



THE MAGIC OF THE FLUTE

Featuring Sarah Jackson, Principal Piccolo, LA Philharmonic

Dr. Jeffrey Schoyen, Artistic Director

Saturday, May 13, 2017 | Holloway Hall Auditorium, 7:30 p.m.



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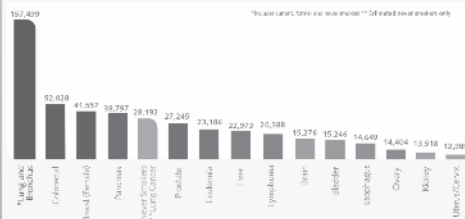
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ABOUT THE ARTISTS



Sarah Jackson

Principal Piccolo, LA Philharmonic

Sarah Jackson has held the position of Piccolo for the Los Angeles Philharmonic since 2003. Prior to this, in 1993, she joined the Vancouver Symphony Orchestra (British Columbia, Canada) as Second Flute. Jackson then moved on to take the position of Assistant Principal Flute and Piccolo with the same orchestra. Jackson also taught flute and piccolo at the University of British Columbia.

Jackson is a much-sought-after piccolo and flute teacher, and she attracts students from around the world. Sarah is also an active chamber musician, soloist, clinician and freelance artist, and she has played for numerous films, CD recordings, and TV and radio broadcasts. In addition to orchestral playing and teaching, Jackson has frequently been engaged as soloist and/or clinician on both flute and piccolo in Venezuela, Belgium, The Netherlands, Japan, the Czech Republic, Canada and the U.S.

Jackson received her Bachelor of Music in flute performance from the University of British Columbia in Vancouver. In addition to taking private voice lessons, she specialized in flute and piccolo, studying with Camille Churchfield, former Principal Flute with the Vancouver Symphony. She attended McGill University in Montreal, Quebec, for graduate studies with Tim Hutchins, Principal Flute of the Montreal Symphony. While studying there, she auditioned for and won her first professional position as 2nd Flute with the Vancouver Symphony.

ABOUT THE ARTISTIC DIRECTOR



Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajío in Mexico. In addition, he has performed with the Pittsburgh Symphony and the Orchestra of St. Luke's in New York

City. Schoyen has worked under the direction of Marin Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klauspeter Seibel, among others. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Ghenà Dimitrova, Mary Chapin Carpenter and Stevie Wonder.

He has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University and has given recitals throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

In addition, Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is an associate professor at Salisbury University where he teaches conducting and score reading, string methods, cello, bass and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

PROGRAM

Overture to The Magic Flute, K. 620Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 96 in D major, “Miracle”Franz Joseph Haydn (1732-1809)
Adagio. Allegro.

Andante in C major for Flute and Orchestra, K. 315.....Wolfgang Amadeus Mozart

Rondo in D major for Flute and Orchestra, K. 184

Sarah Jackson, Flute

INTERMISSION

El Amor Brujo SuiteManuel de Falla (1876-1946)

Allegro furioso

Orchestrated by William Ryden

Chez Les Gitanes

Cancion del Amor Dolido

El Circulo Magico

A Media Noche

Danza Ritual del Fuego

“The Turtledove” for Piccolo and OrchestraEugène Damaré (1840-1919)

Orchestrated by Clyde Mitchell

Sarah Jackson, Piccolo

“The Sorcerer’s Apprentice”Paul Dukas (1865-1935)

PROGRAM NOTES

The Magic Flute Overture, opera, K. 620

Wolfgang Amadeus Mozart (1756-1791)

Despite its whimsical libretto and obviously emblematic characters, Mozart's singspiel (a blend of singing and spoken text) *The Magic Flute* is regarded as one of the greatest operas of the entire repertoire. In fact, as music historian Philip Downs has noted, many hold that *The Magic Flute* is among the greatest human documents, worthy to stand beside Bach's *St. Matthew Passion*.

