

Faculty Artist Series: Myths, Fairytales, and Legends

Sophia Tegart, Flute & Fabio Menchetti, Piano

Krista Jobson & Breanna Daley, Flutes | Christopher Wilson, Percussion

Kimbrough Concert Hall

Friday, April 22, 2022

7:30pm

Composer **Adolphus Hailstork (b. 1941)** currently serves as Professor of Music and Eminent Scholar at Old Dominion University in Virginia. Born in upstate New York, he began his musical studies on violin. His mother introduced classical music to him at a young age through recordings of Beethoven, Barber, and Tchaikovsky. Seeing the need for an African American voice in the classical music world, he was inspired to pursue a career in composition. Hailstork went on to study composition with Mark Fax at Howard University, Nadia Boulanger at the American Institute at Fontainebleau, and with David Diamond and Vittorio Giannini at the Manhattan School of Music. He eventually pursued doctorate in composition at Michigan State University where he studied with H. Owen Reed.

With over 250 compositions to his name, Hailstork has written numerous works for large ensemble, many of which have been performed by major symphony orchestras such as Boston, Detroit, New York, Chicago, and Philadelphia. Some of the leading conductors in the world have led these performances including Daniel Barenboim and Lorin Maazel, among others. Some of his recent premieres include an opera about the Underground Railroad, *Rise for Freedom, Still Holding On*, and *The World Called*. Many of his works are inspired by social and political themes in which he tells the stories of Black history through music. This focus has earned him the nickname of “story griot,” like composer William Grant Still (1895-1978). His upcoming work for mezzo soprano, tenor, baritone, chorus, and orchestra, *A Knee on the Neck*, is a tribute to George Floyd.

Hailstork has also written many solo and chamber pieces for a variety of instruments. In the flute repertoire, there are five works in addition to *Yuhwa*, including *Flute Set* (solo flute), *Oiseaux Romantiques de Paris* (flute, oboe, bassoon), *As Falling Leaves* (Flute, Viola, Harp), and *Chinese Zodiac Suite* (String Quartet, Flute, Harp). These works explore various styles and stories through music and give the listener a sense of lyricism and cultural hybrid themes and sounds. *Yuhwa* incorporates these same ideas by relying on modal and pentatonic harmonies, catchy rhythmic and melodic devices, and a variety of characters. The piece was inspired by the legend of Yuhwa the goddess of the willow tree and was written for and dedicated to student flutist Hyorim Kim. The story of Yuhwa is provide here in Hailstork’s own words: “In Korean mythology, Yuhwa was the daughter of a River God, tricked into marrying the Sun God. She escaped back to her homeland and gave birth to a son who became the founder and monarch of Korea’s northern kingdom. The symbolic willow tree is considered a source of healing in Korean folklore and elsewhere around the world.” www.adolphushailstork.com

André Jolivet (1905-1974) was born to a family of painters and pianists living in the Montmartre neighborhood of Paris. Although both of his parents were in the arts, they discouraged him from joining the musical world and instead wanted him to become a teacher. Despite this, Jolivet showed interest in music at an early age, but did not formally study in a conservatory setting. While privately studying music, Jolivet was primarily influenced by the concerts he attended, such as a performance of Arnold Schoenberg's *Pierrot Lunaire*. He was

particularly influenced by the music of Claude Debussy, Paul Dukas, and Maurice Ravel, and later Edgar Varèse. While studying harmony, counterpoint, and classical forms with Paul Le Flem he attended a concert of Varese's *Ameriques*. This performance had a substantial impact on Jolivet and Le Flem later introduced him to Varèse because of it. Jolivet soon found himself Varese's only European student. One can hear Varese's impact on Jolivet in his approach to acoustics, sound masses, and atonal techniques. When Varèse left for America in 1933 he left Jolivet six objects (a puppet, a magic bird, a statue of a Balinese princess, a goat, a cow, and winged horse sculpted by Calder) that inspired him to write *Mana*, a six-movement work for piano. This work began the "magic" period of Jolivet's music.

