



The Music Department Presents

Senior Flute Recital
Lydia Watkins

with
Dan Foster, piano

Sunday, April 7th, 4:00 PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

Program

12 Fantasias for Solo Flute,
TWV 40:2-13

Georg Philipp Telemann
(1681-1767)

- I. No. 8 in E minor
 - a. *Largo*
 - b. *Spirituoso*
 - c. *Allegro*
- II. No. 10 in F# minor
 - a. *A tempo giusto*
 - b. *Presto*
 - c. *Moderato*

Sonata for Flute and Piano,
Op.14

Robert Muczynski
(1929-2010)

- I. Allegro deciso*
- II. Scherzo: Vivace*
- III. Andante*
- IV. Allegro con moto*

Intermission

Danza de la Mariposa

Valerie Coleman
(b. 1970)

Flute Concerto in D Major,
Op.283

Carl Reinecke
(1824 - 1910)

Georg Philipp Telemann (1681–1767)
12 Fantasias for Solo Flute, TWV 40:2-13

Born in 1681 in Magdeburg, Germany, Georg Philipp Telemann began his musical studies at the age of 10. He took singing lessons from the Kantor in Magdeburg, Benedikt Christiani, and studied keyboard with an organist. He taught himself the principles of composition by transcribing Christiani's scores and those of other composers. His mother feared this would lead to a career in music and thus forbade him any further musical study and confiscated his instruments. However, he was sent to study in Zellerfeld under Caspar Calvoer, a superintendent who possessed an interest in, among other subjects, mathematics and music theory¹. Calvoer introduced Georg Philipp to the relationship between the two disciplines and the young composer continued his studies in music. He entered Leipzig University having renounced music and intending to study law. But music won the upper hand again: his roommate discovered a setting of Psalm 6 that had somehow made its way into Georg Philipp's luggage. He performed the work and was commissioned by the mayor of Leipzig to compose for the city's two main churches. This kickstarted his formal career as a court musician and composer throughout Germany until his death in 1767².

Like all Baroque flute music, the 12 Fantasias were written for an instrument significantly different from the modern flute. The Baroque flute had only one physical key, the other "keys" being holes cut directly into the flute; its range extended only down to a low D rather than a low B; and most significantly, it was constructed out of

¹ Steven Zohn, "Telemann, Georg Philipp," *Oxford Music Online*. Oxford University Press. Published online 2001.

<https://doi.org/10.1093/gmo/9781561592630.article.27635>

² Ibid.

wood instead of metal³. All of these characteristics led the Baroque flute to produce a tone subdued in nature and varying greatly depending on the key center of the music in question. Like all great composers, Telemann knew how to write for the strengths of the instrument. Each of the 12 Fantasias is written in a different key, and each displays a unique character owing to the Baroque flute's tonal qualities in that particular key⁴. Both the E minor and F# minor fantasias contain movements recognizable to the 18th-century public as dance forms. The E minor fantasia begins with a slow section in moderate tempo that would have been danced in pairs as an *Allemande*. It is followed by a lively *Spirituoso* that evokes scenes of a celebratory farmhouse dance. The fantasia concludes with an upbeat movement in 3-meter, understood to contemporary audiences as a *Polonaise*. The F# minor fantasia has its share of dance forms, too. Beginning with a *Courante* in flowing 3/4 time, the fantasia then turns to a *Presto* section to introduce more energy. The final movement takes the form of a *Minuet*, returning to the stately 3/4 meter but at a faster tempo⁵. Much like all unaccompanied Baroque music, these fantasias are expected to be played with ornamentations added by the performer.

³ Jeremy Montagu et al, "Flute," *Oxford Music Online*. Oxford University Press. Published online 2001.

<https://doi.org/10.1093/gmo/9781561592630.article.40569>

⁴ Rachel Brown, "Telemann's *Fantasias*: A feat of ingenuity and inspiration," *Pan Journal* 27, no. 3 (September 2008): 25-34.

⁵ *Ibid.*

Robert Muczynski (1929-2010)
Sonata for Flute and Piano, Op.14

Born in Chicago in 1929, Robert Muczynski was the son of a Polish-American father and a Slovakian mother⁶. He grew up in a family without much musical background, but which invested precious money in piano lessons for him as a child during the Depression. He continued studying classical piano throughout his youth and into his college years, when he began composing his own music. Under the tutelage of Alexander Tcherepnin at DePaul University, he earned two degrees in piano performance⁷. But he grew tired of the performer's life and followed Tcherepnin's advice to pursue composition full-time. His Master's Recital included a performance of his first opus, *Sonatina*, and he performed his *Divertimento for Piano and Orchestra*, Op.2, at his graduation in 1952. In his 30s, he was selected for a competitive Ford Foundation Fellowship to compose for high school students in California and Arizona. During this time he was very prolific, composing among other works the Sonata for Flute and Piano, which earned him the prestigious Concours International Prize⁸. In his music one can hear the clear influences of Bela Bartok, Samuel Barber, and Leonard Bernstein, particularly in his use of polytonal harmony and fast-changing 5- and 7-beat meters. His music also frequently

⁶ Walter Simmons, "Muczynski, Robert", *Oxford Music Online*. Oxford University Press. Published online 6 Feb 2012.