The Magic Flute was written in 1791, the year of Mozart's death. Although overwhelmed by many adversities, Mozart found great joy in working on an opera for Schikaneder's Theater auf der Wieden, in the suburbs of Vienna, which catered to unsophisticated audiences. *The Magic Flute* has been called a Masonic opera: both librettist and composer were Masons, and the opera abounds with Masonic symbolism, culminating in the triumph over light over darkness. Although the Masonic flavor of *The Magic Flute* is undeniable, what makes it a great work of art is Mozart's unique ability to translate his humanistic ideals into music of extraordinary beauty and evocativeness. The fundamental theme of this opera is love, a theme to which Mozart fully dedicates his entire genius. To the listener, Mozart's ode to love brings 18th century opera in its full splendor.

Mozart completed the Overture within days of the opera's premiere. While the score calls for flutes, oboes, clarinets, bassoons, horns, trumpets in pairs, three trombones, timpani and strings, the Overture is both concise and full of energy. With the Masons believing the number three possessed mystical significance, Mozart incorporated three noble brass chords in the key of E-flat major, a key using three flats both at the beginning and the middle of the Overture. Varying dynamics and the fugal treatment of its single theme (perhaps borrowed from Clementi's Sonata in B-flat, Op. 24, No. 2) lead the listener to thinking the piece is more complex than it actually is.

Symphony No. 96 in D major ("Miracle")

Franz Joseph Haydn (1732-1809)

Supposedly, at the premiere of this work in London's Hanover Square Rooms in 1791, a chandelier crashed into the hall but didn't injure anyone because the audience had pressed forward to hear Haydn's new symphony. That's how the "Miracle" nickname arose, but it's attached to the wrong symphony; the "miracle" actually occurred during a performance of Symphony No. 102.

Symphony No. 96 opened the first "Haydn season" in London in March 1791, and the composer took pains to present himself as both a learned musician and a composer who could appeal to a wide, bourgeois audience (back in central Europe, he'd been playing to the courtly crowd). So this symphony begins with a brief Adagio, very serious yet neither heavy nor dramatic. This leads to the main Allegro matter with its mildly contrapuntal initial bars that

burst into a resounding tutti. This music is busy, vibrant and celebratory, full of sudden dynamic contrasts geared to keep the unpredictable English audience attentive. Of the 12 “Salomon” Symphonies, this has one of the more interesting development sections, working through the melodic fragments with greater thoroughness and variety than usual. Then after an unusual full stop comes the recapitulation, with a striking trumpet fanfare launching the coda.

Andante for flute & orchestra in C major, K. 315

Wolfgang Amadeus Mozart (1756-1791)

In the fall of 1777, Mozart left Salzburg in the company of his mother. Traveling via Munich and Augsburg, they arrived in Mannheim at the end of October. At the time, Mannheim was the home of arguably the finest orchestra in Europe, boasting among an elite corps of wind players such names as the famous flautist Johann-Baptiste Wendling. It appears to have been Wendling who gained for Mozart the commission to compose three flute concertos and four flute quartets on behalf a Dutch amateur, Ferdinand Dejean. Despite his professed dislike of the instrument, Mozart responded enthusiastically to the commission in a letter to his father, doubtless partially in an attempt to deflect paternal criticism of the length of his stay in Mannheim. In the event, only one wholly new concerto was completed, the other Mozart supplied to Dejean (K314 in D) being an arrangement of an oboe concerto he had written for the Mannheim oboist Giuseppe Ferlendis. The Andante in C has been dated from much the same period as the concertos and may have been designed as either an alternative central movement for the Flute Concerto in G, K413, or possibly as a slow movement for the third concerto Mozart failed to write for Dejean.

