



SENIOR RECITAL
GRACE PLAYSTEAD '24, FLUTE
KIM DAVENPORT, PIANO

SATURDAY, APRIL 27, 2024
KILWORTH MEMORIAL CHAPEL | 7:30 P.M.

PROGRAM

Flute Sonata in e minor, BWV 1034.....Johann Sebastian Bach
I. Adagio ma non tanto (1685–1750)
II. Allegro
III. Andante
IV. Allegro

Grace Playstead '24, flute
Kim Davenport, harpsichord

Concerto for Flute and Orchestra, Op. 30b.....Hisatada Otaka
I. Allegro con spirito (1911–1951)

Grace Playstead '24, flute
Kim Davenport, piano

INTERMISSION

Flute Sonata Op. 167, "Undine"Carl Reinecke
I. Allegro intermezzo (1824–1910)
II. Allegretto vivace
III. Andante tranquillo
IV. Allegro molto agitato ed appassionato, quasi
Presto

Grace Playstead '24, flute
Kim Davenport, piano

"A Romance of Orcia" for flute quartet and piano.....Yuko Uébayashi
II. Piazza b. ~1958

Grace Playstead '24, flute
Julia Vahey '24, flute
Alex Westervelt '25, flute
Eliza Koch '24, flute
Kim Davenport, piano

PERFORMER

GRACE PLAYSTEAD '24, student of Karla Flygare, is a flute performance and environmental policy and decision making double degree student with a Coolidge Otis Chapman Honors Scholar designation. This is her fourth and final student solo recital. Grace was a University of Puget Sound 2022 Concerto-Aria Competition finalist and a 2023 Concerto-Aria Competition runner-up. She is a recipient of the Doc and Lucille Weathers Memorial Scholarship, the James R. Slater Excellence in Music Award, and the Delwen and Genevieve Jones Memorial Scholarship. She performs with the wind ensemble, symphony orchestra, and flute ensemble, and has been a guest performer with the Adelpian Concert Choir and University of Puget Sound Opera Theater program.

Grace has played principal flute in the Marrowstone Music Festival orchestra, performed in the National Flute Association Collegiate Flute Choir, and attended ARIA International Summer Academy and the Bonita Boyd International Flute Masterclass. She has played for Zart Dombourian-Eby, Aaron Goldman, Jonathan Keeble, and Bonita Boyd in masterclasses. Grace spent the first semester of her junior year studying at the Universität für Musik und darstellende Kunst Wien in Vienna, Austria. Her experience in Vienna led to an Agricola grant sponsored research project and undergraduate thesis titled "Marian Anderson and Grace Bumbry: African American Concert Singers Navigating German National Identity in Music."

This summer, Grace will be performing at Madeline Island Chamber Music Festival in La Pointe, Wis., and with the National Flute Association Collegiate Flute Choir in San Antonio, Texas, before starting a M.M. in flute performance in the fall. When she's not in the music building practice rooms, she enjoys mentoring first-year students through her on-campus job as an Academic Peer Advisor, serving on the Music Student Advisory Council (MuSAC), spending time with friends and family, and hiking with her dog, Koa.

GUEST PERFORMERS

JULIA VAHEY '24, student of Karla Flygare, is majoring in music and biology.

ALEX WESTERVELT '25, student of Karla Flygare, is majoring in flute performance with a Spanish language minor.

ELIZA KOCH '24, student of Karla Flygare, is majoring in psychology with a gender and queer studies minor.

PIANIST

KIM DAVENPORT has been working as a professional musician since her teen years, with extensive work as a collaborative artist. As a performer, she is primarily interested in new and under-represented works. Her primary focus in recent years has been to perform and record solo and chamber works of African American composers. Kim holds undergraduate degrees in music and piano performance from the University of Washington, and completed her Master of Music in piano performance at Northwestern University.

Kim maintains a private piano studio in Tacoma, and teaches a variety of music classes at the University of Washington Tacoma and University of Puget Sound. In this work, she is able to draw connections between her life as a musician and her more academic research and writing interests. She is a published scholar of local history, with a focus on Tacoma's musical past. Her textbook for use in non-major music classes, "Learning to Listen," was published in autumn 2023.

Kim was active for nearly 20 years in the critically acclaimed Duo Alea, the bass clarinet/piano duo she formed with her father, Michael Davenport. The Duo's performances and recordings brought local and world premieres of several important works for bass clarinet and piano. The Duo were also active in music publishing, forming the independent firm Alea Publishing & Recording in 1997 to produce their own recordings and make available music for the bass clarinet.

Just last month in Las Vegas, Kim delivered the world premiere of Kevin Oldham's Concerto for Piano, Op. 14 with the Tacoma Concert Band under the direction of Dr. Gerard Morris. The work was orchestrated for solo piano and wind ensemble by Steve Cohen.

ACKNOWLEDGEMENTS

Thank you to my teacher and mentor, Karla Flygare, who is retiring after this semester. It is an honor to present your last student degree recital at the University of Puget Sound. Your wisdom, persistence, collegiality, and commitment to the highest levels of musicianship and artistry inspires me every day.

Thank you to Kim Davenport, my collaborative pianist. Kim and I have been working together since my first year at Puget Sound and she has not only become a wonderful musical partner but a close friend and confidante. Thank you, Kim, for your passion and dedication to this program and for your support in all of my musical endeavors.

Thank you to Dr. Gwynne Brown, Dr. Gerard Morris, Dr. Anna Jensen, and Dr. Tracy Doyle for trusting me with performance and academic opportunities that further my intellectual, personal, and artistic growth, and for helping me learn how to be the most respectful and accountable version of myself.

