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The University of Washington School of Music Presents

A DOCTORAL RECITAL

LINDA BAILEY

FLUTE/PICCOLO

with

Kimberly Russ Piano

music of

P.D.Q. Bach

Ken Benshoof

Sigfrid Karg-Elert

Friedrich Kuhlau

Lowell Liebermann

Edward Loder

and

Johann Quantz

SUNDAY, MAY 26, 2002 2:00 p.m.

University of Washington School of Music

Brechemin Auditorium

Reception following

This recital is given in partial fulfillment for the Doctor of Musical Arts Degree in Flute Performance. Linda Bailey is a student of Felix Skowronek.

PROGRAM

FANTASIA 1, Op. 38
for Flute alone
Adagio
Allegro agitato
Ariette con variazioni

Friedrich Kuhlau
(1786-1832)

SPINDRIFT
for Piccolo and Piano

Ken Benshoof
(b. 1933)

SONATA APPASSIONATA, Op. 140 in f-sharp minor
for Flute alone

Sigfrid Karg-Elert
(1877-1933)

CONCERTO in G major
for Flute and Piano
I. Allegro
II. Arioso e mesto
III. Presto

Johann Quantz
(1697-1773)

-- INTERMISSION --

SONATA PICCOLA
for Piccolo and Keyboard
I. Andante Piccoloso
II. Allegro Piccoloso
III. Ancora Andante Piccoloso
IV. Ancora Allegro Piccoloso

P.D.Q. Bach
(1807-1742)?

SOLILOQUY, Op. 44
for Solo flute

Lowell Liebermann
(b. 1961)

SONATA
for Flute and Piano
I. Allegro non troppo
II. The Somnambulist, Allegretto moderato
III. Adagio
Rondo, Allegro assai

Edward Loder
(1813-1865)

Program Notes

Fantasia I, Op. 38 is one of three Fantasias which Kuhlau composed in 1820 during a stay in Vienna. This fantasia might be considered one of the best early romantic pieces of flute music because of the expressive and virtuoso techniques explored throughout the entire work. The third movement, Arietta con Variazioni, may sound familiar as it is based on a theme taken from Mozart's *Don Giovanni*. Kuhlau is known as a major composer of 19th century flute literature, yet he was not a flute player. He is known to have written in 1813, "I play this instrument only a little; but know it perfectly". In 1829 Kuhlau's impression of his own flute skills was even lower. He wrote, "I am not able to finger even the easiest note on the flute". It is difficult to believe these writings as Kuhlau has composed such great repertoire for the flute and its various ensembles.

Spindrift was commissioned and premiered in 1992 by Alicia Suarez, in celebration of her new piccolo. *Spindrift*'s composer, Ken Benshoof, is a composition professor at the University of Washington. Benshoof has said, "*Spindrift* refers to the spray that blows off the top of waves when the wind is up. I chose this title not because it necessarily describes the piece, but rather because thinking of small boats on the open water yields some interesting relations to the music." Benshoof, who is also a pianist, has lived in Seattle since 1960. He was a Fullbright scholar in 1965, a Guggenheim fellow in 1976, and a resident composer for the Old Globe Theatre and the Seattle Repertory Theater for several seasons. Most of Benshoof's compositions are chamber pieces many of which are for strings. Since its premier, *Spindrift* has become a widely acclaimed standard in the piccolo repertoire.

Sonata, Appassionata for solo flute was written in early August of 1917 by German composer and keyboard player, Sigfrid Karg-Elert. A devoted advocate of harmonium music Karg-Elert is best known for his compositions for that instrument and for his organ works. (The harmonium is a keyboard instrument with free reeds sounded by pedal-operated bellows; it is also known by the name "reed-organ".) This Sonata is similar to Karg-Elert's well known flute etude book, *30 Caprices*, containing 30 exercises of varying degrees of difficulty, providing all types of technical study in etudes written in styles ranging from Baroque to Romantic. Although short in length, the *Appassionata* with its many large difficult legato intervals at a variety of dynamic levels demands great embouchure flexibility, which requires great skill and endurance by the performer.

Concerto in G is by one of the greatest flute composers and makers of all time. Johann Joachim Quantz's practice and theory book, *On Playing the Flute*, is extremely helpful to flutists (and other musicians) as a guide on how to properly practice and perform music, especially ornaments of his time, the 18th century. Many of Quantz's flute compositions come from his time as a court composer to Frederick the Great. As is a common practice among students everywhere the cadenzas performed today were written by, my current teacher, Felix Skowronek.