Rondo in D for Flute and Orchestra, K. 184

Wolfgang Amadeus Mozart (1756-1791)

In common with his cycle of five violin concertos, it is most probable that Mozart (who was himself an accomplished violinist) wrote the Rondo in C major, K. 373, for the leader of the Archiepiscopal Court Orchestra in Salzburg, the celebrated Italian virtuoso Antonio Brunetti. Although the precise circumstances surrounding the composition of the work remain a matter of conjecture, it is highly likely that the Rondo came into being after problems were encountered with a concerto by another unknown composer, which was due to be played at the Court by Brunetti. Its final movement was found either to be musically lacking, or possibly missing entirely, and so Mozart wrote this charming piece as a replacement for its original finale, thus enabling the performance to go ahead.

The Rondo is, however, a rather later creation than the five violin concertos that preceded it, all of which were written before Mozart's 20th birthday. The K. 373 Rondo for violin solo and orchestra is known to have been composed during April 1781 – this at least can be established conclusively from the handwritten annotation on the cover page of the manuscript. It is a compact and entirely unpretentious creation, lasting just over six minutes in all. Cast in conventional Classical Rondo form, the work's predictable structure revolves

around a highly expressive central episode in the minor mode. As Mozart specialist Misha Donat has observed: “the melody floats above an accompaniment of pizzicato violins and murmuring violas; and the piece ends in a spirit of smiling understatement, with the simplest of cadences quietly played by the soloist and wind instruments alone.”

El Amor Brujo Suite

Manuel de Falla (1876-1946)

Manuel de Falla's *El Amor Brujo*, or *Love, the Magician*, is a ballet but not in the traditional sense. It uses flamenco steps instead of classical ballet, contains songs for a mezzo-soprano soloist, and the original version included dialogue which was later removed. It was inspired by Pastora Imperio, an acclaimed flamenco dancer who rose to fame in the early 20th century. She had the lead role in its world premiere in Madrid in 1915.

Falla revised the work, once in 1916 and a second time in 1925. The second revision is the most popular version with key differences including an expanded orchestration, some changes in the dance order and deleting of the dialogue. In addition to revising *El Amor Brujo* twice, he also arranged some of the main dances into orchestral suites and a suite for piano.

The story takes place in an Andalusian Gypsy village where a young woman, Candela, is married to one man but in love with another, Carmelo. After her husband is killed, Candela is haunted by him. In the *Danza del terror*, or dance of terror, she and her husband's ghost dance together every night. He is obsessed with her even though he was unfaithful and killed by his lover's husband.

The village holds a ritual fire dance, *Danza ritual del fuego*, to banish the ghost. Later that night, the ghost returns, but Candela steps aside, putting in her place the woman who was his lover. In the *Danza del juego de amor*, the dance of the game of love, the ghost and his lover depart together. Candela and Carmelo are free to be together.

Two film versions have been made of *El Amor Brujo*: one in 1967 and one in 1986. The 1967 film was nominated for Best Foreign Language Film at the Academy Awards but did not win. The 1986 film added dialogue to the story but contained all the ballet music. It was choreographed and starred the prominent flamenco dancer, Antonio Gades, who co-founded the Ballet Nacional de España, the Spanish National Ballet.

The Turtledove (La Tourterelle) for Piccolo & Orchestra

Eugène Damaré (1840-1919)

Eugène Damaré was born in Bayonne in 1840. He acquired a reputation not only as a flautist and piccolo soloist but also as the conductor of L'Orchestre des Fêtes de l'Hôtel de Ville de Paris. His status as Officer de l'Académie is a mark of the respect that was accorded to him. He composed more than 400 pieces, including a few dozen polkas, waltzes and suchlike for piccolo with piano or orchestra accompaniment. *La Tourterelle* (The Turtledove), is a delightful polka from the "Golden Age" era, which features the piccolo in all its glory.

