every year, they call for applicants for the Young Artist Competition -- the premier competition for top flutists under the age of 30 from around the globe. Applicants submit recordings of three pieces in the fall, and the fifteen best quarter-finalists are selected to compete at the annual convention in the summer. This year, the convention will be held in San Diego in August. The competition is held in three elimination rounds with three compositions in each round. Six semi-finalists are selected from the first round, three finalists from the second round, and the winner in the final round. The first two rounds of music are preselected by the Young Artist Competition committee. The performer chooses the last round of music to showcase his or her own personality and abilities. Today's program will be presented in the order of the three rounds with a break between each. Thank you all so much for supporting flutist Elisa Moles as she prepares for this prestigious competition.*

## Program Notes

### Robert Aitken (b. 1939), *Icicle for Solo Flute*

Paris publisher *Editions Musicales Transatlantiques* commissioned *Icicle*, which was written in 1977. Aitken dedicated the piece to his daughter Dianne, who used to tease her younger sister by playing variations of the "Pink Panther" theme on the flute. That dotted rhythm is used throughout this short two and a half to three minute long piece, though it is somewhat disguised by extended techniques. Included in this work are multiphonics, flutter tongue, and special fingerings that result in "colored" trills and microtones (pitches between the traditional twelve notes of the Western chromatic scale). The music notation is a bit unusual, as it is written with two staves: one to show how the flutist should finger the notes and the other to show what the result should sound like. While the techniques and sounds that emerge from using these techniques are not traditional, the form is. The piece is a simple ABAB form with a codetta. Section A features the "Pink Panther" rhythm and microtonal sounds. Section B embarks with the first "normal" flute notes and is heavily laden with trills. When A returns, the "Pink Panther" rhythm is varied in diminution and accelerates to the last section, which also features trills. Interestingly, the piece can also be analyzed using twelve-tone technique. Almost the entire first minute of the piece uses only four notes (with the addition of microtonal effects), and the twelve-tone row is completed with the two entrances of the "normal" sixteenth notes. Overall, the extended techniques, free rhythm, and stringent use of pitch, are intended to evoke the stark, glistening, and perhaps violent aspects of winter.

### Theobald Boehm (1794-1881), *Grand Polonaise in D Major, Op. 16*



Predominantly known as both a goldsmith and flutist, German composer Theobald Boehm is a towering figure in the flute world, as he developed the mechanism for the modern flute as it is played today. He spent many years improving the instrument in terms of its intonation and the addition of keys. He also invented other mechanisms to improve music boxes, pianos, and special telescopes, among other devices. He was a virtuoso flutist himself and toured extensively throughout Europe. The collection of his works, which include a concerto, fantasies, variations, and arrangements, are all written for flute. *The Grand Polonaise* is one such variation, comprised of a short, slow *Introduzione* followed by a faster *Polonaise*, a Polish dance in triple meter. The opening *Introduzione* is full of 32nd notes and expressive rubato redolent of operatic arias. After a short pause, the *Polonaise* immediately picks up the pace, highlighting the technique of the flute in a dazzling display of brilliant virtuosity and lively rhythms. In the true spirit of the Romantic era, the piece is flashy, dramatic, and aims to impress the audience with the genius of the flute.

Malcolm Arnold (1921-2006), *Fantasy for Flute, Op. 89*



Sir Malcolm Arnold was a highly prolific English composer, well known for his nine symphonies and almost one hundred twenty film scores (his score for *The Bridge on the River Kwai*, written in only ten days, went on to win an Oscar). He also played trumpet in the London Philharmonic Orchestra for four years, interrupted by a two-year service in World War II, which he deliberately cut short by shooting himself in the foot. He was a very popular man, as the over twenty concertos he wrote were for his own renowned musical friends. However, he was also very sensitive, which partially led to his issues of alcoholism and depression.

Throughout the 1960s and 1980s, Arnold composed twelve Fantasies for solo instruments (three-fourths of them for winds). *Fantasy for Flute* was finished in 1966 for the City of Birmingham Symphony Orchestra International Wind Competition. It divides neatly into four contrasting sections, beginning with a lyrical "Andante con moto," accelerating to "Vivace e molto ritmico," transitioning to "Allegro marziale," and closing with a wild "Presto" section. This jaunty piece unapologetically soars through a rapid succession of notes and runs, providing the flutist with a technical challenge.

Charles T. Griffes (1884-1920), *Poem*



Born in New York, Charles Tomlinson Griffes initially aspired to be a concert pianist. However, after leaving to Germany to study, he was drawn to composing. He returned to New York in 1907 with a job as the director of music at the Hackley School and continued to compose with great success on the side. Not only did he write music, but he was fascinated by theatre and was also talented at photography, watercolors, and sketching. Known to most as a shy and modest man, his close friends knew of his humble demeanor, honesty, and endearing humor. He began composing in the German Romantic idiom but by 1911 had developed a musical style based in Impressionism. Later in life, he also experimented with incorporating Oriental music into his works.

