

3-25-2010

## Lori Akins, Flute, Alto Flute, and Piccolo

Lori Akins

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC, ART, & WORSHIP

PRESENTS

IN FACULTY RECITAL

LORI AKINS  
FLUTE, ALTO FLUTE,  
AND PICCOLO

TIMOTHY BOWER  
PIANO

THURSDAY, MARCH 25, 2010  
7:00 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## Program

- Sonata in e minor*, BWV 1034 . . . . . Johann Sebastian Bach  
Adagio ma non tanto (1685-1750)  
Allegro  
Andante  
Allegro
- Valentine* . . . . . Lukas Foss  
(1922-2009)
- Three American Pieces* . . . . . Lukas Foss
1. Early Song
  2. Dedication
  3. Composer's Holiday

## INTERMISSION

- The Great Train Race* . . . . . Ian Clarke  
(b. 1964)
- Six Preludes: Studies on East Asian Pipes for solo piccolo* . . . . . David Loeb  
*Ti (China)* (b. 1939)  
*Taegum (Korea)*  
*Donglim (Tibet)*  
*Shinobue (Japan)*  
*Suling (Bali)*  
*Khêne (Laos)*
- Sonata Rubata* . . . . . Steven Harlos  
I. Allegretto moderato (b. 1953)  
II. Intermezzo, Andante sostenuto  
III. Theme and Variations, Simply, As a folk song

*Please no flash photography.  
Please turn off all cell phones & pagers.*

## Program Notes

The *Sonata in e minor, BWV 1034* by J. S. Bach was composed no later than 1724, probably during his years in Cöthen (1717-1723). It was written for the traverse or "German" flute, which was becoming more popular than the flauto or the recorder. At the time, flutes were made of boxwood, and sometimes ebony or ivory. They had only one key, and cross-fingerings were used extensively. This sonata keeps strictly to the style of a "sonata da chiesa," or church sonata in the standard four movement form, slow-fast-slow-fast. The beautiful third movement is in the relative major key of G.

Lukas Foss wrote *Valentine* for Carol Wincenc at her request. It features a hauntingly beautiful theme and a tranquil, simplistic mood, inspired by a solo piano piece Foss had written earlier in his career. The *Three American Pieces* were originally composed for violin and piano in 1944. Foss then arranged a flute version in 1984, edited by flutist Carol Wincenc. These pieces remind me of music by another well-known American composer, Aaron Copland.

Lukas Foss was born in Berlin in 1922, and fled with his family to Paris in 1933. While in Paris, Lukas studied flute for a time with renowned flutist, Marcel Moysé. He immigrated to the United States in 1937 and became a citizen in 1942. He studied at The Curtis Institute, Berkshire Music Center, and Yale University, where he studied composition with Paul Hindemith. Foss succeeded Arnold Schoenberg as head of composition at UCLA. He also held positions as music director of the Buffalo Philharmonic, Brooklyn Philharmonic, and Jerusalem Symphony. During his career Lukas Foss wrote over 100 works, 4 symphonies, 3 string quartets, and many choral, chamber, orchestral, and stage pieces.

*The Great Train Race*, subtitled "*The Flute As You Don't Usually Hear It!*" was written by flutist/composer Ian Clarke. Ian is currently Professor of Flute at Guildhall School of Music and Drama in London, England, and travels the world concertizing and giving masterclasses. The piece includes many extended techniques for the performer, including multiphonics, lip bending, residual/breathy fast tonguing, explosive harmonics, and singing and playing. This is a fun piece to play, and I think you will definitely find it interesting, and (hopefully) entertaining.

David Loeb currently teaches at Mannes College of Music and Curtis Institute of Music. His compositions include an extensive list of works for traditional Japanese instruments and early-music instruments. He wrote the *Six Preludes* for solo instruments and early-music instruments. He wrote the *Six Preludes* for solo

piccolo to represent the modern day representation of the various traditions of performing on high pipes throughout the world.

The composer has provided descriptions for each of the *Six Preludes*:

*Ti (China)* – The ti is a small transverse instrument used in China for dramatic music and for art music of light character.

*Taegum (Korea)* – The taegum is an important element in Korean ceremonial court music, possessing a dignified sense.

*Donglim (Tibet)* – The donglim can either accompany or play a solo role in Tibetan folk music.

*Shinobue (Japan)* – The shinobue can be either softly delicate or piercingly brilliant, and does both in Japanese folk music and theatrical genres.

*Suling (Bali)* – The Balinese suling is a large vertical end-blown instrument (similar to the Chinese dung-hsaio or Japanese shukuhachi) which is found frequently in most ensembles that would not overpower its delicate soft tone.

*Khène (Laos)* – The khène is actually a group of pipes, passing through a single air chamber – mouthpiece assembly, enabling the player to produce groups of tones as well as single notes. Sometimes described as a mouth-organ, it was the ancestor of the Chinese sheng, from which in turn evolved the Japanese shō and the Western harmonica.

Pianist/composer Steven Harlos is best known as a collaborative pianist, having performed internationally with many of the world's great soloists. He currently serves as Professor of Piano and Collaborative Piano at the University of North Texas, and as Staff Keyboardist of the Dallas Symphony Orchestra. Harlos wrote *Sonata Rubata* over a period of about four years, completing it in 2002. The title means “stolen sonata,” a reference to the numerous quotes that occur along the way, all of which are a tribute to music and musicians of the past. The piece gives the performer an opportunity to play C flute, alto flute, and piccolo. The sonata is dedicated to Lois Obendorfer Harlos.