Artist Series:

Jennifer Rhyne, *flute*

Karen Ganz, *piano*

Tuesday, April 14, 2015 at 8 pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
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Please disable the audible signal on all watches, pagers and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all electronic devices is not permitted in the concert hall.

**PROGRAM**

**Two Valentines** .......................................................... Paul Schoenfield (b. 1947)
   *Achat Sha’alti*
   *Ufaratsta*

**Suite en Concert** .......................................................... André Jolivet (1905-1974)
   *Modéré-Fremissant*
   *Stable*
   *Hardiment*
   *Calme-Velocé-Apaisé*

**PLU Percussion Ensemble**
Shayla Chaykin, Emilio Gonzalez, Bret Skipworth, Eric Sundberg, *percussion*
Miho Takekawa, *director*
James Brown, *conductor*

**Intermission**

**Piccolo Play** .......................................................... Thea Musgrave (1928)
   *L’Enchanteresse (The Enchantress)*
   *L’Amphibie (The Amphibian)*
   *La Pateline (The Coaxer)*
   *Les Papillons (The Butterflies)*
   *Le Reveil-matin (The Alarm Clock)*
   *Le Bruit de Guerre (The Sound of War)*
   *Le Turbulent (The Storm)*

**Chant de Linos** .......................................................... André Jolivet (1905-1974)
Program Notes

The Valentines by Paul Schoenfield were written in 1991 for flutist Carol Wincenc for a Valentine’s Day recital. Schoenfield’s compositional style is heavily influenced by folk, jazz, and improvisation as well as his religious background. The achingly beautiful Achat Sha’alti is based on Psalm 27- I ask only one thing, Lord: Let me live in your house every day of my life to see how wonderful you are and to pray in your temple. Ufaratsta (Hebrew for Valentine) is a riot of playful and driving rhythms.

André Jolivet was fascinated by the ancient origins of music and its primal elements. His choice of instrumentation for the Suite en Concert (1965) no doubt reflects these views. The lack of pitched percussion instruments adds to the primitive character. Jolivet wanted “to give back to music its original ancient meaning, when it was the magical, the incantatory expression of the religious beliefs of human groups.” The sensitive writing for the four percussionists creates a magical atmosphere of textures, at turns gently raucous or ethereal. By contrast, the flute part is extremely virtuosic and full of disjointed melodies. The fast movements frequently employ a hallmark of Jolivet’s style- leaping grace notes decorating the flute melody which lends a wild character to the music. The incredibly long and static phrases of the alto flute line in the second movement provide a welcome contrast. The piece ends as mysteriously as it begins with the last notes of the Apaisé (“appeased”) section seeming to evaporate into thin air.

Theo Musgrave’s Piccolo Play (1989) was dedicated to Jan Gippo, former piccoloist of the St. Louis Symphony and long-time champion of the piccolo as a solo instrument. The piece is representative of a new genre of solo piccolo works which were written in the late 20th century in which the instrument was being newly treated as a serious solo instrument. Unlike historic orchestral uses of the piccolo, the expressive lower and middle registers are fully exploited in this work, and the writing is largely lyrical rather than being exclusively fast and high. Piccolo Play is a charming collection of character studies from the seductive L’Enchanteresse, to the pleading La Pateline and spinning Le Turbulent. Musgrave’s clever writing style is evidenced in movements such as Le Reveil-matin in which the piano seems to represent a gentle morning juxtaposed against the increasingly insistent trills of the piccolo alarm.

In an inscription at the top of the score, Jolivet writes that the Chant de Linos “was, in Greek Antiquity, a type of threnody; a funereal wailing, a lament interrupted by cries and dances.” In Greek mythology, the musical Linos was the son of Apollo and one of the Muses. He was killed with his own lyre by Heracles. The classical Greek song genre Linos can be considered as a lament for the mythological figure. Inspired by this legend, Jolivet composed the piece as the result of a commission for the 1944 Paris Conservatory flute contest. Jean-Pierre Rampal won first prize that year and became good friends with Jolivet, leading later to the composition of the Suite en Concert for Rampal. Chant de Linos is highly segmented, as suggested by Jolivet’s description of interrupting cries and dances. The writing for both flute and piano are technically flashy and alternates between violent expressions of grief and mournful, sinuous melodic lines. The highly rhythmic dance sections are in 7/8, and the accents of the downbeats are jarring due to the irregular meter.
About Tonight’s Performers

Jennifer Rhyne serves as Affiliate Artist and Senior Lecturer in Flute at Pacific Lutheran University where she teaches flute and music theory, directs the Sølvvinden Flute Ensemble, and performs with the Camas Woodwind Quintet. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds a Bachelor of Music degree from the Oberlin Conservatory of Music as well as a Bachelor of Arts in Neuroscience from Oberlin College. Her teachers include Kathleen Chastain and Michel Debost at Oberlin, Lorna McGhee at the University of Michigan (MM degree), Carol Wincenc at Stony Brook University (DMA degree), and Pierre-Yves Artaud at the École Normale de Musique in Paris. She has been a prize winner in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. She is a member of the Tacoma Symphony and has performed in the Northwest with Bellevue Opera, Vashon Opera, Lyric Opera Northwest, the Northwest Bach Festival, on the Second City Chamber Music Series, and at the Icicle Creek Music Center. She has performed in the Northeast with the New Haven Symphony and the Atlantic Philharmonic. She has appeared as a concerto soloist with the PLU Wind Ensemble, the Fort Hays Wind Ensemble, the Stony Brook Orchestra, and the Charlotte Symphony. A dedicated pedagogue, her articles have been published in School Band and Orchestra Magazine and Flute Talk, and she has been a featured lecturer and masterclass clinician at the Kansas Music Educators Convention, the University of Oregon, Western Kentucky University, Cornish College of the Arts, Ohio University, Columbus State University in Georgia, and for the Alaska Flute Studies Center. Her students have won prizes in competitions sponsored by PLU, the Coeur d’Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association.

Collaborative pianist Karen Ganz returned to the Northwest after working in Minnesota, Massachusetts, New Mexico, and Louisiana. She has taught and coached at Boston University Tanglewood Institute, New England Conservatory, and McNeese State University, where she was awarded the Henry Alexander Endowed Professorship. Closer to home, she was the staff accompanist for the University of Montana Music Department for four years, was awarded an Individual Artist Fellowship by the Montana Arts Council, played for the Missoula Children's Theatre for five seasons, and worked as a dance accompanist in Missoula and Albuquerque. Karen's degrees include a BA in English and an MA in Literature from Truman State University, an MM in Piano/Accompanying from the University of New Mexico, and a DMA in Collaborative Piano from the New England Conservatory. She currently freelances at Pacific Lutheran University, University of Puget Sound, University of Washington, with private studios in Seattle and Tacoma, and with talented individuals in the area.