*Poem* was originally written in 1918 for flute and orchestra but Griffes later arranged it for flute and piano. The piece is in the form of a single movement concerto with elements reminiscent of Debussy's *Prelude to the Afternoon of a Faun*. The work is one of many characters -- flowing from transparent, delicate passages to dramatic, forceful sections to playful, whimsical moments. At its premiere in 1919 by flutist Georges Barrère and the New York Symphony Society, only a few months before Griffes died at age 35, *The New York Tribune* reviewed it as a "composition of much grace and variety of

## Program Notes

expression, rich in melodic ideas and written with an unusual feeling both for the solo instrument and the orchestra. If Americans can but continue to produce such works, all talk of the unrequited native composer will be speedily set to rest."

### Ricardo Zohn-Muldoon (b. 1962), *Ineffable for Solo Flute*



A native of Mexico, composer Zohn-Muldoon currently teaches composition at the Eastman School of Music. He has received many prestigious awards, including being named a Pulitzer Prize Finalist in 2011, and his works have been widely performed by esteemed groups across the nation. He was commissioned by the National Flute Association to write a solo flute piece for the 2016 Young Artist Competition and was inspired to write *Ineffable* by four lines from William Shakespeare's Sonnet XVII.

*If I could write the beauty of your eyes,  
And in fresh numbers number all your graces,  
The age to come would say, 'This poet lies,  
Such heavenly touches ne'er touch'd earthly faces.*

In his own words, Zohn-Muldoon says, "In addition to being moved by the inherent beauty and the tenderness of these lines, I am touched by their depiction of the plight of the artist, who attempts to express the depths of life experience, despite recognizing that art can not truly encode them. Similarly, in *Ineffable*, I have tried to convey the poetry of Shakespeare, even if the flute can not speak his words, but only reflect on them with sound."

Short in duration, Zohn-Muldoon writes extremely precise and varied dynamics and articulations for the flutist to execute in this fast piece, which is at times playful, sometimes passionate, and other times wistful.

### Carl Vine (b. 1954), *Sonata for Flute and Piano*



Carl Vine is one of the most popular Australian composers today. He began his studies playing cornet, piano, and organ, and completed his first commission for the West Australian Ballet when he was still a student. He has since written a multitude of works, including electronic music, seven symphonies, concerti, chamber music, and music for theatre, television, and film. He is especially known for his classical dance music, as his writing always reflects a keen understanding of the dancers' technique. Most of Vine's music is purely abstract without programmatic content, though he does admit growing up in Perth by the Indian Ocean had to have influenced him. He says music "is an art form that exists only as a passage of time, and only in the ether. It contains no verbs, nouns, or visual images. It

## Program Notes

has the power to make us weep and feel exhilarated."

*Sonata for Flute and Piano* was written for flurist Geoffrey Collins (of the Adelaide Symphony Orchestra) in 1992. The postmodern piece, in three movements titled *Fast*, *Slow*, and *Very Fast*, is tonal and follows traditional forms. The third movement is in ternary form (ABA). It contains elements of minimalism, with the repetitive piano and flute figures and the almost constant sixteenth notes throughout. Accents add unexpected emphasis to offbeats, sometimes fooling the listener as to what is the downbeat.

### Sergei Prokofiev (1891-1953), *Sonata in D Major*, Op. 94



Born in the Ukraine, Prokofiev was a prolific composer of many genres, including ballets, film scores, symphonies, and piano sonatas. After twenty years of composing and touring in North America and Western Europe after the Russian Revolution, Prokofiev returned to Russia in 1936. When the Germans invaded the Soviet Union in 1942, Prokofiev, as a highly prized representative of culture, was evacuated to Alma-Ata, the capital of Kazakhstan. It was here that he was commissioned by the Committee on Artistic Affairs to write a piece for flute.

*Sonata in D Major* was one of very few pieces that Prokofiev wrote for the wind repertoire. The sonata was premiered in Moscow on December 7, 1943 by Nikolay Kharkovsky on flute and Sviatoslav Richter on piano. While it did not gain immediate popularity, it was praised by such composers as Dmitri Shostakovich. David Oistrakh, a Ukrainian violonist and chess partner to Prokofiev, helped to promote the work when he later arranged the sonata for violin.

Labeled as neoclassical, the sonata contains four movements, the first of which is in sonata-allegro form. The exposition is presented in D major, with the second theme in the dominant A major. The development begins with a military style theme in the key of E major and modulates to B minor with echoes of the second theme material. The opening of the piece returns gloriously and briefly in G# major, modulates to Bb major for theme two material, and then ends up in B minor to further expand the military theme introduced at the start of the development. After an energetic and technical flurry of Bb augmented arpeggios leading to D4, the very top of the flute register, the piano calmly retransitions the piece to the recapitulation. The sonata as a whole is just as virtuosic for the pianist as it is for the flutist, and the work is truly a duet. Its brilliant but lyrical and playful nature have placed Prokofiev's sonata as a much beloved standard in the flute repertoire.

