



School of Music

SENIOR RECITAL

MEGAN REICH '17, FLUTE
CHORONG PARK, PIANO

SUNDAY, APRIL 23, 2017
SCHNEEBECK CONCERT HALL | 11:30 A.M.

Flute Sonata in E Major, BWV 1035.....Johann Sebastian Bach
(1685–1750)

Megan Reich, flute
Chorong Park, piano

Chant de Linos for Flute and Piano (1944).....André Jolivet
(1905-1974)

Megan Reich, flute
Chorong Park, piano

Vermont Counterpoint (1982).....Steve Reich
b. 1936

Megan Reich, flute, piccolo and alto flute

Raga Terah (2012).....Derek Charke
b. 1974

Megan Reich, flute
Ayse Hunt, flute
Meadow Poplawsky, flute
Choé Upshaw, flute
Kristin Goodell, bass flute

A reception will follow the recital in School of Music building, Room 114.

PERFORMERS

Megan Reich '17, a double major in flute performance and biology, is a student of Karla Flygare. She is currently principal flute of the University of Puget Sound Wind Ensemble, has previously been a member of the Symphony Orchestra, and is an active member in chamber ensembles on campus. Megan received Runner-Up in the 2016 UPS Concerto-Aria Competition. In the summer of 2016, Megan was awarded a research grant for her project entitled "Soundscape Composition: Music as Environmental Activism." Megan has also been a member of events including the NFA Collegiate Flute Choir (2015) and the Marrowstone Music Festival (2014).

GUEST PERFORMERS

Ayse Hunt '19, student of Karla Flygare, is majoring in computer science with a minor in mathematics.

Meadow Poplawsky '19, student of Karla Flygare, is majoring in International political economy with minors in French and global development studies.

Choé Upshaw '19, student of Karla Flygare, is majoring in music performance.

Kristin Goodell '20, student of Karla Flygare, is majoring in music education with a minor in Japanese.

ACCOMPANIST

Chorong Park completed her doctoral degree in Collaborative Piano at the University of Texas at Austin with Anne Epperson in 2016. She holds an Artist Diploma from the Cleveland Institute of Music (2011), and a M.M (2009) in Collaborative Piano from the Eastman School of Music. She has been a staff pianist at the Meadowmount School of Music since 2015. During her career, she was a staff pianist at the Aspen Music Festival and School (2011) and the AIMS program in Graz, Austria (2014). Before pursuing her D.M.A., she completed fellowships in collaborative piano at the Aspen Music Festival and School (2010), Music Academy of the West (2012, 2013), and Bard College Conservatory of Music (2011-2013).

ACKNOWLEDGEMENTS

I extend my sincere gratitude to all my teachers, peers, and family for the support and encouragement they have given me throughout my growth as a musician and scholar. Karla Flygare has offered me continual guidance and insight, and has pushed me to take ownership of my musical decisions. I'd like to thank all my instructors, especially Dr. Morris and my music history professors Dr. Block and Dr. Brown. Thank you to my SAI sisters for your abiding friendship. And finally, thank you to my fellow quintet members and my accompanist, Chorong Park, for being wonderful collaborators to work with. – MEGAN REICH

PROGRAM NOTES

At 56 years old, **J.S. Bach** had left his position as director of the Collegium Musicum in Leipzig and was soon to complete two of his greatest works for keyboard: the *Goldberg Variations* and Book II of the *Well-Tempered Clavier*. In August of 1741, Bach made a 75-mile trip from Leipzig to Potsdam to visit the court of Frederick the Great, where his son Carl Philipp Emanuel has recently been appointed principal harpsichordist. Completed just before this trip, the **Flute Sonata in E Major** was dedicated to Frederick's valet Michael Gabriel Fredersdorf, an amateur flutist. This Flute Sonata was the last of the three sonatas Bach wrote for flute and basso continuo and consists of four movements, all but the first in binary form. The opening **Adagio ma non tanto** functions as a short prelude, with ornate melodic lines that gently blossom into a lively 2/4 **Allegro** in the galant style. The slow third-movement **Siciliana** gives way to C# minor, with the opening aria-like theme in the flute treated in canon a bar later in the bass line. The finale, **Allegro assai**, suggests a spirited polonaise that closes out the piece in a virtuosic flourish.

