

3-25-2011

## Senior Recital: Lisa Meyerhofer, flute and piccolo

Lisa Meyerhofer

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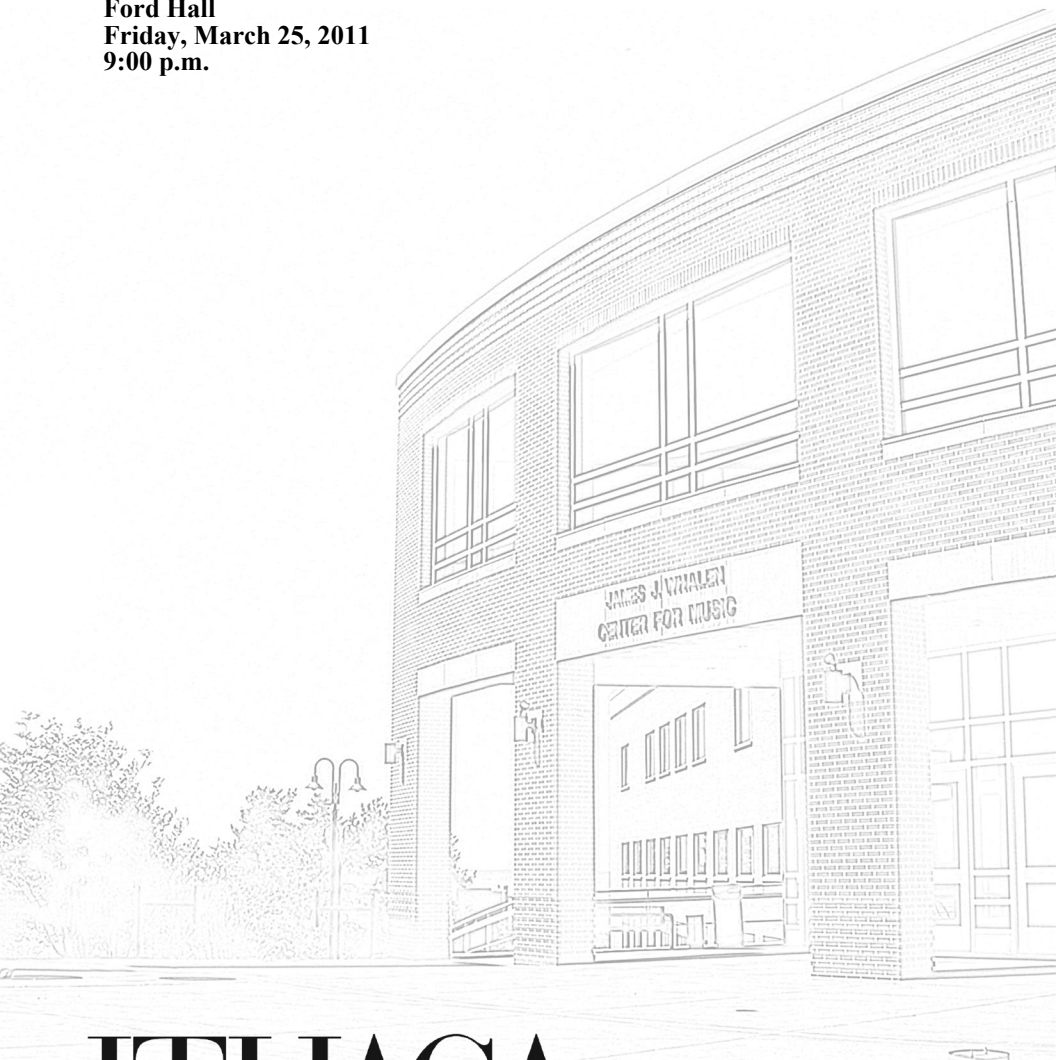
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# Senior Recital: Lisa Meyerhofer, flute and piccolo

Kathy Hansen, piano  
Bryn Digney, violin  
Mike Capone, viola

Ford Hall  
Friday, March 25, 2011  
9:00 p.m.



# ITHACA

SCHOOL OF MUSIC

## Program

Orange Dawn (1992)

Ian Clarke  
(b. 1964)

Serenade for Flute, Violin, and Viola, Op. 25      Ludwig van Beethoven  
Entrata - Allegro      (1770-1827)  
Menuetto and Trio  
Allegro molto  
Andante con Variazioni  
Allegro scherzando e vivace  
Adagio - Allegro vivace e disinvolto

## Intermission

Le Merle Noir

Olivier Messiaen  
(1908-1992)

The High and the Mighty (2000)

Michael Daugherty  
(b. 1954)

I.  
II.

Sonata for Flute and Piano, Op. 23 (1987)

Lowell Liebermann  
(b. 1961)

Lento con rubato  
Presto energico

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This Senior Recital is in partial fulfillment of the degree Music Performance and Education. Lisa Meyerhofer is from the studio of Wendy Mehne and Kelly Covert.

