

SECOND ANNUAL MADISON AREA FLUTE FESTIVAL

Gala Concert



Uncharted Path ~ Debra Anderson ~
UW-Platteville Flute Choir – Terri Ellis, Director

Histoires ~ Ibert arranged by D. Strand ~

II. Le petit àne blanc
V. Dans la maison triste
VIII. La cage de crystal
IX. La marchando d'eau fraîche
X. Le cortège de Balkis
UW-Madison Flute Quartet

Sinfonia Concertante in D Major K.448.....~ Mozart ~
Heather Hall & Sue Finley, Flute
Helga Swadack – piano

Fantasie Brilliante on Bizet's Carmen ~ Francois Borne ~
Mihoko Watanabe

Fantasie in f# minor ~ Telemann ~
▪ A tempo guisto,
▪ Moderato, and
▪ Presto
Grace LaRayne – Bass Flute

Nocturne and Allegro Scherzando ~ Gaubert edited by R. Fellows~
Robin Fellows - Flute & Vincent Fuh– Piano

Andante & Rondo ~ Doppler ~
Stephanie Jutt & Mihoko Watanabe

INTERMISSION

U W-Madison Mosse Humanities Building
455 North Park Street ~ Madison, WI

Saturday, March 19, 2005 ~ 7:30 pm



III: Allegretto Grazioso from Symphony #8 ~ Antonin Dvorak ~

I: Mattinata e Fughetta from Singonietta, Op. 74 ~ Leonardo de Lorenzo ~
UW-Oshkosh Flute Choir – Mihoko Watanabe, Director

Norwegian Dance Meditation ~ Grieg arranged by E. Monroe ~
~ Stella Sung ~

Madison Flute Choir – Berlinda A. Lopez, Director
Stephanie Jutt, Solo Flute

Pavan and Galliard ~ Byrd arranged by BRS ~
Finale Flute-in Flute Choir – Terri Ellis, Director



Madison Flute Choir

Barbara Cochrane, Caroline Davis, Sue Finley, Heather Hall, Sarah Hass,
Laura Jasiczek, Anne Kaiser, Susan Ketchum, Judy Levin, Laurie Luther, Linda Mintener, Kim
Racchini, Gerilyn Schneider, Mandy Vogelzang, and Betty Westgard
Directed by Berlinda A. Lopez

UW-Madison Flute Quartet

Darlayne Strand and Amanda Schmidman ~ Flute,
Stephanie Jutt ~ Alto Flute, & Emily Hahn ~ Bass Flute

UW-Oshkosh Flute Choir

Stephanie Hedge, Melissa Huemphner, Megan Searcy, Sarah Tauchen, & Jenifer Weir
Directed by Mihoko Watanabe

UW-Platteville Flute Choir

Amelia Busch, Anne Marie Liska, Amanda Drinsinger, Sarah Martin,
Fran Felton, Karl Busch, and Suzy Luznicky
Directed by Terri Ellis

*We would like to thank all the performers, teachers, judges, and volunteers.
Special thanks to Stephanie Jutt, The UW-Madison Flute Studio
and to BRS Music for donating our Flute-in piece.*

About the Composers

Debra Anderson

This piece presents an adventure on two levels. In "Vol de Nuit" (Night Flight), it could be a dreamer setting out into the dark on a search for the intangible. "Encounter" brings the dreamer into startling situations which involve encounters that one is not expecting.

On the spiritual level, the seeker discovers startling ideas which shake an existing world view. Old and new enter into an uncertain rapport, eventually resolving in the last movement. "Reflection" draws upon not only the physical meaning of the title, in the sense that the music mirrors that of the first two movements, but also the intellectual meaning, in the sense that the dreamer/seeker reflects upon the significance of the journey.

Jacques Francois Antoine Ibert

(1890-1962 France, Paris)

Ibert, a winner of the Prix de Rome at the Paris Conservatoire, was for a number of years director of the French Academy in Rome. Versatile and prolific, he wrote operas, ballets and music for the theatre, cinema and radio, in addition to vocal and instrumental works, all equally beautifully crafted, with particularly idiomatic handling of wind instruments. He died in Paris in 1962. *Histoires*, taken from his own piano work of that name is one of his popular chamber works.

Wolfgang Amadeus Mozart

(1756-1791 Austria)

The youngest child and only surviving son of Leopold Mozart, Wolfgang Amadeus was born in Salzburg in 1756, the year of publication of his father's influential treatise on violin-playing. He showed early precocity both as a keyboard-player and violinist, and soon turned his hand to composition. Mozart's compositions were catalogued in the 19th century by Köchel, and they are generally now distinguished by K. numbering from this catalogue. Mozart wrote a Sinfonia concertante for solo wind instruments, designed for performance by Mannheim friends in Paris.

