

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents the doctoral recital of

Kathryn Rudnik, *flute*

Wendy Wang, *piano*

Sunday, February 28, 2021
12 pm
Recital Hall



Program

Sonata in G Major, Wq. 123, H. 550 (1735) Carl Philipp Emanuel Bach
(1714-1788)

Andante

Allegro

Tempo di Minuetto

Concerto pour Flûte (1949) André Jolivet
(1905-1974)

Brief Pause

Mei for Solo Flute (1962) Kazuo Fukushima
(b. 1930)

Sonata "Undine," Op. 167 (1882) Carl Reinecke
(1824-1910)

Allegro

Intermezzo: Allegretto vivace

Andante tranquillo

Finale: Allegro molto

*This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.
Kathryn is a student of Dr. Beth Chandler Cahill.*

Program Notes

***Sonata in G Major Wq. 123 H. 550* – Carl Philipp Emanuel Bach**

Carl Philipp Emanuel Bach (1714-1788) is the fifth child of Johann Sebastian Bach, and one of four who became professional musicians like their father. Before focusing on composition, the young Bach obtained a law degree, though he never pursued the career. His main compositional influences were his father, as well as Georg Philipp Telemann, George Frideric Handel, and Joseph Haydn.

Bach wrote approximately 20 sonatas for the flute. *Sonata in G Major Wq. 123, H. 550*, was composed in 1735. His compositional techniques include some shocking harmonies that push the limits of what was traditionally heard during the Baroque era. This sonata consists of three movements, the first of which, *Andante*, is elegant and regal. The second movement is a lively, majestic *Allegro*. The final movement is a traditional *Minuetto* that allows the performer to show one's technical ability during the two variations that follow the *Minuetto* theme.

***Concerto pour Flûte* – André Jolivet**

From an early age, French composer André Jolivet (1905-1974) wanted to be a composer. His initial desire was to compose for musicals and ballets. His main influences were Arnold Schoenberg and Edgard Varèse, and their use of atonality and modern techniques. Jolivet's *Concerto pour Flûte* was written in 1949 for French flutist Jean-Pierre Rampal, who premiered the piece in January 1950. Other flute works by André Jolivet include *Chant de Linos (1944)* and *Cinq Incantations (1936)*.

This concerto consists of four short movements that are performed without pause. The piece starts with a soft, exposed melody and gets more and more agitated as the theme progresses. It leads into an exciting second movement which includes harmonies found more in jazz music than a "classical" concerto. The third movement features the piano, or orchestra, in a return to the theme at the opening of the piece. The third movement features the piano/orchestra, in a return to the opening theme, which leads directly into the final movement. In the final *Allegro risoluto*, the flutist's technical ability is showcased through rapid articulation, large leaps, and fast fingers. This piece continues to build in intensity until it concludes with an exhilarating finale.

***Mei for Solo Flute* – Kazuo Fukushima**

Kazuo Fukushima was born in Tokyo, Japan in 1930. He began as a self-taught composer and took formal compositional classes in 1961 while living abroad. Upon his return to Japan, he became a Professor at

the Ueno Gakuen Music School in Tokyo. Fukushima's compositional style combines contemporary Western styles with Japanese traditions. One of his preferred instruments to write for is the flute. In writing for the flute, Fukushima uses eastern flute techniques heard on the shakuhachi. The shakuhachi is an ancient Japanese and Chinese flute that is played lengthwise and made of bamboo.

Mei was commissioned by Italian flutist Severino Gazzelloni and dedicated in memoriam to Wolfgang Steinecke, who passed away in a tragic accident in 1961. This piece is best described by the composer, Kazuo Fukushima, who at the opening of this piece writes: "Mei ... means dark-pale-intangible. This music was composed to console the late Doctor Wolfgang Steinecke of Darmstadt who passed away in a tragic accident. According to ancient Japanese belief, it was believed the sound of the flute could reach the dead." *Mei* is about creating an atmosphere through sudden dynamic contrast, extended techniques and other various elements not traditionally heard in Western music.

Sonata "Undine," Op. 167 – Carl Reinecke

Carl Reinecke (1824-1910) was a composer, pianist, and conductor. He studied with Felix Mendelssohn and Robert Schumann, both popular Romantic era composers. Reinecke's *Sonata "Undine," Op. 167*, was written in 1882 and is based on the story "*Undine*" by Friedrich da la Motte Fouque – the story of a water spirit who longs to join the mortal world and find love. This is one of his three major flute compositions that Reinecke has contributed to the flute repertoire. His other flute works include *Ballade* (1911) and *Concerto in D Major, Op. 283* (1908).

The first movement of this sonata represents Undine, a water spirit, in her underwater home. The water is represented in the music by the constant swelling of sixteenth notes in both the flute and piano. The two themes in this movement represent Undine's desire to fall in love. Though the other water spirits protest, Undine's desire to find love causes her to leave her home and enter the mortal world. Once in the mortal world, she is taken in by a couple who raise her as their own. The second movement consists of two main themes, an animated theme and a delicate love theme. During this movement, the story introduces the love interest, Huldbrand. Undine meets Huldbrand when he seeks shelter from a violent storm, and they begin to fall in love.

The third movement is a beautiful *Andante* that represents the love between Undine and Huldbrand. They are happy and enjoying their lives together until the other water spirits Undine left behind appear and call to Undine to return to their home. The music changes from a tranquil melody to a wild, raging middle theme. Wanting to

continue in her blissful relationship with Huldbrand, Undine ignores the water spirits, and the tranquil melodic material returns to end the movement. Being ignored angers the spirits, and their ire is the theme of the final movement. Ultimately tragedy strikes, leaving Huldbrand to believe Undine is dead. Thinking she is dead, he makes plans to remarry, which angers Undine. In a heart-broken, rageful state, Undine appears to Huldbrand on the night of his wedding, dressed as a bride. When she unveils herself to him, she kills him with a kiss before returning to her underwater home. Reinecke's Sonata concludes by returning to the delicate love theme from the second movement, representing Undine's everlasting love.

Kathryn Rudnik
February 28, 2021

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