<https://doi.org/10.1093/gmo/9781561592630.article.A2219371>

⁷ Valerie Clare Cisler, "The musical fingerprints of American composer Robert Muczynski," *Platte Valley Review* Spring 2002: 25-43.

⁸ Ibid.

contains a “sprinkling of blue-notes” clearly inspired by ragtime and jazz music of the day⁹.

The sonata is composed in four movements, each with its own character but united by Muczynski’s distinct voice. Far from the dulcet tones of flute music of prior centuries, this sonata highlights the flute as an instrument “capable of projecting music which is pungent in character”¹⁰. The first movement is written in standard allegro sonata form, in which the composer introduces us to contrasting primary and secondary themes like characters in a story, then elaborates and changes them, and finally brings them back to their starting point but in a changed state. The second movement is a playful scherzo in a light mood, highlighting the interplay between the flute and piano and prominently featuring the blue-notes of Muczynski’s jazz inspirations. The third movement provides a much-needed respite after so much intense, fast music. Its haunting melody is heard first by the unaccompanied flute, projecting an air of stillness echoed moments later by the piano taking over. In the fourth movement, both instruments return in full force to deliver a rousing finale, complete with a virtuosic cadenza by the flute soloist.

Valerie Coleman (b. 1970)

Danza de la Mariposa

Valerie Coleman is one of the most highly regarded living flutist-composers of our time. Born in 1970, she studied composition with

⁹ Walter Simmons, “Robert Muczynski (1929 – 2010),” NewMusic USA, 1 June 2010. Accessed 28 March 2024.

<https://newmusicusa.org/nmbx/robert-muczynski-19292010/>

¹⁰ Marina and Victor Ledin, “Muczynski: Works for Flute (Complete),” NaxosDirect, 1998. Archived 7 February 2012. Accessed 4 April 2024. <https://web.archive.org/web/20120207112126/http://www.naxosdirect.com/title/8.559001>

Martin Amlin and Randy Wolfe, and flute with Julius Baker, Judith Mendenhall, Doriot Dwyer, Leone Buyse, and Alan Weiss. Coleman holds many accolades and honors. She was named one of the “Top 35 Women Composers” by the *Washington Post* in 2017, and Performance Today’s 2020 *Classical Woman of the Year*. Her recent composition *Umoja: Anthem of Unity* was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works.” Coleman is the founder and former flutist of the Imani Winds, a highly-acclaimed chamber ensemble that received its own dedicated exhibit at the Smithsonian National Museum of African American History and Culture. Coleman also co-founded and currently performs with the performer-composer trio umama womama, which also consists of composer-harpist Hannah Lash and composer-violist Nokuthula Ngwenyama. Valerie Coleman lives with her family in New York City, where she teaches at The New School Mannes School of Music¹¹.

Danza de la Mariposa (Dance of the Butterfly), written in 2008, is a solo flute work inspired by the various species of butterfly that inhabit South America. The piece begins with a slow lament, an homage to Yaraví – a bittersweet, melancholic genre of Peruvian song. Eventually, it finds its way into a faster, more rhythmic section evocative of Argentinian concert tango. The syncopation and feel of 3 over 4 drive the piece forward with explosive energy before winding back toward the Yaraví-style song to conclude¹². Like many contemporary flute works, *Mariposa* utilizes a variety of extended techniques, such as flutter-tonguing, singing while playing, producing harmonic overtones, pitch bends, and percussive

¹¹ Valerie Coleman, “Biography,” <https://www.valeriecoleman.com>. Accessed 28 March 2024.

¹² Valerie Coleman, composer’s notes, “Danza de la Mariposa,” *Theodore Presser Music*. Published 2008.

tonguing. All of these contribute to the impression of a butterfly dancing through the air in an exploration of life and energy.

Carl Reinecke (1824 – 1910)

Flute Concerto in D Major, Op.283

Carl Reinecke was born in Altona, Germany in 1824, during the height of the Romantic era. Beginning in young adulthood, he traveled around Europe looking for work as a musician, until he was appointed court organist in Copenhagen. He began teaching at the Leipzig Conservatory in 1860, and was appointed director in 1897¹³. He believed in the preservation of Classical-era musical aesthetics and saw it his duty as the director of the Conservatory to instill these values in his students. In his works one can hear the clear influence of the Classical and Romantic composers that came before him. Best-known for his piano compositions and the often-performed *Undine* sonata for flute, Reinecke continued composing even after retirement, until his death in 1910¹⁴.