André Jolivet was a French composer who had an interest in atonality and the evocation of ritual in his music. **Chant de Linos** was composed by Jolivet as a competition piece for the Paris Conservatory in 1944. Inspired by the ancient Greek “chant de linos,” a lament for the dead, the piece is based on several unusual modes and a six-tone scale suggestive of antiquity. Chant de Linos opens with a fiery recitative-like cadenza, followed by a plaintive funeral lament. After an agitated wailing section, another cadenza introduces a dance in 7/8 time. A light and fleeting *ben cantando* section gives way to a reprise of earlier wails and the dance section, and the work ends with a rush of fast triplet passages, grace notes, and trills. Chant de Linos tells the story of Linos, who taught Orpheus how to play the lyre, but was killed by Hercules for criticizing him too much. It also, however, tells the story of the relationship between music and war. Music in France in 1944 was restricted by occupying Nazi forces. Chant de Linos attempts to express the inexpressible, juxtaposing subdued feelings of loss with violent expressions of pain.

Vermont Counterpoint is a minimalist piece for amplified flute and tape, written by the American composer **Steve Reich** in 1982. Vermont Counterpoint is scored for a live soloist and a prerecorded tape of three alto flutes, three flutes, three piccolos and one solo part. During the piece, the live soloist plays flute, piccolo, and alto flute, participating in an ongoing counterpoint between themselves and the tape that creates an ever-shifting stream of emergent extended melodies. Divided into four sections with four different keys, the piece builds up canons from the simplest of elements, forming short, recurring patterns that substitute notes for rests. A listener can experience an altered perception of time and space upon stepping into this piece, becoming hypnotized by the building up of patterns that question, challenge, influence, and merge into one another. In my own process of recording the tracks for this performance, Vermont Counterpoint has come for me to represent the frustrations, but ultimately the joy and discoveries that come out of collaborative relationships between the acoustic and the electric, and between technology and human being.

Raga Terah is a high-energy piece for flute quintet premiered at the 2014 National Flute Association Convention and composed by **Derek Charke**, flutist and professor of composition and theory at Acadia University in Canada. In Indian classical music, a raga is a self-contained melodic system that serves as the basis of all the materials in a given performance. More than a melody, a raga is a multidimensional framework that encompasses the music’s scale, rhythms, and even emotional associations like mood or time of day. Raga Terah is not based on an authentic raga, but it does attempt to create a “meditative character” and has a sense of barhat, the growth that occurs through the course of a raga. Perhaps the most raga-influenced aspect of Raga Terah is its rhythm. Terah is the Hindi word for “thirteen,” and the piece is in 13/16 time, with the different parts playing several recurring polyrhythmic patterns. Flutes 3 and 4 imitate the tabla drum, sounding a percussive “cha” sound in the flute to create isorhythms akin to a raga’s talea, or metric pattern. If Raga Terah were to be associated with its own mood, it would be one of zealous intensity and driving momentum.

UPCOMING MUSIC EVENTS

Free unless noted otherwise.

SUNDAY, APRIL 23

Jacobsen Series: Puget Sound Piano Trio
Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 2:00 p.m. Tickets: \$12 general; \$10 seniors, students, military,
Puget Sound faculty/staff/students, available at WIC, 253.879.3100, and online at
tickets.pugetsound.edu and at the door.

SUNDAY, APRIL 23

Student recital, Timmy Flock '17, saxophone
Schneebeck Concert Hall, 5:00 p.m.

SUNDAY, APRIL 23

Student voice recital, Hailey Hyde '17, and Emily Laliotis '18
Schneebeck Concert Hall, 7:30 p.m. Reception to follow in Room 114.

MONDAY, APRIL 24

Student Chamber Music Ensemble 1, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

WEDNESDAY, APRIL 26

Student Chamber Music Ensemble 2, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

FRIDAY, APRIL 28

Student voice recital, Megan D'Andrea '17
Kilworth Memorial Chapel, 1:00 p.m. Reception to follow in the Gail Day Room.

FRIDAY, APRIL 28

Symphony Orchestra with all Puget Sound Vocal Ensembles
The Symphony Orchestra along with the Adelphian Concert Choir, Dorian Singers, and University
Chorale and Tanya Stambuk, piano, will be performing Jake Runestad: *Dreams of the Fallen* for
Orchestra, Solo Piano, and Chorus.
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 29

Student recital, Colin Babcock '18, flute
Schneebeck Concert Hall, 2:00 p.m. Reception to follow in Room 106.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

pugetsound.edu/music | Tacoma, WA | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

pugetsound.edu/communitymusic | 253.879.3575

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931, accessibility@pugetsound.edu, or pugetsound.edu/accessibility