## Program Notes

### Johann Joachim Quantz (1697-1773), *Capriccio in G*



Today's program begins and ends with two of the most prominent and influential historical flute figures. Though they were both German flute makers and composers, they lived in two different centuries.

Johann Quantz was proficient on most string instruments, trumpet, and oboe before he began playing the flute in 1719. He began making and selling flutes in 1739 and improved upon their intonation with adjustments to the headjoint and the addition of a second key. He also left a significant number of writings behind, most importantly his treatise *Versuch* (1752). Almost one third of it is devoted to flute players, but it also provides a valuable reference for today's musicians on how to ornament Baroque music, as well as the differences between French, German, and Italian compositional styles. Quantz had firsthand experience with these stylistic variances, as he traveled, performing and studying composition, throughout Italy, France, and Germany. He spent most of his time in Dresden, though, before settling in Berlin in 1741 as King Frederick the Great's personal flute teacher and composer. It is likely that *Capriccio in G* was, in fact, written for Frederick the Great. A simple and pleasing piece in binary form, the work calls for the performer to add his or her own ornaments and embellishments (using the guidelines in Quantz's treatise, of course!).

### Robert Ailken (b. 1939), *Plainsong for Flute Solo*



In his roles as flutist, conductor, composer, and educator, Canadian Robert Ailken is a champion of new music. He premiered *Plainsong* himself at the Conservatoire National Supérieur de Musique de Paris in honor of the opening of the Institut de Recherche et Coordination Acoustique / Musique (IRCAM) in 1977. His own program notes read, "As the title suggests, the basic inspiration for the piece comes from the melismatic style of medieval plainsong and the later organum effect of melodic lines moving in parallel fourths and fifths. This is created with the flute by singing and playing at the same time. In addition, through careful control of the air column, it is also possible to simultaneously produce two notes which are an octave apart." Besides singing and playing at once, Ailken writes in other extended techniques of alternate fingerings, color trills, whistle tones, tongue clicks, and key clicks. There is an element of improvisation as well, as in certain sections the flutist gets to decide the order of notes and how many times to repeat certain figures before moving on. The combination of plainchant and contemporary techniques and harmonies truly make this piece an amalgam of the oldest and newest styles of Western music.

## *Artist Biographies*

**Elisa Moles** is an award-winning flutist originally from Lodi, California. In her travels across the United States, she has taught and performed widely, gaining recognition as one of the top rising young artists in the nation.

In 2016, she was the winner of the San Diego Flute Guild Young Artist Competition, second place in the MidAtlantic Flute Society Young Artist Competition, and third place in the MidSouth Flute Society Young Artist Competition. A National Flute Association Young Artist Quarterfinalist in 2015, Elisa has also performed in numerous wind, orchestral, and chamber music ensembles, including as second flute/piccolo in the Muncie Symphony Orchestra and the Sinfonia da Camera. Always interested in collaborating with composers and performing new music, she has premiered new works at several national conferences, and her recordings have also aired on national radio. In addition to performing, Elisa's skills as a researcher and writer have also been recognized as a 2016-2017 national recipient of the highly competitive Kate Neal Kinley Fellowship.

Previously, Elisa held a position as Adjunct Faculty at San Joaquin Delta Community College where she taught applied flute and class piano. She has also taught theory classes at Ball State University and University of Illinois, Urbana-Champaign. Her past teachers include Carole Romans, Teresa Beaman, and Mihoko Watanabe. She is currently completing her Doctor of Musical Arts degree at University of Illinois, Urbana-Champaign where she studies with Dr. Jonathan Keeble. MM, Ball State University in Muncie, Indiana (2013). BA Music Performance, California State University, Fresno (2011).

American pianist **Christopher Guerriero** was born in Los Angeles in 1979. Frequent family relocation led to a varied musical education from a number of notable teachers. His principal teachers include Jane Bastien, Ellen Masaki, Andreas Werz, Hans Boepple, and Sharon Mann. Public success at an early age led to a college career in music, with continued study and numerous solo and concerto performances in Hawaii, California, Utah, and Ohio. Most notably, he has appeared professionally with the Honolulu Symphony, the Santa Cruz Symphony, and the Fresno Philharmonic. Solo performance highlights include appearances at the Aspen Music Festival, Hertz Hall at UC Berkeley, and in the Senate Chambers in Washington, D.C. His experience also includes an extensive professional career in collaborative piano at Ohio University. Mr. Guerriero's most recent focus has been in music education.

Bridging the educational gap between private lessons and professional performances has been his primary pursuit since moving to the Los Angeles area in 2010. Mr. Guerriero is currently a Doctorate of Musical Arts candidate at the University of Southern California, where he studies under the instruction of pianist Norman Krieger.