Sonata Piccola, with program notes by Peter Schickele.

Most English-speaking people don't realize what the word *piccolo* means: it is simply the Italian word for "small". The full Italian name for this instrument is the *flauto piccolo*, that is, "small flute," so that when we say that someone plays the piccolo, what we are really saying is that he or she plays the small. Piccolo players are, therefore, unique members of the orchestra, but not because they play the highest instrument (violin harmonics can be higher) nor because they play the smallest instrument (the finger cymbals take up considerably less room), but because they are the only members of a standard orchestra who play an adjective. (The author of this note does not consider the pianists to be regular members of the standard orchestra.)

P.D.Q. Bach actually wrote the sonata under question for an obsolete form of this instrument, the dill piccolo. The latter was, in fact, the original form of the instrument; piccolos used to be most commonly made by putting a flute into a barrel of brine for a few weeks, until it had shriveled up to one half its original size. In southern Italy, however, a different method was used: they would build a fire on the beach, put a large pan on it containing some olive oil and a little garlic, and then cook the flutes until they had shriveled up to the desired size (this event, in which the whole community participated, was called a Mediterranean flute fry).

The movement headings may be translated thus: Slightly Slow; Slightly Fast; Slightly Slow Again; Slightly Fast Again. The first performance of this work was December 27, 1982 at Carnegie Hall.

SOLILOQUY, for solo flute, by Lowell Liebermann was commissioned by Katherine Kemler in 1994. Lowell Liebermann is an American composer and pianist, born in New York in 1961. His works for flute have rapidly established themselves in the instrument's repertory: the Sonata for flute and piano was recorded seven times in the ten years following its 1988 premiere, attracting the attention of James Galway, for whom Liebermann subsequently composed a solo concerto (1992) and a Concerto for Flute and Harp (1995). Labeled conservative by some critics, Liebermann's music is notable for its stylistic resourcefulness and polished craftsmanship. It resists identification with any particular school of composition.

SONATA in E Flat for flute and piano by Edward Loder is a relatively unknown composer in flute literature and likewise this is a little known piece. It is a finely written work from its time, with piano having a full and varied part without over-powering the flute that deserves to be performed more often. This Sonata was dedicated to Walter Broadwood, a partner in the famous firm of piano manufacturers, who was an accomplished amateur flutist and the leading champion in England of Theobald Boehm's improvements to the flute. There is no indication as to when this piece was actually written, but sources indicate it may have been written in the 1840's and played by Broadwood in private. The second movement is (unusually) titled, "The Somnambulist" or sleepwalker. Loder does an excellent job depicting the trials a sleepwalker may have. The third movement begins with an Adagio introduction that misleads the listener to believe there is a slow movement beginning to evolve, but surprise, he quickly progresses to a Rondo, to conclude the piece in a jovial and energetic manner.

LINDA BAILEY is a Doctor of Musical Arts student at the University of Washington, where she studies with Felix Skowronek. She moved to Seattle from Dallas, Texas where she performed with the Irving Symphony Orchestra, substituted regularly with the Plano Chamber Orchestra and maintained an active flute studio. Linda holds a Master of Music from University of North Texas, where she was a Teaching Fellow, and a Bachelor of Music from Portland State University. In addition to working on her DMA in flute performance, she is also pursuing a theory certificate. When Linda is not studying music she teaches Hebrew and Judaic studies on Mercer Island, and is very active in Israeli dance.

KIMBERLY RUSS has performed in recital with musicians of the New York Philharmonic, the Metropolitan Opera Orchestra, and the San Francisco Symphony as well as other internationally renowned brass soloists. While a student at The Juilliard School, Ms. Russ developed an affinity for the brass repertoire and has made a niche for herself as a collaborative pianist in the brass world. Although she now resides in Seattle with her husband, Christopher Olka (Principal Tuba, Seattle Symphony), she regularly travels throughout the United States to perform with brass artists. Ms. Russ is an active free-lance pianist in the Seattle area. She has appeared with the Seattle Symphony, Seattle Opera, Seattle Choral Company, and the Bellevue Philharmonic Orchestra.

Linda wishes to thank...

Kim Russ for her wonderful piano playing and personality,
Felix Skowronek for his mentorship throughout the year,
Joshua Parmenter for recording.

Linda also thanks her parents, her communities at Herzl-Ner Tamid and Israeli dancing for all their support. She especially thanks you, her audience; without you, live performing would be a lost art.

Please join Linda at a reception, down the hall, following the recital.