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Senior Recital

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Chapman University
School of Music

presents

Senior Recital

Lauren Kamieniecki, flute

Jeff Cogan, guitar
Tania Fleisher, piano

2:00pm • March 17, 2002
Salmon Recital Hall

Program

Variations on Nel cor piú op. 4 — Theobald Boehm (1794-1881)

Tania Fleisher, piano

Sonata in a minor for flute alone — C.P.E. Bach (1714-1788)

- poco adagio
- Allegro
- Allegro

Histoire du Tango — Astor Piazzolla (1921-1992)

- Bordel 1900
- Café 1930
- Nightclub 1960
- Concert d'aujourd'hui

Jeff Cogan, guitar

Intermission

Mei (1962) — Kazuo Fukushima (b. 1930)

Sonata in D Major op. 94 — Sergei Prokofiev (1891-1953)

- Moderato
- Scherzo, Allegretto scherzando
- Andante
- Allegro con brio

Tania Fleisher, piano

Theobald Boehm (1794-1881)
Composer, inventor, and musician but best known as the inventor of the modern flute in 1832 after hearing Charles Nicholson play on a large holed instrument. Boehm was also a composer and arranger of flute music. *Variations on Nel cor piú* is one of his best-known works. A typical showpiece, the variations get progressively more difficult and test the technical and interpretive abilities of the performer.

C.P.E. Bach (1714-1788)
Carl Philipp Emanuel Bach is the second surviving son of Johann Sebastian Bach and his first wife. A noted keyboardist, he first studied Law at the University of Leipzig and Frankfurt an den Oder before returning to music. He held a post with the King of Prussia, Frederick the Great, where his main duties were to accompany him on flute. The *sonata in a minor* was first published in 1763 and is in three movements, poco adagio, allegro, allegro. Since there is no accompaniment the entire job of making the contrapuntal lines evident falls on the solo instrument.

Astor Piazzolla (1921-1992)
Born in Mar de Plata Argentina, he was a child prodigy and learned bandoneón at age 8. His family moved to New York in 1924, he returned to Argentina in 1937 and played bandoneón in tango orchestras. In 1949 he abandoned the tango and began studying with Alberto Ginastera. He studied Bartok and Stravinsky and listened to a lot of Jazz. He won first prize with *Buenos Aires* at the Fabien Sevirtżky competition, an orchestral piece with

two bandoneóns. It was greeted with scandal and fistfights at the premier for including bandoneón in the 'cult' setting of an orchestra. With the scholarship he won from the competition, he went to Paris to study with Nadia Boulanger who encouraged him to return to writing tango. He began writing music influenced by tango again and his distinctive style came to be called 'tango nuevo.' Filled with extreme chromaticism, dissonance, expanded instrumentation, fugue and jazz elements it was met with resistance until being widely accepted throughout the US and Argentina.

Histoire du Tango is a four movement work that chronicles the development of the tango from its beginnings on flute and guitar. *Bordel* is lively and full of energy. It depicts the women who populated these establishments as they tease those who came to see them. *Café* is the second development in tango where people start listening to the tango more often than dancing to it. It is much more romantic and musical and the instrumentation was often 2 violins, 2 concertinas, piano, and bass. *Nightclub* shows the evolution of tango to include bossa nova and other outside influences as Brazilian and Argentine culture mix in Buenos Aires. *Concert d'aujourd'hui* (modern concert) presents concepts of modern music mixing with tango. The ideas of Bartok and Stravinsky can be heard as the tango continues to evolve.

Kazuo Fukushima (1930-)

Self taught Japanese composer and musicologist. He joined the Jikken Kōbō (Experimental Workshop) in 1953.

Mei is the second movement of *Hi-Kyō* (The Flying Mirror) for flute, strings, and percussion. *Hi-Kyō* was a prizewinner at the 1964 ISCM Festival and is dedicated to Severino Gazzelloni. The rhythm and sonority is from traditional Japanese music and makes heavy use of *fue* and *shakuhachi* techniques such as portamento ('slides' between pitches), quartertones, and overblowing. Mei is a Chinese symbol that means dark, pallid, and intangible.

Sergei Prokofiev (1891-1953)

Prokofiev is one of the most well known composers of the 20th century. Like most Russian composers of the time he left Russia after the October Revolution. He returned 20 years later, the only composer to do so. His music is a mixture of nationalism and neoclassicism. He was a child prodigy in both piano and composition, earning the title *Enfant terrible*. He later studied at the St. Petersburg Conservatory with Rimsky-Korsakov and Liadov. There has always been a question over which instrument (flute or violin) the Sonata in D Major was originally written for. The flute sonata dates to 1943, the violin transcription nearly a year later in 1944. The first movement is in very strict sonata form style, including the traditional repeat of the exposition. The second movement, a lively scherzo, is interrupted with a lyrical trio. The wandering andante that comprises the third movement wanders in and out of key, often resolving in a different key than expected as well as seeming to have a jazz influence. The finale is once again in sonata form. Rather bombastic, the lyrical development provides a calm before returning to the first theme to end the movement.