Thank you to my former teachers, Ninee Petchprapa Wolff, Furugh Karimi Djafar Zadeh, Dan Lundberg, and Tony Nguyen for fostering my passion for the arts and contributing to my musical growth at a young age. Young Grace is forever indebted to your kindness, commitment, and careful coaching.

Thank you to my friends, near and far, for your support and encouragement every single day as I pursue my musical goals. To my best friends Mia and Alex, you are beautiful and beloved.

This recital is dedicated to my family: Mom and Dad, Jake, Uncle Craig, Moma, Papa, G'ma, and listening from heaven, Pa.

–Grace Playstead

PROGRAM NOTES

Sonata in e minor, BWV 1034, J.S. Bach

The flute **Sonata in e minor, BWV 1034**, was dedicated to Michael Gabriel Fredersdorf, an employee of Frederick the Great who was a very accomplished flute player in his own right. The piece is written for flute and basso continuo. The basso continuo, or “continuo,” refers to an instrument group composed of at least one chordal instrument that can provide an accompanying harmonic structure and bassline to the soloist’s melodic line. Continuo for music in the baroque period is often played by harpsichord (as it is today), organ, lute, guitar, harp, viola da gamba, cello, double bass, or bassoon. The person playing the continuo part has an essential responsibility to create the music as it is being performed because only the bass line is notated, and the rest of the chords and textures are realized through improvisation.

The harpsichord was integral to the performance of music from the renaissance and baroque periods because of its potential as a solo instrument and ability to perform basso continuo. After the development of the piano in the late 18th century, its significance in the musical scene dwindled, but it has recently made a revival as the popularity of historically informed performance practice increases. Members of the music community have formulated rather strong opinions about the sound of the harpsichord and its role in musical practice.

I happen to quite enjoy the instrument and find the timbral combination of flute and harpsichord very musically effective.

Concerto for Flute and Orchestra, Op. 30b, Hisatada Otaka

Hisatada Otaka was born in Japan and began his artistic studies at a young age. In his teen years, he dropped out of high school to move to Vienna, Austria and further hone his skills as a conductor and composer. When he returned to Japan in 1940, he became the conductor of the NHK Symphony Orchestra, a broadcast orchestra in Tokyo. His untimely death in 1951 left the **Concerto for Flute and Orchestra, Op. 30b** unfinished. Fortunately, his pupil Hikaru Hayashi dutifully finished the concerto that same year. Otaka's three children, Michiko, Atsutada, and Tadaaki, carry on Otaka's musical legacy and have built their own as well. Michiko is a pianist, Atsutada, a musicologist and composer, created the piano reduction for Otaka's flute concerto, and Tadaaki, Otaka's youngest son, is the musical director of the Osaka Philharmonic Orchestra and a laureate conductor of the NHK Symphony Orchestra. All three frequently perform their father's compositions.

This flute concerto is the most frequently performed of Otaka's works. It is described by the Carolyn Nussbaum Music Company as "a full-blown romantic masterwork in the mold of Reinecke, Nielsen, and Khachaturian."

Sonata Op. 167, "Undine," Carl Reinecke

Reinecke's "**Undine**" is a programmatic work that represents the German fairy-tale novella of the same name. It tells the story of Undine, a water spirit who is raised by foster parents and falls in love with a human knight named Huldbrand. When Undine marries Huldbrand, she gains an immortal soul and sense of morality, things that she did not have prior to marrying a human. Undine and Huldbrand return to his hometown as happy newlyweds, only for Undine to learn that the parents of Huldbrand's previous love interest, Bertalda, are Undine's foster parents. Huldbrand begins to fall for Bertalda again. Unable to handle the emotional strife of her husband courting her sister, Undine's spirit is called back to the river. Undine's parting warning to Huldbrand is that if he were to ever marry Bertalda she would have to kill him.

Years after Undine's disappearance, Huldbrand weds Bertalda and Undine rises from the castle fountain at their wedding venue and drowns Huldbrand. Undine attends Huldbrand's funeral and transforms into a stream, so she can exist for eternity at the site of Huldbrand's tombstone.

“A Romance of Orcia” for flute quartet and piano, Yuko Uébayashi

Yuko Uébayashi was born in Kyoto and began her formal music education with piano lessons at the age of 4. She enrolled in the music academy at Kyoto University for the Arts to further her studies through private lessons in piano and composition, but rejected the pre-college system that is integral to formal Japanese music education in favor of a non-competitive public school education that helped keep her grounded in her formative years. She was accepted to Kyoto City University of the Arts to study composition. In the 15 years that followed, Uébayashi experimented with different compositional styles, both tonal and atonal, as she grappled with her musical identity within a rapidly shifting compositional landscape. Uébayashi found her love of composing and arranging for the flute when she met former principal flutist of the Kyoto Symphony, Nobutaka Shimizu, at a workshop. Shimizu connected with Uébayashi’s musical language in a way that no other artist had before, which began a fruitful artistic partnership between the two musicians that came to include pianist Jean-Michel Damase. **“A Romance of Orcia,”** originally written for flute and piano, is dedicated to Shimizu and Damase.

Our teacher, Karla, asked Uébayashi to send an already existing flute quartet version of the work so that Julia, Alex, Eliza, and I could present it at my recital. I could not think of a better piece to perform as I prepare for a future that is uncertain yet full of endless possibilities.

UPCOMING SCHOOL OF MUSIC EVENTS

Please check the university's Events calendar at pugetsound.edu/events.

Thank you for joining us.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575