## Notes

### Orange Dawn

From the composer:

*Orange Dawn* was originally inspired by the vision of a dawn scene in the Great Rift Valley of East Africa. Awakening exotic animal life, particularly birds such as pink flamingos, were envisaged silhouetted against a dramatic rising sun. From here the piece grows, taking on a range of emotions and reactions to Man's involvement in this 'other world' (or more accurately - 'real world'). These may range from serenity to awe and anger; the latter unfolding in the first part of the piano cadenza.

### Serenade for Flute, Violin and Viola

Beethoven's original chamber compositions for flute only total to five pieces, of which the *Serenade in D for flute, violin, and viola, Op. 25*, is the most substantial and refined. Composed in 1801, the work is not a piece in which the flute substitutes for a violin, contrary to the frequent practice at that time of interchanging flute and violin in Beethoven's works. There is also no cello in the piece, the viola instead filling in the role of bass instrument. This instrumentation helps create the lightness of texture that determines the work's character. After the Serenade, Beethoven never wrote anything quite like the piece. It is in the spirit of 18th-century "entertainment music," and the six-movement layout is similar to that of the Classical divertimento, except here the scherzo-like movement takes the place of the typical second minuet. Beethoven approved an adaption of the Serenade in 1803 as a duo for flute or violin with piano, which was published as his Op. 41. Interestingly, the instrumentation was not written for again until Max Reger's two compositions in the early 20th century.

### Le Merle Noir

*Le Merle Noir (The Blackbird)* is one of many works by Olivier Messiaen that utilize the songs of birds, a type of music that was always close to his heart. This piece was composed for the flute competition of the Paris Conservatoire. The flute dominates the composition, and the piece is filled with opportunities to show mastery of the instrument. The accompaniment often introduces phrases on which the flute proceeds to elaborate. The work starts with a brief piano spurt, followed by an unaccompanied section for the flute, with brilliant, rippling runs that repeat and come back to themselves. The melody is often left hanging in midair, and seems both directed and authentically random at the same time. The piano introduces a slower section, which provides an opportunity for the player to show off a talent for legato melody. The piece is concluded with a *vivo* section of fast, short, disjunct pitches and grace notes in both piano and flute.

## **The High and the Mighty**

*The High and the Mighty* was commissioned by Jan Gippo and members of the Piccolo Committee of the National Flute Association. Its first performance was by Laurie Sokoloff (piccolo) and Ed Bak (piano) at the 28th annual National Flute Association Convention on August 18, 2000, in Columbus, Ohio.

From the composer:

*The High and the Mighty* for piccolo and piano was written for a special concert celebrating the life and career of John Krell, and extraordinary solo piccoloist and member of the Philadelphia Orchestra flute section from 1952 until his retirement in 1981. Mr. Krell was also an instructor of flute at The Curtis Institute of Music, the Philadelphia Musical Academy, Temple University and the Settlement Music School. A student and ever-enthusiastic disciple of William Kincaid, Mr. Krell was the author of *Kincaidiana*, a comprehensive resource on the teachings and musical theories of Mr. Kincaid.

My composition is inspired by the years after World War II in America (1945-1961), when air travel was considered luxurious and glamorous. Passengers dressed in their finest clothes and eagerly boarded spacious airplane, which transported the entire family to exotic locations halfway across the world. Before the days of overbooking and hijackings, departing passengers checked in their baggage without long lines, security checks and x-ray machines. Also, during this time, going to the local airport was a national pastime. On weekends families visited security-free airports to shop, dine, relax, and watch airplanes land and takeoff from observation decks overlooking the runway.

*The High and the Mighty* is in two movements. The first movement features a soaring, lyrical tune flutter-tongued by the piccoloist. The second movement begins with an angular piccolo cadenza followed by a robust high-altitude bossa nova.

## **Sonata for Flute and Piano**

The *Sonata for Flute and Piano, Op. 23*, was commissioned by the Spoleto Festival and dedicated to Paula Robison. Its first performance was on May 20, 1988 at the Spoleto Festival in Charleston, South Carolina, played by Paula Robison (flute) and Jean-Yves Thibaudet (piano). The piece was named Best Newly Published Flute Work in 1989 by the National Flute Society.

From Classical Music Web:

"...a brilliant work in two parts. The work is modern, colorful, intense. Throughout, it hearkens 'The Rite of Spring' with the churning piano laying foundation for the soaring melodies of the flute. The first movement begins with an introspective melody that twice explodes dramatically into a rash of frenetic energy before recapitulating to the original theme at the end. The second movement is short and virtuosic - quickly becoming a staple of the flute literature. That status is certainly deserved, as it is simply a marvelous work.."