



School of Music

JUNIOR RECITAL

MEGAN REICH '17, FLUTE

ANGELA DRAGHICESCU, PIANO

SATURDAY, APRIL 30, 2016
SCHNEEBECK CONCERT HALL
5 P.M.

Flute Concerto Jacques Ibert
I. Allegro (1890–1962)

Megan Reich, flute
Angela Draghicescu, piano

Petite Suite pour flûte et basson Pierre Max Dubois
I. Prélude (1930–1995)

- II. Interimède
- III. Cadence
- IV. Burlesque
- V. Mouvement Perpétuel

Megan Reich, flute
Kelsey Tryon, bassoon

Lookout Robert Dick
b. 1950

Megan Reich, flute

INTERMISSION

Sonata For Flute (“Undine”), Opus 167 Carl Reinecke
I. Allegro (1824–1910)

- II. Intermezzo. Allegro
- III. Andante tranquilo
- IV. Finale. Allegro molto agitato ed appassionato, quasi Presto

Megan Reich, flute
Angela Draghicescu, piano

A reception will follow the recital in School of Music, Room 106.

PERFORMER

MEGAN REICH '17, a double major in flute performance and biology, is a student of Karla Flygare. She currently is principal flute of the Wind Ensemble, has previously been a member of the Symphony Orchestra, and is an active member in chamber ensembles on campus. In summer 2015 Megan performed on piccolo in the Collegiate Flute Choir at the National Flute Association annual convention. She also has participated in the Oregon Music Festival's Orpheus Academy, the Marrowstone Music Festival, and Amy Porter's Anatomy of Sound Flute Workshop.

GUEST PERFORMER

KELSEY TRYON '18, bassoon, student of Francine Peterson, is majoring in music education.

PIANIST

ANGELA DRAGHICESCU earned her master's and bachelor's of musical arts degrees in piano performance at Louisiana State University, where she worked with Michael Girt and Willis Delony. Recently Dr. Draghicescu served as teaching assistant in the Collaborative Piano Program at The University of Texas at Austin, where she also completed her D.M.A. under the mentoring of Anne Epperson. She currently serves as staff collaborative pianist at Puget Sound.

ACKNOWLEDGMENTS

I would sincerely like to thank my instructors, colleagues, family, and friends for all the support they have given me in my growth as a musician. I am continually inspired by the passion, encouragement, and insight that Karla Flygare provides on a weekly basis. I also would like to thank my accompanist, Angela Draghicescu, who has helped make our collaboration a valuable learning process, as well as Kelsey Tryon for performing with me today.

PROGRAM NOTES

Compiled by Megan Reich

Not being a part of any stylistic school such as the Les Six, **Jacques Ibert** has become somewhat a peripheral figure in 20th-century music and has slipped into relative obscurity since his death in 1962. However, Ibert prized his independence from the many "isms" of his time, once having said that "all systems are valid, provided that one derives music from them." **Concerto for Flute**, composed in 1934 for Paris Conservatory flutist Marcel Moyse, is a prime example of Ibert's strident originality, theatricality, and humor. The **first movement** begins in a burst of spiraling energy. After an opening of forward-driven chromatic activity, contrast is created with a second theme of poignant lyricism. The opening sixteenth notes later return in a sudden flurry. Known for its technical challenge, the *Concerto* remains one of the most important and popular pieces from 20th-century flute repertoire.

Pierre Max Dubois was a prolific French composer who specialized in works for woodwinds, especially saxophone. While he wasn't as popular as his teacher Darius Milhaud, he was well-respected in his efforts to bring the ideas of Les Six into the mid-1900s, and was a winner of the Prix de Rome in 1955. His **Petite Suite pour flûte et basson**, published in 1964, consists of five character episodes that share a witty, lighthearted quality typical of his style. A reflection of Dubois on his own personality sums up the piece quite well: "By nature, I am impulsive, but there is a hidden part of me which is certainly more serious. However, my character incites me to write gay music. I love humor and I have no pretension of stopping the world in its spin."

The "Jimi Hendrix of flute," **Robert Dick**, is an American composer, performer, improviser, and teacher currently teaching at New York University. Dick sees the flute as an instrument that should not be confined to a single voice, range, and timbre. From the mid-1960s, Dick has expanded the expressive and musical possibilities for the flute by inventing new techniques that incorporate multiphonics, harmonics, glissandi, singing, and playing. Many of these are featured in his piece **Lookout**, composed for the 1989 National Flute Association's High School Flute Soloist Competition. *Lookout* evokes the riffs of a rock solo, with sounds emulating power chords and percussive beats, and remains grounded in a tonal, melodic context that can be understood by any listener. Have fun and enjoy the ride!

Carl Reinecke's Sonata for Flute, published in 1882, is a programmatic Romantic work based on the 1811 novella *Undine* by Friedrich de la Motte Fouqué. In order to achieve immortality, the mermaid Undine must acquire a soul by marrying a mortal man—but if the man is unfaithful he is fated to die. The **first movement**, a sonata-allegro form in e minor, portrays the mermaid Undine in her underwater world, with rippling 16ths in the piano introducing the "water" motive that recurs throughout the piece. By the **second movement**, a rondo intermezzo in b minor, Undine has left the water and is raised by a fisherman and his wife. In the **third movement**, a slow ternary form in G Major, evokes the beauty and contentment of Undine's marriage with the knight Hulbrand. Drama strikes in the **fourth movement**, a cyclical sonata form. Increasingly disturbed by Undine's communication with the water spirits, Hulbrand is drawn back to his former fiancée Berthalda. Undine must give the kiss that kills him. A final reprise of the water motive in E Major signifies Undine returning to the land one last time as a stream encircling Hulbrand's grave.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

M SUNDAY, MAY 1

American Vistas

Adelphian Concert Choir

Steven Zopfi, conductor

Schneebeck Concert Hall, 2 p.m.

M MONDAY, MAY 2

B-flat Clarinet Ensemble

Jennifer Nelson, director

Wheelock Student Center Lobby, 6:30 p.m.

M MONDAY, MAY 2

Outbursts!

Percussion Ensemble

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

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