

master's and doctoral degrees with numerous competition successes. Still then won principal flute of the New Zealand Symphony Orchestra at the age of 23, and returned home for 11 years. Described as "*a National Treasure*" (Daily News) in New Zealand, she made regular tours to the U.S. for solo engagements and, in 1996, a Fulbright Award. Since being appointed associate professor of flute at University of Colorado at Boulder (1998) she has presented recitals, concertos and master classes in England, Germany, Australia, New Zealand, Slovenia, Mexico, Canada, Korea and across the United States. She gave the Southern Hemisphere premiere of John Corigliano's *Pied Piper Fantasy* with the New Zealand Symphony Orchestra and has also performed it with the South Arkansas Symphony and the Long Island Philharmonic. Her 12th solo compact disc (the chamber music for flute by Lowell Liebermann) was released in July 2003 and she recorded another concerto disc in January of 2003. Still was a featured soloist at the National Flute Association conventions in Chicago, Atlanta and Washington D.C. She was program chair for the 31st National Flute Association Convention in 2003. She plays a silver flute made for her by Brannen Brothers of Boston with gold or wooden head joints by Sanford Drelinger of White Plains, New York.

Nathalie Fortin was born in Montreal, Canada, where she studied piano at the Montreal Conservatory under Madame Anisia Campos. In 1994 she obtained her M.M. from the Eastman School of Music where she studied accompanying and chamber music with Jean Barr. In the spring of 2003 she obtained a D.M.A. with a major in keyboard collaborative arts under Alan Smith at the University of Southern California. The same year, she was given the keyboard collaborative arts department award. In 1994 she became member of the Fortin-Longuemare piano duo, which focuses on performing works from living composers. In the Spring of 2004, the duo gave a performance in Montreal to raise funds for Haiti. Fortin also worked intensely as an accompanist at the Montreal Conservatory and the University of Montreal, where she participated in the creation of the concert series The Classics & Avant-Gardists of the 20th Century. She collaborated with various artists in Canada, Europe, and the U.S., where she participated in various festivals and competitions including the Premier Concours International de Saxophone Classique Adolphe Sax in Belgium and the Concours d'Interprétation Musicale in Switzerland. Fortin now lives in Eugene where she works principally at the University of Oregon School of Music and is staff accompanist for the Oregon Bach Festival.

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105th Season, 80th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Saturday evening
March 12, 2005

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

ALEXA STILL, flute

with

Nathalie Fortin, piano



UNIVERSITY OF OREGON

PROGRAM

Fish are Jumping (1998) Robert Dick
for solo flute (b. 1950)

Sonata in E minor, BWV 1034 Johann Sebastian Bach
Adagio m non tanto (1685-1750)
Allegro
Andante
Allegro

Three Romances, Op. 94 Robert Schumann
Nicht schnell (1810-1856)
Einfach, innig
Nicht schnell

Fantasy on a Theme from François Borne
Bizet's Opera Carmen (1840-1920)

INTERMISSION

Te Tangi a Te Matui Helen Fisher
for unaccompanied flute (b. 1942)

Zoom Tube Ian Clarke

Sonata for Flute and Piano, Op. 94 Sergei Prokofiev
Andantino (1891-1953)
Scherzo
Andante
Allegro con brio

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

Sonata for Flute and Piano, Op. 94

Sergei Prokofiev

The Prokofiev *Sonata* is often mistakenly referred to as a work for violin although it was clearly written for and first performed on a flute in 1943. Prokofiev was in the Ural Mountains along with other Soviet artists who were sent there for safety during the war. Prokofiev became interested in writing for the flute because he thought the flute was “insufficiently represented in musical literature.” The impression of the work being a violin sonata arose because the violinist David Oistrakh performed the work throughout the world very soon after it was completed. The French flute virtuoso George Barrere apparently inspired Prokofiev. Prokofiev’s familiarity with Barrere’s playing on the flute, however, has to be questioned. The writing was unbelievably ambitious for the time: he scored high notes beyond the accepted range of the flute (even for Barrere), and wrote *forte* passages in the lower register (the low register on the flute was in those days widely regarded as characteristically “weak” in color). It is likely that the premiere on the flute was not very successful because of the style of playing at that time and because good instruments were rare in that part of the world. Since then, flute technique has “caught up” somewhat and this work has assumed the status of a favored and successful sonata in the repertoire. The original flute part was never published. There are many editions in use now, published after the violin sonata was printed, and each contains substantial differences within the score. It is thought that Oistrakh persuaded Prokofiev to work with him in adapting the work for violin in early 1944. The resulting version for violin is therefore regarded also as a revision of the original, and the flute parts heard today represent mixes of both the “original” for flute and the transcription for violin. The sonata is quite unlike Prokofiev’s other compositions from this period in his life. It is considered deliberately neo-classical and conservative in style, consistent with Prokofiev’s attempt to win favor with the government’s official music advisers who had recently criticized the “unnecessarily modern” and “obvious western” influences in his work. However, one passage reveals Prokofiev’s usual sense of humor: the second theme in the finale appears to be a parody of piano exercises by Hanon.