Jolivet wrote several works that highlighted his interest in primitive and magical subject matter. Among them are *Cinq Incantations pour flute seule* (1936), *Cinq danses rituelles* for solo piano (1939), and *Chant de Linos* for flute, string quartet, harp and piano (1944). Jolivet joined forces with French composers such as Olivier Messiaen (1908-1992) during this time and formed the avant-garde music society "La jeune France" (the young France). They eventually became known as "les quatre petits freres spiritualists" (the four little spiritual brothers) because of their interest in spirituality in music. This musical group rejected the music of Igor Stravinsky, Eric Satie, and Les Six; Jolivet went as far as writing an article stating that "true French music owes nothing to Stravinsky." Jolivet eventually relaxed his musical beliefs during the war years, turning to more tonal lyricism. It is during this time that Jolivet wrote *Chant de Linos*, said to be on the "cusp" of his third compositional period.

In *Chant de Linos*, Jolivet as in his other works from this time, used repetitive rhythms, and tonal, modal, and pentatonic sonorities, and he made extensive use of tri-tones. Jolivet used these characteristics to portray the Greek myth of Linus. There are two different versions to the story of Linus. In one version, he is the son of Apollo and Psamanthe (daughter of the king of Argos) and he is killed by wild dogs, after which Apollo sends a spirit to kill the children of Argos out of revenge. In the second version, Linus, a master at the lyre (Apollo's instrument) was killed by Apollo out of jealousy over his skills as a musician. Both versions bring about the musical mourning of Linos' death. Jolivet focuses on the lamentation aspects of death in *Chant de Linos* through two melancholy sections. He surrounded the laments with ritual dances and momentary cries of pain and sorrow in the flute and piano. This piece was written at a time when World War II brought overwhelming awareness of death to French society. *Chant de Linos* was written as a contest piece for the Paris Conservatory in 1944, the final year of the Nazi occupation of Paris, and the year famed flutist Jean-Pierre Rampal (1922-2000) won the *premier prix*. *Chant de Linos* was dedicated to then Professor of Flute, Gaston Crunelle (1898-1990).

Scottish-American composer **Thea Musgrave (b. 1928)** is well known for an exciting style and sense of drama within her music. Her compositional voice was highly influenced by her studies with Nadia Boulanger and Aaron Copland. Musgrave has written in a variety of genres including opera, large ensembles, solo works, chamber music, and electro-acoustic music. She writes music both in the programmatic and non-programmatic veins, yet her music is often filled with drama and relies on the idea of spacial acoustics. Her career has been celebrated with a long list of awards including two Guggenheim Fellowships and the Queen's Medal for Music. Musgrave has paved the way for many composers and is one of the most celebrated and exciting composers of today with a "personal voice that commands respect..." (Andrew Clark, Financial Times).

Musgrave's programmatic works are often based on the myths of Ancient Greece, many of which were written for flute. This subcategory of music includes *Narcissus* (flute, digital delay), *Orfeo I* (flute/tape), *Orfeo II*, *Orfeo III*, & *Orfeo V* (flute and string ensemble), and *Voices of the Ancient World* (3 flutes and percussion), among others. Some of her other works for flute or piccolo include *Soliloquy II* (mixed ensemble), and *Impromptu No. 1* (flute, oboe), and *Impromptu No. 2* (flute, oboe, clarinet), *Wind Quintet*, and *Piccolo Play* (piccolo, piano – a newly orchestrated version for piccolo and orchestra will be premiered at the 2022 National Flute Association Convention in honor of its fiftieth anniversary celebration). Musgrave is a prolific composer who has written over 200 works during her sixty-year career.

Tonight's performance features one of Musgrave's Ancient Greece inspired works, *Voices of the Ancient World*, which was commissioned by the Scottish Flute Trio in 1998. This six-movement work for three flutes and one percussionist requires all the performers to play numerous instruments. The three flutists perform on flute, piccolo, alto flute, and even some percussion instruments. The work started off as a one-movement work, "Circe," which was premiered at a National Flute Association convention in 1996. The larger work added five more movements, each dedicated to a different mythological character. Musgrave's descriptions of each movement are provided below. www.theamusgrave.com

I. *Eos*

The Goddess of the Dawn, who travelled on the winds and sprinkled down dew upon the earth.

