



EMORY
arts

MUSIC

2024
2025



EMORY

arts

Welcome to the Schwartz Center for Performing Arts.

Please turn off all electronic devices. Photography, recording, or digital capture of this concert is not permitted.

404.727.5050 | schwartz.emory.edu | boxoffice@emory.edu

Audience Information

The Schwartz Center welcomes a volunteer usher corps of about 40 members each year. Visit schwartz.emory.edu/volunteer or call 404.727.6640 for ushering opportunities.

The Schwartz Center is committed to providing performances and facilities accessible to all. Please direct accommodation requests to the Schwartz Center Box Office at 404.727.5050, or by email at boxoffice@emory.edu.

The Schwartz Center wishes to gratefully acknowledge the generous ongoing support of Donna and Marvin Schwartz.

MUSIC

Julia Nagel, flute

Senior Honors Recital

Sonny Yoo, piano

From the studio of Christina Smith

Saturday, March 29, 2025, 2:00 p.m

Emerson Concert Hall
Schwartz Center for Performing Arts



EMORY

SCHWARTZ
CENTER
FOR PERFORMING ARTS

2024
2025

Program

Prelude to the Afternoon of a Faun for Flute and Piano Claude Debussy
(1862–1918)

Arranged for flute and piano by Donald Peck

Fantasia No. 1 in A Major for Solo Flute Georg Philipp Telemann
Vivace—Allegro (1681–1767)

Flute Sonata, op. 64 Mel Bonis
I. *Andantino con moto* (1858–1937)
II. *Scherzo: Vivace*
III. *Adagio*
IV. *Finale: Moderato*

Intermission

Flute Sonata No. 2 Philippe Gaubert
I. *Pastorale* (1871–1941)
II. *Andante*

III. *Assez vif*

Sonatine Henri Dutilleux
Allegretto—Andante—Animé (1916–2013)

Program Notes

Notes on the program by Julia Nagel

Today's recital serves to draw connections between Debussy's *Prelude to the Afternoon of a Faun* and four other pieces of music that each share elements from the present analysis of Debussy's compositional innovations. The goal is to let each composer's voice shine through while sonically highlighting how the present musical approach is directly in response to the unique technical challenges posed by each piece.

Prelude to the Afternoon of a Faun for Flute and Piano

Claude Debussy composed a sensuous and lyrical flute solo in his 1894 piece *Prelude to the Afternoon of a Faun*. This solo contains a new form of expression and textural nuance that future composers used in their compositions for the flute.

Most of Debussy's compositions reflect his interest in French literature. *The Faun's Afternoon*, from which Debussy took influence, is viewed as one of the most celebrated poems written by French poet Stéphane Mallarmé. The poem begins with:

“If only they would stay forever – nymphs
whose rosy flesh can spur the drowsy air
to dancing.”

The opening flute theme in *Prelude to the Afternoon of a Faun*, similar to the first line of the poem, seems not to have a definite beginning. The first note played by the flute is a delicate C-sharp. The goal is for the flutist to play the opening note with a refined, but hazy, tone color and strategically use air flow to extend the phrase. Using a shimmery vibrato that develops throughout the phrase is key. The note appears out of nowhere, capturing the mystical aura of the faun. Additionally, Debussy switches rhythmic meters throughout the piece, which allows for nuanced rhythmic patterns and creates a sense of the phrases being elongated. He uses slurs to indicate the length of each phrase. Debussy used the compositional technique of writing staccato markings under slurs. It indicates that the flutist should use light tonguing while shaping the airflow to sustain a longer phrase. Many subsequent composers were inspired by Debussy to use this technique. Listeners can hear it occur in the third movement of the Bonis Sonata, as well as in the variety of articulations in the Dutilleux Sonatine.

Today's performance will highlight Debussy's harmonic innovations, usage of free-form melodies to evoke a specific atmosphere, and

surprising rhythmic motives. The present interpretation aims to bring out these features as the primary pillar of the interpretation of the subsequent pieces on the program.

In *Prelude to the Afternoon of a Faun*, Debussy discovered his own way of conjuring emotions through music. The piece captures Mallarmé's expressions of a luxurious atmosphere and a romantic mood. Debussy described his music as "a very free illustration of Mallarmé's beautiful poem ... It consists rather of a series of backdrops on which the desires and dreams of the faun move in the warmth of the afternoon." In his *Prelude*, Debussy uses extended melodies and unique harmonies in a subtle way to influence the listener's emotions while capturing a specific narrative.

Debussy uses Impressionist compositional techniques, such as chromaticism and a melody that sounds almost improvisational. The flute represents the music of the faun, a half-human and half-goat creature from mythology. The *Prelude* features the flute playing with a unique color that is delicate and sensuous to help listeners picture the faun luxuriating in the afternoon sun.

Prelude is tonally ambiguous, therefore the key of the piece remains undefined. Writing music based on the whole tone scale was an innovative approach Debussy took in *Prelude*. The opening phrase of the flute part contains notes outlining a whole tone scale. The first note, a C-sharp, descends chromatically to a G, a tritone apart. The whole tone scale leaves the harmony and sense of key ambiguous. Within this whole tone scale, there is the interval of the tritone. Debussy uses this tritone relationship as the main harmonic building block of the *Prelude* to create ambiguity.

