



CONSERVATORY OF MUSIC

JUNIOR RECITAL

Samantha Pham, piano and flute

Sophie Tait, piano

Sunday, November 19, 2023 - 1 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Sonata in C major, Op. 2, No. 3 Ludwig van Beethoven (1770-1827)

I. Allegro con brio

Ballade No. 4 in F minor, Op. 52 Frédéric Chopin (1810-1849)

Piano Quartet No. 1 in C minor Gabriel Fauré (1845-1924)

IV. Allegro molto

Ethan Vo, violin

Leslie Gonzalez, viola

Annie Ragni, cello

Intermission

Duo for Flute and Piano (1971) Aaron Copland (1900-1990)

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

An Extraordinary Correspondence (2012) Nathan Daughtrey (b. 1975)

Matthew Tashima, marimba

Ballade for Flute and Piano (1939) Frank Martin (1890-1974)

PROGRAM NOTES

Sonata in C major, Op. 2, No. 3

Ludwig van Beethoven (1770-1827)

I. Allegro con brio

The three sonatas in Beethoven's opus 2 are large-scale compositional works. Similar to Beethoven's symphonies and string quartets, each sonata is written in four movements. The Sonata in C major, Op. 2, No. 3 is a brilliant, virtuosic work that can be compared to a concerto in style and difficulty. The first movement, Allegro con brio, is written in sonata form with a cadenza in the recapitulation. As the piece unfolds, it invites the listener to understand who Beethoven was as a composer. Beethoven wrote this sonata to be the essence of all his characteristics. It showcases Beethoven's classic style from the dramatic sforzandos at the beginning, to a concerto-like ending. This movement's virtuosic intensity, operatic sections, lyrical conversations, heavy emotions, are characteristics of Beethoven's writing in the classical period.

Ballade No. 4 in F minor, Op. 52

Frédéric Chopin (1810-1849)

Chopin's Ballade No. 4 in F minor instills sorrow, tranquility, and imagination throughout the work. In comparison to Chopin's previous three ballades, the fourth ballade's lyrical expression and reflection is unparalleled. Often described as the pinnacle of Romantic music of the 19th century, Chopin's highly structured ballade is considered a summation of his achievements in his life. While many themes are repeated and elaborated on for intensity, he uses strategically placed pauses for relaxation and drama. Chopin uses heavy polyphonic texture and variation until the coda. He writes the final surge to be an ecstatic volley of sound and ends the piece with final, conclusive chords.

Piano Quartet No. 1 in C minor

Gabriel Fauré (1845-1924)

IV. Allegro molto

Fauré's first piano quartet is written with brilliance and triumph. Composed during 1876-1879, Fauré's work falls between César Franck and Maurice Ravel. The influences of Franck's waltzing styles and Ravel's pointillism are found throughout the final movement. This movement, Allegro Molto, begins somewhat subdued with bursts of excitement and continues to swell with emotion throughout the work. Written with brilliant colors, we see distinctive characteristics of the French romantic style. Fauré's eloquent writing showcases the sweetest parts of each instrument, and intertwines them to create music relevant to listeners across many centuries.

Duo for Flute and Piano (1971)

Aaron Copland (1900-1990)

Aaron Copland composed *Duo for Flute and Piano* as one of his last chamber works. He was commissioned by friends and colleagues of William Kincaid to write the chamber work after Kincaid's passing in 1967. In this piece, the flute's lyricism seems to be built into the instrument. The whole piece has a simple harmonic and melodic outline, direct in expression. Early on in Copland's career, he often wrote with jazz urbanity, whereas at the end of his career his style is unmistakably American. *Duo for Flute and Piano* seems to capture Copland's writing styles at the beginning and end of his career. He wrote the first movement reminiscent of American folk music. In the second movement he leaves the performers to create a melancholy atmosphere until it is interrupted by the third's movements jubilation and energy.

An Extraordinary Correspondence (2012)**Nathan Daughtrey (b. 1975)**

An Extraordinary Correspondence was inspired by author Nick Bantock's *Griffin & Sabine Trilogy*. Daughtrey took the subtitle of Bantock's first book, "Griffin and Sabine: An Extraordinary Correspondence" to capture the setting of his piece. Bantock invites the readers to examine postcards that have been sent back and forth between two people. The story develops as readers learn that Sabine can see what Griffin paints. When the couple tries to meet, they discover they are in parallel universes. Daughtrey's work is divided in six sections that take listeners through the different sections of the book:

A postcard... – Griffin receives the first postcard from Sabine

"I share your sight" – Sabine shares her ability with Griffin

"I must believe you're real" – Griffin trying to convince himself

"You're a figment of my imagination" – Doubt & uncertainty return for Griffin

"Are you my shadow?" – Trying to make sense, Griffin asks...

Parallel worlds... – Attempting to meet one another, the discovery they are living in parallel worlds

Ballade for Flute and Piano (1939)**Frank Martin (1890-1974)**

Written for the Geneva international competition of musical performance in 1939, Martin's Ballade was composed to showcase the virtuosic qualities of the competitors. The performer's musicianship, talent, and virtuosity with the flute's instrumental difficulties allow Martin's composition to showcase all parts of 21st century music. He later orchestrated the Ballade to be with the orchestra. This ballade begins with a nervous expressiveness to frantic moving music. As it develops, the performer's ability to bring out the flute's low, middle, and upper registers are important to convey Martin's intentions. Within each section, we find various hemiolas, dynamics, and textures. The atmosphere created in Martin's Ballade inspires and challenges each performer.

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Music Performance for Flute Performance and Piano Performance. Samantha Pham is a student of both Sara Andon and Dr. Angelica Prodan.

**UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC
LAND ACKNOWLEDGEMENT**

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.