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ABOUT TONIGHT’S ARTISTS

Alexa Still is known internationally for her many recordings on the Koch International Classics label. She has been described as “*impeccable in technique and taste, seductive in phrasing*” (Stephensen Classical CD Guide); “*Still plays... so convincingly I cannot separate her from the music*” (American Record Guide); “*whatever she plays sounds musical in every turn of the phrase*” (Gramophone); “*a stunning showcase for the astonishing Alexa Still*” (Fanfare). A native of New Zealand, Still first visited the U.S. for graduate study at the State University of New York at Stony Brook with Samuel Baron and also with Thomas Nyfenger, gaining

PROGRAM NOTES

Te Tangi a Te Matui

Helen Fisher

Kia whakarongo ake au
Ki te tangi o te manu nei,
A te Matui, tui, tui, tuituia

*My whole being is drawn
to the cry of this bird.
It is the Matui calling tui, tui, tuituia,*

Tuia i runga
Tuia i raro
Tuia i waho
Tuia i roto
Tuia i te here tangata

*That it be woven above,
That it be enmeshed below,
That it be entwined without,
That it be embraced within,
Interlaced as with the threads
of humanity,*

Ka rongo te po
Ka rongo te ao

*Let it be heard in the night,
Let it resound in the light of the day*

Helen Fisher is a freelance composer and teacher, born in Nelson, New Zealand. She studied at the University of Canterbury, graduating in 1964 with a B.A. in English. For a while she taught English, Music and French in New Zealand and Canadian schools. Then whilst raising a family, she studied music at Victoria University of Wellington. She graduated B.M. (Hons) in composition in 1991. For 1990 and 1991 Fisher was awarded the Arts Council residency of Composer-in-Schools, and now works full-time as a composer. Though Fisher came to composition comparatively late in life, she has established herself as a distinctive voice in New Zealand music. Her works draw in the traditions, language and musical sounds of the New Zealand *Maori* culture alongside the western musical traditions of her own heritage. Fisher has undertaken this voyage with such integrity and commitment to collaboration with the guardians of that culture, the *Maori* artists themselves that she has successfully produced an impressive body of beautifully crafted, evocative and highly original music. Her compositions have been performed in Europe, Asia, U.S., Australia and regularly in New Zealand. In 1990 her work *Pounamu* was selected for performance in the 1990 Asian Music Festival in Japan. *Te Tangi a Te Matui* is in memory of her mother. The *maori* title may be translated as “The call of the Matui.” This piece is based on a *Maori karakia* (incantation) which is first sung and then blended with the *tangi* (sound) of the flute. The ornate flute style, including quarter tones, is inspired by that of the small *Maori* flute: the *Koauau*.

Zoom Tube (1999)

Ian Clarke

Ian Clarke is a young British flutist and composer currently on the faculty of the Guildhall. Like all of Clarke’s music, this piece features the flute in a very non-traditional way. For this piece specifically, he acknowledges inspiration from rhythm and blues, Bobby McFerrin, Karlheinz Stockhausen, Robert Dick, Ian Anderson and South American flute playing.

Fish are Jumping

Robert Dick

Robert Dick is a well-known American flutist specializing in contemporary techniques of western classical music and jazz. In addition to his remarkable performing, he has written many works utilizing his skills, both for flute alone and for flute in larger ensembles. His *Concerto* for flute and orchestra was premiered at the National Flute Association convention in Atlanta 1999. Dick’s many textbooks on contemporary flute technique provide the most complete reference material available for both performers and composers. *Fish Are Jumping* was written and published in 1998 and is dedicated to René Masino and Gisèle Millet.

Sonata in E minor, BWV 1034

Johann Sebastian Bach

Most of Bach’s sonatas for flute are thought to have been written during his time in Cöthen, but this particular sonata is now thought to have been written in 1724 for the flutist Fredersdorff—a government servant who sometimes played with King Frederick the Great. This sonata is a magnificent example of the Baroque *sonata da chiesa*: the movements follow the usual format of slow-fast-slow-fast, the fast movements are somewhat fugal, and the first movement is a solemn prelude to the second.

Three Romances, Op.94

Robert Schumann

Schumann wrote these in 1849, in a burst of creative energy that followed several non-productive years marred by health problems. Along with the Romances, he wrote almost 20 other works including a number of instrumental compositions featuring horn, clarinet, cello, and of course the oboe for which this work was intended. Schumann’s chamber music is widely regarded as the best of his compositions and these *Romances*, being essentially songs without words, combine his wonderful gift for melody with the lavishly detailed care of his chamber music writing for piano.

Fantasy on a Theme from Bizet’s Opera Carmen

François Borne

François Borne wrote this for the Paris Conservatoire as a test piece. The enduring appreciation we have for Bizet’s opera has ensured its success and prominence in the flute repertoire although there is remarkably little to report about Borne himself. This work is strikingly similar to Pablo de Sarasate’s very famous *Fantasy on Bizet’s Carmen* written for violin and it is generally assumed that Sarasate’s version happened first.