

*The University of North Carolina at Chapel Hill Department of Music
presents*

Sophomore Flute Recital
Emily Qiu, Flute
Suzanne Polak, Piano

November 7, 2021

3:00 PM

Moeser Auditorium, Hill Hall

Program

Fantasia (1913)

Georges Hüe
(1858-1948)

Sonata *La Flûte de Pan*, Op. 15 (1904)

- I. Pan et les Bergers
- II. Pan et les Oiseaux
- III. Pan et les Nymphes

Jules Mouquet
(1867-1946)

Intermission

Aubade for Solo Flute (1982)

Libby Larsen
(b. 1950)

Sonata for Flute and Piano, FP 164 (1957)

- I. Allegretto malinconico
- II. Cantilena
- III. Presto giocoso

Francis Poulenc
(1899-1963)

Emily Qiu is a student of Dr. Laura Stevens.

Program Notes:

Georges Hüe's *Fantasie* was a piece composed for the Paris Conservatory's final exams to display the virtuosity of the then-novel Böehm flute (the frame for today's modern flute). Hüe dedicated the piece to Paul Taffanel, an instrumental flutist, teacher, and composer for the Paris Conservatory. *Fantasie* does not consist of movements, but still contains notable character changes with each section. It was orchestrated in 1923 and regularly performed with a flute soloist and accompanying orchestra. Georges Hüe, born into a family of architects, pursued music mostly in opera and choral compositions. He studied with Charles Gounod and Cesar Franck, and his reputable colleagues included Claude Debussy and Gabriel Fauré.

Jules Mouquet's Sonata *La Flute de Pan* is a beautiful representation of his Romantic and Impressionistic influences. He was a French composer who studied at the prestigious Paris Conservatory, where he would eventually find himself teaching composition. The piece captures Pan, the Greek god of the wild, known for his famous reed pipes, in three movements corresponding to three different settings. Each movement is introduced with a short poem from various sources, providing context for the distinct feel of each. For the setting of the first movement, which is lively and playful, Pan is with the shepherds and their flocks of sheep. The poem, attributed to the ancient Greek poet Alcaeus of Mytilene.

*Oh Pan, living in the mountain, for us
with your sweet lips, sing a song, sing it
for us accompanied by the shepherd's pipe.*

The next poem, written by Anyte of Tegea, another ancient Greek poet, portrays the second movement, which is more delicate and paints Pan playing alone in the woods conversing with the birds.

*Seated in the shade of this lonely wood
Oh Pan, how come you draw from your
Pipe such lovely sounds?*

Finally, the third movement is rapid and passionate, depicting Pan playing his pipe happily as Nymphs, the personifications of Nature, dance around him. This time, the poem is from Plato.

*Silence, shady oaken glades! Silence, fountains sprouting from the rocks!
Silence, sheep bleating near your young! Pan himself sings with his harmonious pipe,
He has placed his moist lips on the set of reeds.
Lightly treading around him, the water Nymphs and wood Nymphs dance together.*

Libby Larsen's *Aubade*, is described by Larsen as "morning music," as the word "aubade" itself stems from other words from her own notes: auba (dawn), alborada (Spanish), and albus (white). This means it is generally calmer and more idyllic to "greet the dawn" in contrast to dramatic serenades. She also notes that it could be interpreted as a morning love song or poem. It was commissioned by the Composers Commissioning Program of the Minnesota Composers Forum (now the American Composers Forum) and was premiered by the flutist Eugenia Zukerman. Larsen started her musical pursuits at the age of 3, and went on to study music, mainly composition, at the University of Minnesota for both her undergraduate and graduate degrees. She co-founded the Minnesota Composers Forum with Stephen Paulus to support new composers and compositions. As a Grammy award-winning composer, she has written a range of opera, orchestral, and choral pieces and held residences with the Minnesota Orchestra, the Charlotte Symphony Orchestra, and the Colorado Symphony Orchestra. In addition to composing, she is also an accomplished musical philosopher and speaker.

Francis Poulenc's *Sonata for Flute and Piano* was rumored to be written for a "well known American flautist," presumably Julius Baker, to bring to the United States. Excitedly, Poulenc wrote to Jean-Pierre Rampal of his plans for composing the sonata. He also stated that it being paid for by the Coolidge Foundation, which commissioned him to write a chamber piece dedicated to the memory of Elizabeth Sprague Coolidge, an American pianist who was a patron of chamber music. This sonata was premiered by Rampal in France at the Strasbourg Music Festival to great success. It eventually grew to be one of Poulenc's most-often played flute sonatas, living up to the "Debussyste" proportions he claimed the work to be in an earlier letter. Poulenc himself was not allowed by his father to go to music school, but had taken piano lessons since the age of 5. Under the suggestion of his mentor, pianist Ricardo Vines, he started composing after his parents' deaths. Poulenc has named Debussy, Schubert, and Stravinsky as musical influences for his compositions. He primarily focused on piano compositions, though he also wrote chamber, opera, and choral pieces.*

About the Performers:

Emily Qiu is a second-year music student at UNC who has played the flute for 12 years. She began her musical pursuits at an early age with the piano at age 5, and later the flute at age 8. She hails from Cary, North Carolina, where she studied with Julie Frederick. Her musical accolades include being named 1st chair in the NC All-State Honor Band in 2019 and 2020, principal flutist of the Triangle Youth Philharmonic, flutist of the Triangle Youth Philharmonic Woodwind Quintet, 5-year winner of the Raleigh Area Flute Association's (RAFA) annual contest, and consistently earning "Superior" rankings at the RAFA's annual SoloFest evaluations. At UNC, she currently studies under Dr. Laura Stevens, and plans to major in Nutrition Science & Research with a music minor.

Suzanne U. Polak is a versatile musician with a passion for ensemble and collaborative works in both performance and composition. She is currently on adjunct faculty at Elon University and also working at Virginia Tech and UNCG. She has worked as a substitute keyboardist with the Pittsburgh Symphony Orchestra, as Acting Principal with the Wheeling Symphony Orchestra and Virginia Symphony Orchestra; substitute with the North Carolina Symphony and the West Virginia Symphony; also with Charlotte Symphony Orchestra on both keyboard and dulcimer; and appeared with the PSO as: a soloist on *Carnival of the Animals*, playing organ for a performance of Richard Strauss's *Also Sprach Zarathustra* and playing the theremin for their performance of David Del Tredici's *Final Alice*. She has fulfilled numerous music commissions, and was a recent participant at the 2021 Charlotte New Music Festival, where her work *Fugue and Romance* was premiered by the Beo String Quartet. She is currently residing in North Carolina, where she just completed her Doctoral Degree at the University of North Carolina- Greensboro.

*Schmidt, Carl B. *Historical Introduction* from *Sonata for Flute and Piano* by Francis Poulenc. Chester Music Limited, 1994.