



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Artist Recital

Chen-Yu Lee, flute

Francisco Adrian Gascue, piano

Sunday, May 1, 2022

1:00PM

Harris Concert Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Anne Hogan, Dean

PROGRAM

Duo for Flute and Piano (1971)

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

Aaron Copland
(1900-1990)

Partita for Solo Flute in A minor, BWV 1013

I. Allemande

II. Corrente

III. Sarabande

IV. Bourrée anglaise

J.S. Bach
(1685-1750)

Intermission

Sequenza I for Solo Flute

Luciano Berio
(1925-2003)

Grand Concert Fantasia on “Oberon,” Op. 52

Jules Demersseman
(1833-1866)

PROGRAM NOTES

Duo for Flute and Piano (1971) by Aaron Copland

Composed for legendary American Flutist William Kincaid, Aaron Copland's Duo for Flute and Piano is regarded as one of the standards within flute repertoire, and also considered his last substantial composition in 1971. Copland described it as lyrical and in a pastoral style, as "lyricism seems to be built into the flute". The duo is composed in three movements. The first movement, "Flowing", opens with a typical Copland gesture played by the solo flute, rooted in American folk music. The second movement, "Poetic, somewhat mournful", is more melancholic with an eerie melody drifting over a chime like piano. The third movement, "Lively, with bounce", breaks the mold of the previous movements with rhythmically defined music as the duo closes with a virtuosic coda.

Partita for Solo Flute in A minor, BWV 1013 by J.S. Bach

Johann Sebastian Bach needs no introduction. This great Baroque composer established German styles through his mastery of counterpoint, harmonic and motivic writing, and influenced a large part of Western Art music as a whole. The Partita for Solo Flute in A Minor is yet another standard in classical flute repertoire. The piece serves as a collage of flute playing technique that demands advanced understanding of breathing, tone, articulation, pacing, and phrasing. The first movement, "Allemande", is the most notorious of the four movements. When looking at the score, the musician finds him/herself staring at two pages of constant 16th notes, with no instruction on breathing or dynamics. It is up to the flutist to navigate this movement with deep understanding of the harmonic structure underneath the line and develop their own phrases. The second movement, "Corrente", is the Italian version of the French Courant, and serves as the most virtuosic of the four movements. Although the flute is a solo line instrument, the texture of the Corrente moves to two voices then into three. This movement serves as a test to the performer's intervallic and airstream consistency. The third movement, "Sarabande", is an exercise in understanding phrasing. As a slower dance, the performer must utilize weak and strong beats in order to propel the phrase forward. The fourth movement, "Bourée Anglaise", is an English folk dance that tests the performer's ability to stay within a baroque style, as it is not typical for suites to end with such a movement.

Sequenza I for Solo Flute by Luciano Berio

Luciano Berio was an Italian experimental composer. Known as a composer to push the limits of classical music, the Sequenzas are a series of virtuoso works for solo instruments meant to explore the full possibilities of an instrument. Berio composed a total of 14 Sequenzas ranging from soprano voice, to harp, to trombone, to cello. The first Sequenza, Sequenza I was written for the solo flute and can be considered a standard in contemporary flute repertoire. Berio challenged himself to create multi-voiced music for solo instruments with the Sequenza, and through that, the performer is subsequently challenged to difficult extended techniques as well as drastic dynamic changes. The Sequenza is a gateway to greater contemporary repertoire and is really a must-learn for flutists wishing to pursue the field.

Grand Concert Fantasie on "Oberon," Op. 52 by Jules Demersseman

Jules Demersseman was a French flutist and composer. He was a student of Jean-Louis Tulou at the Conservatoire de Paris, and won the prize there at the young age of twelve. Based on themes from *Oberon (The Elf-King's Oath)*, an opera written by Carl Maria von Weber, Grand Concert Fantasie on "Oberon," Op. 52, is essentially the closest thing to the sappy French flute style. It is a theme and variations that is a technical challenge for the performer, mostly due to its extreme speed and emphasis on the theme through dual textures. It is performed mostly as a showpiece to accentuate a player's technical abilities.

BIOGRAPHY

Chen-Yu Lee is a Senior at the University of Memphis. His senior recital is a culmination of his growth during his undergrad. He wants to thank the University as well as the flute studio for his tremendous growth. He also wants to extend his utmost gratitude to Elise Blatchford, Cathy Peterson, his mother Hui-Ping Hsu, his father Jui-Cheng Lee, as well as all the faculty at the Rudi E. Scheidt School of Music that played a part in Chen-Yu's musical journey. Thank you to Sarah Froncek, Jarrett Stephenson, Zachary McCullough, and Tate Hansen for the continuous emotional support throughout my four years of undergrad.