Francois Borne

(1840-1920 France)

The *Carmen Fantasy* was composed by François Borne. Since the flute can sound only one note at a time, it can take the place of the soloist in the opera who could sing only one note at a time. The themes are joined without pause. After a short introduction, suggesting the doom that is sure to follow, the flute enters, and quickly introduces what sounds like an improvisation not heard in the opera. It suggests the fluttering of a bird (Carmen sings that "love is like a bird that flies when you try to catch it). Shortly after this, there is the menacing "Fate Motive," which is repeated throughout the opera as an omen of death.

The famous *Habanera* is played straight, without the impromptu quality of the previous section, but in the repeat, the flute plays variations on the theme over a traditional orchestral background. After this comes *Les Dragons d'Alcalá*, a military number which was an *Entracte* in the opera, that is, an unsung interlude between acts. Then, while the accompanist plays the *Song of the Toréadors*, the flute improvises rapidly, and the work comes to a rousing close.

Georg Philipp Telemann

(1681-1767 Germany, Hamburg)

Among the most prolific and most famous composers of his generation, Telemann was born in 1681 at Magdeburg and educated at the University of Leipzig, where he founded the University Collegium Musicum and was the city council's preferred candidate for the position of Thomascantor in 1723, when Bach was eventually appointed. Telemann had established himself in Hamburg in 1721 as Cantor of the Johanneum and director of music for the five principal city churches. In his long career Telemann wrote a great deal of music of all kinds in a style that extends the late Baroque into the age of Haydn.

Philippe Gaubert

(1879-1941 France, Paris)

Born on the 5th of July 1879 in Cahors, France, Philippe Gaubert was among the most prominent French musicians of the period between the two world wars. After a distinguished career as flautist with the Paris Opéra, he was appointed in 1919, at the age of forty, to three positions that placed him in the highest échelons of French musical life: professor of flute at the Paris Conservatoire, principal conductor of the Paris Opéra, and principal conductor of the Société des Concerts. As a composer, Gaubert was not an innovator, but he assimilated many of the innovations of Franck, Ravel and Debussy. Gaubert died in Paris on 8 July 1941.

Albert Franz Doppler

(1821-1883 Austria, Baden)

At the age of 18, Doppler was the first flutist at the opera in Pest. In 1858, he became first flutist and stand-in conductor at the Vienna opera ballet of the court, and later on became chief conductor. From 1864-67, he was professor for flute at the Vienna conservatory. Doppler has composed operas, flute concertos, and pieces for solo flute.

From 1841 he was the first flutist at the Hungarian National Theatre, where five of his operas, notably *Benyovszky* (1847), were staged with success. He helped found the Hungarian PO, worked as flautist, later chief conductor, of the Vienna Court Opera ballet, writing some 15 ballets, and made well-known transcriptions of Liszt's Hungarian Rhapsodies. His brother Karl (1825-1900), also a flautist, wrote mainly songs and incidental music.

Antonin Dvorak

(1841-1904)

The later 19th century brought an increasing consciousness of national identity to various ethnic groups in Europe and elsewhere in the world. Dvorák, born in a Bohemian village, followed Smetana as the leading exponent of Czech musical nationalism, firmly within the classical traditions of Central Europe. His early musical training was followed by employment for some years as a violist, for a time under Smetana, and then, with the positive encouragement of Brahms, by a life primarily devoted to composition. Dvorák won recognition abroad and rather more grudging acceptance in Vienna. Between 1892 and 1895 he spent some time in the US as director of the new National Conservatory, a period that brought compositions that combine American and Bohemian influence.

Leonardo deLorenzo

(1875-1962 Italy, Viggiano)

DiLorenzo had his first contact with the flute at the age of 8. He was a wandering flutist until emigration to America at the age of 16. At 25, he earned his first job in an orchestra in Cape Town. In 1910, he became first flutist of the New York Philharmonic Orchestra under the direction of Gustav Mahler. In addition, he was flutist in orchestras in Minneapolis, Los Angeles and Rochester. From 1923-1935, he was a professor for flute at the *Eastern School of Music*. *My Complete Story of the Flute* was published in 1951. He also wrote many methods and studies, and his 300-plus compositions are technically challenging.

Edvard Hagerup Grieg (1843-1907 Norway, Bergen)

Edvard Grieg is the most important Norwegian composer of the later 19th century, a period of growing national consciousness. Grieg's own performances of Norwegian music, often with his wife, the singer Nina Hagerup, established him as a leading figure in the music of his own country, bringing subsequent collaboration in the theatre with Bjørnson and with Ibsen.

Stella Sung

Stella Sung has been recognized as an American composer of national and international stature. Dr. Sung is a Professor of Music on the music faculty at the University of Central Florida, and has also served on the Theory/Composition faculty of the Interlochen Arts Camp, Interlochen, MI. She holds the Bachelor of Music degree from U of MI (Ann Arbor), the Master of Fine Arts degree (composition) from the U of FL, and the Doctor of Musical Arts degree (piano performance) from the University of Texas at Austin.

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