



School of Music

JUNIOR RECITAL
CHLOÉ UPSHAW '19, FLUTE
KAREN GANZ, PIANO

SUNDAY, APRIL 29, 2018
SCHNEEBECK CONCERT HALL | 1:00 P.M.

I. Allemande, Partita in a minor.....Johann Sebastian Bach
(1685-1750)

Chloé Upshaw, flute

Dialogue for flute and electroacoustic accompaniment.....Sue Jean Park
b. 1980

Chloé Upshaw, flute

Ballade for flute and piano.....Frank Martin
(1890-1974)

Chloé Upshaw, flute
Taylor Gonzales, piano

INTERMISSION

Phoenix.....Anže Rozman
b. 1989

- I. Ash – Birth
- II. The First Flight - Life
- III. The Last Flight - Death
- IV. Ash - Rebirth

Chloé Upshaw, flute
Karen Ganz, piano

Reception following the program in the School of Music, Room 106.

PERFORMER

Chloé Upshaw '19, student of Karla Flygare and Wendy Wilhelmi, is pursuing a degree in flute performance at the University of Puget Sound. As an active member of the Wind Ensemble, she has been featured on principal flute, piccolo, and alto flute. In addition to her dedication to the Wind Ensemble, she is a member of the Symphony Orchestra and flute ensembles. Before coming to Puget Sound she studied with Rachel Rencher, principal flutist of the Vancouver Symphony. Chloé has performed in masterclasses with renowned flutists such as Amy Porter, Vivianna Guzman and Jeffrey Barker. She was selected as a finalist in the 2017 Concerto/Aria competition, and awarded first runner-up in the Seattle Philharmonic Bushell Concerto Competition, performing Anže Rozman's *Phoenix*. She was featured in the 2018 Society of Composers national conference in the electroacoustic concert, performing Sue Jean Park's *Dialogue* for flute and electroacoustic accompaniment. Based on her musical achievements, Chloé is a recipient of the 2018-2019 endowment awards, including the Presser Undergraduate Scholar Award, and the Doc and Lucille Weathers Memorial Scholarship.

GUEST PERFORMER

Taylor Gonzales '17, is an accompanist and piano teacher residing in Tacoma, WA. He majored in music education at the University of Puget Sound with an emphasis on piano performance. Taylor was a winner of the Puget Sound Concerto/Aria Competition in 2016, and received an Honorable Mention for his performance in the Coeur d'Alene Symphony Young Artists Competition. Taylor studied piano with Dr. Tanya Stambuk.

ACCOMPANIST

Collaborative pianist **Karen Ganz** currently works and resides in the Northwest, after teaching, accompanying and coaching at McNeese State University, Boston University Tanglewood Institute, and New England Conservatory, where she also earned her DMA in Collaborative Piano. Earlier in her career, she was the staff accompanist for the University of Montana Music Department for four years, played for the Missoula Children's Theatre for five seasons, and worked as a dance accompanist in Missoula and Albuquerque. Ms. Ganz currently freelances at University of Puget Sound, with private studios in Seattle and Tacoma, and with talented individuals in the area.

ACKNOWLEDGEMENTS

I would love to thank my friends and family for supporting me over the years. I would also like to acknowledge Karla Flygare, Wendy Wilhelmi and Gerard Morris for inspiring me to work hard and embrace my individuality as an artist and musician. This recital is dedicated to my grandfather, Max Upshaw, who passed away early this year. He, along with my father, taught me how to see beauty within nature and nurtured my love for music that relates to the natural world. My favorite memories with him are bird watching and star gazing. In this recital, my role as the Phoenix is for him.

PROGRAM NOTES

Written and compiled by Chloé Upshaw

Allemande is the first and longest movement of the beautiful **Partita in a minor for solo flute** composed by **J.S. Bach (1685-1750)**. The Partita in a minor is composed of four movements, I. Allemande, II. Corrente, III. Sarabande, and IV. Bourrée anglaise. The Allemande includes interesting arpeggios, occasional chromaticism, frequent leaps between octaves and constantly engages with the implied harmonic voices. The Partita in a minor is a standard among solo flute repertoire.

Sue Jean Park (1980) composed ***Dialogue for flute and electroacoustic accompaniment*** for close friend and wonderful flutist, Mirim Lee. Sue Jean Park was born in Seoul, Korea and her music covers a wide variety of genres including solo, vocal, chamber, and orchestral music as well as electroacoustic works. Her compositions incorporate a mixture of Asian and Western styles. *Dialogue* mimics the sound of a Daegeum, which is a large transverse bamboo flute used in traditional Korean music. The Daegeum has a buzzing membrane which generates its unique, airy timbre. Daegeums are virtuosic instruments commonly played with a high level of expressiveness, characteristically wide vibrato and pitch bends. Improvisation is a relevant feature in Daegeum performance, therefore the final portion of *Dialogue* is improvised by the flutist. The piece was inspired by "Prologue", a poem by Korean poet, Yun Dong-Ju, from his collection, *Sky, Wind, Star and Poem*, written in 1941.

***Prologue* by Yun Dong-Ju; translation by Alex Rose**

I hope to live with a conscience until my dying day.
And yet like the windblown leaf I have suffered.
I must love all those close to with a heart that sings of the stars.
And take the path I have been called walk.
Even tonight, the stars are being ruffled by the wind.

Ballade for flute and piano is among **Frank Martin's (1890-1974)** series of one-movement ballades featuring a solo instrument. The ballade is neoclassical in its orientation and tonality. With its wide melodic leaps and lyrical passages, Martin tests the performer's abilities through the instrument's entire range including ominous sections that explore the flutes low register and bursts of striking passages in high register. This piece requires a high level of dynamic control. The Ballade was originally written for piano and later transcribed for orchestra. Since it was composed in 1939, the Ballade for flute and piano has been one of the most popular pieces in twentieth century flute repertoire.

Written for Slovenian flutist, Eva-Nina Kozmus, **Phoenix** is a programmatic work that takes the audience on a journey through the life cycle of the mythical fire bird. Slovenian composer, **Anže Rozman (b. 1989)** composed Phoenix in four parts, each one representing a phase of the Phoenix's life. (I. Ash - Birth, II. The First Flight - Life, III. The Last Flight - Death, and IV. Ash - Rebirth) Each movement of the journey has its own back story, which has been left open to the listener's imagination. In this story, the flute plays the role of the Phoenix, and the sounds of piano represent the world it lives in. Throughout the piece, there are reoccurring motives that are altered based upon experiences inflicted by the phases of life. Rozman creatively incorporates extended techniques, unique timbre effects between the flute and piano, and exceeds the standard playable range of the flute in both directions (C4-C7) to effectively project the energy of the Phoenix upon everyone who witnesses it. Phoenix was originally composed for flute and piano and was later transcribed for flute and orchestra.

UPCOMING SCHOOL OF MUSIC EVENTS

Free unless noted otherwise.

Monday, April 30

Clarinet Ensemble

Jennifer Nelson, director

Wheelock Student Center, 6:30 p.m.

Monday, April 30

Percussion Ensemble

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 1

Chorale/Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, conductors

Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 2

Pops on the Lawn

Karlen Quad, 4:00 p.m.

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.

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