The Sorcerer's Apprentice (L'apprenti sorcier), symphonic scherzo for orchestra

Paul Dukas (1865-1935)

On January 3, 1897, the premiere of Dukas' great Symphony in C met with a cool reception. An impressive Beethovenian overture, *Polyeucte* (inspired by Corneille's play), had been heard in 1892, the year in which Dukas began his career as a critic, covering productions of Wagner operas in London. Behind him lay an undistinguished apprenticeship at the Paris Conservatoire and a year's military service. Older colleagues, d'Indy and Saint-Saëns foremost, recognized his talent. The latter tapped him to orchestrate Guiraud's uncompleted *Frédégonde* and edit several operas for a new Rameau edition, despite the fact that he lacked a public profile. That literally changed overnight on May 18, 1897, with the premiere of *The Sorcerer's Apprentice*; it became one of the most popular orchestral works ever penned, long before Disney's animated version for the 1940 film *Fantasia*.

The public has always responded avidly to pictorial and literary associations in music. In matching Goethe's laconic ballad *Das Zauberlehrling* with an orchestral showpiece, Dukas found unmistakable musical equivalents for the events of the poem, and he did so with formal concision. Teasingly called a scherzo by its composer, this resourceful, brilliantly orchestrated work is cast as a compact sonata movement with four themes that are tenuously alluded to in a brief introduction depicting an aura of mystery as the old sorcerer leaves his atelier. Quietly descending thirds in the strings suggest magic – and later the water that magic summons – yielding to the softly enunciated broomstick theme on clarinets. The apprentice makes a sudden appearance in a skittering, vacillating rush before quiet descends again, and the commanding theme of the master's spell is heard as if from a distance, on muted brass. With startling abruptness, the spell motif rings out on trumpets combined with the broomstick motif pizzicato. The magic has been worked and the introduction ends with a single tympani stroke. The exposition proper begins now as the lurching broomstick theme gradually shudders to strident, march-like life, drawing in the descending minor thirds signifying water and sorcery. Development proceeds relentlessly with the enchanted broomstick filling the apprentice's bath, which overflows, becoming an inundation. Despite his frantic cries and the partial enunciation of the spell motif – or the apprentice has forgotten the words – the broomstick heedlessly continues. To a mighty climax, he seizes an axe and cuts

the broom in two. For a moment this seems to have worked. But slowly, shudderingly, “two” brooms – the theme in canon – begin to draw water, initiating the recapitulation. Tension escalates even more alarmingly, but this time the climax is capped by the authoritative pronouncement of the spell motif, signaling the master’s return, at which a crashing orchestral tutti brings all to a halt. The mysterious quiet of the beginning returns as the waters dissipate and the apprentice’s theme, now supplicating, is heard twice before a triplet rush to the final “once upon a time” chord.

The indebtedness of the stormier parts of *The Sorcerer’s Apprentice* to the *Ride of the Valkyries* has been noted a number of times, while the adroit use of Wagner-like motifs is self-evident. Nietzsche referred to Wagner as “the old Sorcerer” – it is not too much to see in *The Sorcerer’s Apprentice* a masterpiece demonstrating that Dukas had not only learned “the lessons of the Master,” but cunningly combined them with the French penchant for formal clarity.

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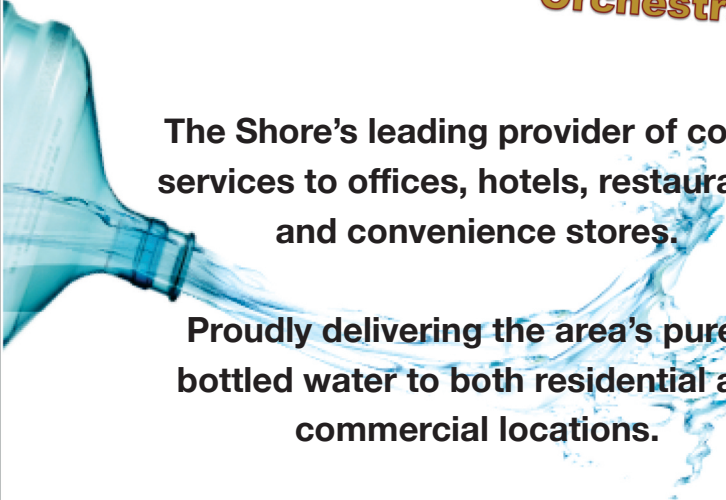
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