The Flute Concerto in D Major was Reinecke's last composition before his death. He dedicated it to flutist Maximilian Schwedler, who premiered the piece in Leipzig on March 15, 1909¹⁵. Well into the 20th century by this point, the concerto nevertheless radiates the aesthetics of the Romantic Era. All three movements abound with emotion and drama, heavily assisted by chromaticism and harmony in unrelated key centers. As was traditional, Reinecke composed the first movement in sonata form. The two main

¹³ Reinhold Seitz, "Reincke, Carl," *Oxford Music Online*. Oxford University Press. Published online 2001.
<https://doi.org/10.1093/gmo/9781561592630.article.23128>

¹⁴ Ibid.

¹⁵ Keith Anderson, CD liner, "Reinecke: Flute Concerto / Harp Concerto / Ballade," *Naxos Records*, 2006.

themes in this movement greatly contrast, one bright and triumphant, the other tense and mysterious. After a grand adventure through the development section, the movement returns home with a triumphant swelling of the orchestra. It ends as it began - with a handful of tender chords and a familiar melody that winds its way to the last note. The second movement is perhaps best described by the expression Reinecke marked above the soloist's entrance - "con dolore," with pain. Indeed, the music brims with anguish and despair throughout the movement, save for a brief respite when the melody turns from minor to major in a momentary revelation. In the third movement, structured as a rondo, the music alternates between a spritely main theme and contrasting sections of soaring legato melodies. The movement ends with a virtuosic coda from the soloist, rounding out the concerto on a triumphant high note.

Bio

Lydia Watkins is a graduating senior with a double-major in mathematics and music. Having grown up in a musical household in Silver Spring, Maryland, they began studying flute at the age of 9, playing in their elementary school band while also taking private lessons. In middle school, they found joy and purpose in the craft of flute performance, participating in concert band through school, in addition to all-county and all-state bands and solo competitions.

In high school the passion for music continued as they picked up guitar and began leading services in their synagogue youth group at and at the URJ Kutz Camp. During this time, they also joined the Albert Einstein High School Titan Marching Band, where they had the honor to serve as the flute section leader (2018-19) and later as the drum major and bandleader (2019-20). These two final years of high school were an exciting time for flute performance too, as they

joined the Chesapeake Youth Symphony Orchestra. As a member of CYSO's orchestra and flute choir they had the opportunity to perform music both from the standard repertoire of the Western Classical canon as well as new works commissioned by CYSO and the Mid-Atlantic Symphony Orchestra. In these ensembles, Lydia had the wonderful experience of performing in venues such as the Maryland State House, the White House, and Carnegie Hall.

Lydia brought their experiences as a musician and a leader to Skidmore College, where they have played in the Skidmore College Orchestra, Big Band, and Small Jazz Ensembles. During these last four years, they have also been an active member of Skidmore Hillel, serving on the executive board as the Service Leader and later as the Shabbat Coordinator. After graduation this May, they will return for their third summer on staff at URJ 6 Points Sci-Tech Academy, an overnight Jewish STEM camp in Massachusetts, where they are stepping into a new role as the Director of Jewish Life.

Lydia would like to thank all of the people who have supported them over the years and made this recital possible, but especially: the wonderful Zankel staff, especially Zhenelle, Frank, Sam, Teresa, and Vicki; their accompanist, Dan Foster; their endlessly kind and patient flute teachers Kim Murray, Carrie Rose, Jan Vinci, and Yvonne Hansbrough; and finally their parents, for signing them up for flute lessons all those years ago, driving them all the way to Annapolis every week for orchestra, and supporting them in immeasurable ways.

Upcoming Events

Sr Jazz Recital: Elán Stadelmann
Friday, April 12, 4:00pm

Skidmore in Concert:
Big Band & Vocal Soul Collective
Saturday, April 13, 7:00pm

Skidmore String Festival with the Miró
Quartet
Saturday, April 20, 7:30pm

Senior Piano Recitals: Raisa Ihnat & Dylan
Salinger
Sunday, April 21, 12:00pm

Skidmore in Concert:
Small Jazz Ensembles
Tuesday, April 23, 7:00pm

Skidmore in Concert: Chorus
Thursday, April 26, 4:00pm

Skidmore in Concert: String
Ensembles
Friday, April 26, 4:00pm

Skidmore in Concert:
Global Music Showcase
Saturday, April 27, 4:00pm

Skidmore in Concert: Concert
Band
Sunday, April 28, 1:00pm

Skidmore in Concert: Guitar
Ensemble
Sunday, April 28, 4:00pm

Skidmore in Concert:
Orchestra
Monday, April 29, 7:00pm