Charity Chin
Flute, Graduate Degree Recital
April 8, 2023, 8:00pm
Gore Recital Hall

Julie Nishimura, piano
Mandy Spratt, oboe
Andrew Dickenson, clarinet
Kevin Romano, horn
Meghan Freer, bassoon

Sonata for Flute and Piano in E Flat Major
Joseph Bologne Chevalier de Saint-George
(1745-1799)
I. Andante
II. Tempo Minuetto
III. Rondeau

Yuhwa (The Goddess of the Willow Trees) for Solo Flute
Adolphus Hailstork (b. 1941)

Sicilienne et Burlesque for Flute and Piano
Alfredo Casella (1883-1947)

Intermission

Portraits of Josephine: Suite for Woodwind Quintet
Valerie Coleman (b. 1978)
III. Paris 1925

Three Beats for Beatbox Flute
Greg Pattillo (b. 1977)

Sonata for Flute and Piano Op. 23
Lowell Liebermann (b. 1961)
Sonata for Flute and Piano in E Flat Major
Joseph Bologne Le Chevalier de Saint-Georges, sometimes referred to as “The Black Mozart” was a classical French composer, virtuoso violinist, conductor of the leading symphony orchestra in Paris on the court of Marie Antoinette, and a renowned champion fencer. Bologne was born on the French Caribbean Island of Guadalupe, and was sent to France to receive an education at the age of eight. He is known to be the first classical composer of African descent. Bologne found a way to be around the French high-class through his musical talent as a soloist, conductor, and as Marie Antoinette’s harpsichord teacher. He composed numerous instrumental pieces such as three string quartets, two symphonies, six comic operas, and a wide range of solo concertos. His three-movement sonata in E-Flat major was originally composed for flute and harp.

Yuhwa (The Goddess of the Willow Trees) for Solo Flute
Adolphus Hailstork is a black, American composer and educator. Born in Rochester, NY and raised in Albany, NY, he studied violin, piano, organ, and voice. He started his musical career in 1963 after receiving his bachelor’s in music at Howard University. He attended the American Conservatory at Fontainebleau in France, studying with Nadia Boulanger. In 1965, he received a Bachelor and Master of Music from the Manhattan School of Music in 1966. He also received his PhD in composition from Michigan State University in 1971. From 1969 to 1971, Hailstork has taught at universities such as Michigan State University, Youngstown State University in Ohio, and accepted a professor and Composer-in-Residence at Norfolk State University in Virginia. At 81 years old, he is currently a professor of music and Composer-in-Residence at Old Dominion University in Norfolk, Virginia.

In Korean mythology, Yuhwa was the daughter of a River God, tricked into marrying the Sun God. She escaped back to her homeland and gave birth to a son who became the founder and monarch of Korea’s northern kingdom. The symbolic willow tree is considered a source of healing in Korean folklore and elsewhere around the world. Hailstork’s six-minute interpretation is a mix of an innocent (and catchy) melody, blended with fascinating drama and texture to create a concert work that both stands on its own as pure music and depicts the legend of the goddess Yuhwa.

Sicilienne et Burlesque for Flute and Piano
Alfredo Casella, born in Turin, Italy in 1883, was an Italian composer, pianist, and conductor. He attended the Paris Conservatory in 1896 to study piano and composition. Back in Italy during World War I, he began teaching piano at the Conservatorio Santa Cecilia in Rome. From 1927 to 1929, he was the principal conductor of the Boston Pops, and formed the Trio Italian in 1930, a chamber group composed of piano, cello, and violin. The trio gave rise to some of his best compositions. Casella’s works include operas, symphonies, concertos, orchestra, chamber, and instrumental music.

Casella composed Sicilienne et Burlesque in 1914 at the start of WWI and did not produce another piano and flute solo following the war. This two-movement work features the sicilienne, which makes up the first half. This 12/8 movement is a slow and melancholy duet between the flute and the piano which could depict the gloomy days of the war. This is contrasted by the burlesque movement, a quick, hopeful, and rhythmic duet which capture the feeling of the war ending.

Portraits of Josephine: Suite for Woodwind Quintet
Valerie Coleman is an African American female composer and Grammy-nominated flutist from Louisville, Kentucky. A flutist since the age of eleven, she created the chamber ensemble Imani Winds in 1996. The ensemble’s ethos was to focus on “championing composers that were underrepresented from the non-European side of contemporary music”. Since then, she has composed a vast majority of works ranging from flute solos to wind quintets, and full orchestral pieces. Her composition style mixes genres including jazz and Afro-Cuban.
This Suite for Woodwind Quintet serves as a musical memoir dedicated to Ms. Josephine Baker. The four movement work chronicles significant events in Josephine Baker’s life, her humor, and quick rise to fame. The wind quintet version is in four movements, and the entire original suite can be heard on Imani Winds’ album, A Life Le Jazz Hot.

Paris 1925 Baker sailed to Paris in 1925 and opened on 2 October in la Revue nègre [fr] at Théâtre des Champs-Élysées.[32][33] Baker was aged 19 at the time. In a 1974 interview with The Guardian, Baker explained that she obtained her first big break in the bustling city. "No, I didn't get my first break on Broadway. I was only in the chorus in Shuffle Along and Chocolate Dandies. I became famous first in France in the twenties. I just couldn't stand America and I was one of the first colored Americans to move to Paris. This fast-paced movement showcases her excitement for her new life in Paris and her quick rise to fame.

**Three Beats for Beatbox Flute** (2011)
Greg Patillo is an arranger and composer who was born in Seattle, WA and raised in Brooklyn, New York. His composition style blends elements of jazz and hip hop into his flute compositions and chamber pieces. He is also the founder of Project Trio, a chamber ensemble based in Brooklyn, New York composed of flute, cello and double bass. He is widely known for his creation of flute beatboxing. He has videos of his creative flute playing on Youtube dating back to 2007.

This piece was composed for the 2011 National Flute Association Convention High School Competition during the winter of 2010-11. It has been specifically written to bridge the gap between the traditional western flute style and Human Beatboxing. The first beat serves as an introduction to playing the flute while using beatboxing syllables simultaneously. This repetitive melody incorporates syllables that mimic bass drum kicks, snare drums, and high hat sounds. The second beat showcases the same syllables with added singing and playing. This movement incorporates more beatboxing than actual flute playing. The fast paced third movement combines all syllables used for beatboxing for a dramatic and climatic ending.

**Sonata for Flute and Piano Op. 23**
Lowell Liebermann is composer and pianist who was born in Manhattan, New York. He received his Bachelor, Master, and Doctoral degrees from the Juilliard School of Music. He has written many commissioned pieces for musicians and symphonies internationally, most famously for Sir James Galway. With his catalogue spanning multiple genres, his compositions have become standard flute repertoire. He composes with contrast as a musical feature that helps define his style.

The sonata begins with a haunting melody at a tempo that makes it difficult to finish long phrases in one breath. The phrases build with the tempo increasing slightly. There are sections of the piece where the music becomes unexpectedly bombastic. The form of this movement is sectional, with stark contrast in dynamic level, tempi, and texture. The second movement is an impossible tempo of dotted-eighth=176. The meter changes between 9/16, 12/16, 15/16, and 6/16 to contribute to the overall feeling of chaos. There are two main themes in this movement, the second highly contrasts the first theme. The themes are reintroduced throughout the piece in different keys. The climactic moment of the piece is the last measure of the movement, a triple forte high D.