II. *Pan*

The God of the countryside, of flocks, shepherds and animals, a famous player of the syrinx, or pan pipes, - the shepherd's pipe.

III. *Boreas*

The God of the North Wind who had two faces - one facing where he was going, the other from whence he came. He was the male counterpart to Eos.

IV. *Circe*

The Enchantress who changed men into beasts. Ulysses was given a sprig from a certain plant by Hermes which allowed him to resist her charms.

V. *Pandora*

When Pandora was created by Zeus, he ordered all the Gods to endow her with some of their attributes. She was also given a box, but forbidden to open it. Her curiosity about its contents overwhelmed her - she opened it and all the evils of the world flew out. Too late she closed it, but she managed to prevent the escape of Hope.

VI. *Selene*

The Goddess of the Moon who drives across the night sky in her chariot to visit the sleeping Endymion. She was once seduced by Pan.

To say **Carl Reinecke** (1824-1910) grew up in a musical family would be an understatement. His father was one of the most respected music theoreticians in Europe with several textbooks in his catalogue. Carl Reinecke would eventually realize a similarly respected career as a composer, pianist, and administrator at the Leipzig Conservatory in Germany. While the conservatory had established a solid reputation from its founding by Felix Mendelssohn, it was Reinecke's vision and guidance that turned it into one of the leading conservatories in nineteenth-century Europe.

He helped safeguard a tradition of classical music that he held very near and dear to his heart. As the administrator of the conservatory, he left a legacy of tradition and respect for his predecessors. As a pianist, Reinecke was known for his lyrical and legato style, something his students, who included Franz Liszt's daughter, would frequently discuss. It is this same style that often defines his compositions.

Reinecke's compositional style is often referred to as Brahmsian in quality and likeness. While his compositions did not have a deeply lasting impact on music history, like his contemporaries, several of his pieces have become mainstays within the flute repertoire. His *Concerto for Flute and Orchestra* is a popular competition piece and one of the more frequently performed flute concerti. However, it is tonight's work, the *Sonata for Flute and Piano "Undine,"* that is his most famous and frequently performed work. In this work, Reinecke makes many technical demands of the pianist, including the recognizable "Reinecke legato and lyricism." This is also accompanied by technically demanding and sprightly, staccato runs in the second movement. While the flute part does not display the technical fireworks one might expect from a standard flute work, it is demanding because of its long-breathed phrases, large leaps to represent an undulating stream, and sheer sound production to compete with the piano. This work is truly a chamber work with equal roles in both the piano and flute parts.

Reinecke based this sonata on the story of *Undine* as told by Friederich de la Motte Fouqué (1777-1843). Undine, a water-spirit, was sent to live with a human family, who had just lost their daughter, in the hopes that she would gain morals and a soul. She eventually met and married Huldebrand, a knight who had been sent to explore a local forest by his first love interest Bertalda, the long-lost daughter of Undine's foster parents. Once the newlyweds returned to Huldebrand's home, everyone's true identity was revealed, leaving Bertalda, Undine, and Huldebrand in a now classic and uncomfortable love triangle. As Huldebrand's attraction for Bertalda grew he began finding fault with Undine and accused her of sorcery. Undine then returned to the water-spirit realm warning Huldebrand to stay true to her, which he immediately ignored. After Bertalda and Huldebrand's wedding, they gathered around a fountain in their castle from which a crying Undine emerged to give Huldebrand a final kiss, which proved to be a fatal punishment for his betrayal. The story ends with Undine returning to the human world one last time and transforming into a stream that encircled Huldebrand's tomb forever. As a performer, I believe that when the slow theme from the second movement returns at the end of the sonata, a compositional technique called cyclic form, it is symbolic of the final resting place for Undine and Huldebrand.