Fantasia No. 1 in A Major for Solo Flute

During the Baroque period, the flute rose to popularity as a solo instrument due to innovations made to the design and construction of the instrument. There was much less content written for solo flute in the Romantic era, until Debussy's *Prelude*. Telemann took an innovative approach by composing twelve fantasias for solo flute. He grew up playing the flute, so he had the background knowledge of how to express contrasting moods in his music by highlighting the strengths of the instrument. We can see this strong sense of mood captured not just in the tonality of the piece, but also in the motives. Telemann used arpeggios to create harmonies, even though the flute can only play one note at a time.

Fantasia No. 1 is the epitome of the typical piece written for flute during the Baroque era. Telemann's Fantasia No. 1 is dramatic and structured harmonically, which is consistent with much of the music written for flute during the Baroque era.

Telemann tries to create the illusion that the listener hears two flutes playing in conversation instead of just one: he writes the Fantasia in a

style of a dialogue between two unique characters. Today's performance will use articulation and varying tone colors to emphasize the different characters within the music.

The piece is intended to be played in an improvisational character. Telemann wrote in free-form compositional style where there are few specified dynamic and articulation markings. The flutist can elaborate and add onto the written notes by following established stylistic conventions. The individual performer chooses which notes to emphasize in their phrasing. This interpretive feature will be emphasized to sonically draw the listener's attention to the juxtaposition of the Telemann with the Debussy, where both pieces require the performer to use their own stylistic choices of the phrasing and tone color while performing the piece. Telemann wrote his Fantasia to highlight the innovations made to the structure of the flute, allowing the player to play the fast-paced continuous passages of sixteenth note arpeggios. Debussy applied interpretive innovations of phrasing, but in a more radical way through using complex rhythms and ambiguous harmonic ideas. The juxtaposition of the Telemann and the Debussy serves to highlight the extent to which Debussy's compositional style was a radical departure from the more traditional pieces written for flute previously.

Flute Sonata, op. 64

Melanie "Mel" Bonis composed her Sonata in 1904 for prominent French flutist Louis Fleury (1878–1926). Bonis started her studies at the Paris Conservatoire in 1876 at age eighteen and was a classmate of Claude Debussy. She decided to sign her music under a gender-neutral name, Mel, to lessen the bias she might face as a female composer. Her Flute Sonata is romantic and rich harmonically, showing an influence from Impressionist composers. Bonis experiments with modern techniques of the 20th century while adhering to tonality and classical structure.

Bonis's primary stylistic features include interlocking motives and short phrases that connect together to create more extended melodic themes. Her influence from Debussy can be seen in Bonis's rhythmic innovations, the relationship she creates between the flute and the accompaniment, and the diverse tone colors required in its performance. In the present interpretation, these elements will be highlighted to reveal the unusual interplay between harmony and rhythm. Crisp articulation and dramatic dynamic contrast will be emphasized to call attention to her motivic innovations.

The present performance will emphasize Bonis's usage of non-European scales to create unique musical colors. The scale patterns featured in each of the movements create a similar sound to the dream-like quality of Debussy's non-traditional scale patterns. These scales in Bonis's Flute Sonata impart a nostalgic and romantic mood to listeners. Bonis also

creates harmonic ambiguity and suspense for listeners. Instead of ending certain phrases in a predictable way, such as ending phrases that have been played earlier in the piece in the same key, she adds in extra measures with unexpected harmonic progressions.

Throughout the Sonata, Bonis writes shorter phrases that form a longer melodic line. The performer shapes their airflow to create a sense of flow over the rests to create a cohesive melody. This innovative compositional method is an effective way to shape each movement and create a sense of tension and release for listeners. The start of the piece features the flutist playing a melancholy melody of short two-measure phrases. The longer, more cohesive melodic lines throughout the Sonata generally serve as climatic moments. To create a sense of elongation, the flutist utilizes a strong, steady airflow and carefully plans their breaths so as to not interrupt the phrase.

The piano part serves to mirror the textures and colors in the flute part. The flute remains the dominant voice and the piano accompaniment plays material that further adds to the mood of the piece. The relationship between the flute and the piano within Bonis's Sonata reflects an influence from Debussy's textural innovations. Today's performance aims to draw the listener's attention to how the accompaniment in the music of both composers primarily serves to reinforce the harmonies. One example listeners can hear is in the beginning of the *Finale*. The piano starts with rolling arpeggios in C-sharp minor. This sets the scene for when the flute comes in with a dark and haunting melody in an arc-shaped phrase. Playing in the lower registers requires strong diaphragmatic support, especially when playing in louder dynamics, so the flutist needs to carefully direct their airstream to produce a rich sound.

Flute Sonata No. 2

Flute Sonata No. 2, written in 1925, was dedicated to the prominent flutist Marcel Moyse. Gaubert uses long, flowing melodies throughout this work and writes in the style of Romantic-Impressionism. His Flute Sonata is characterized by beautiful harmonies and smooth melodic lines. Today's performance of the work will dive deeply into the influence of Debussy's *Prelude to the Afternoon of a Faun* through my interpretation of Gaubert's lyrical melodies and the Impressionistic sense of harmony and phrasing.

Similar to Debussy's *Prelude*, Gaubert's Flute Sonata No. 2 is lyrical and contains rich harmonic colors. This points to an influence from Debussy's harmonic composition innovations. Gaubert uses Impressionist harmonies within his expressive musical phrases. The fluidity of the scales and specific tone colors will be emphasized for listeners as a cornerstone of the present interpretation.

Gaubert's Flute Sonata features a primarily homophonic texture, where there is a clear melody accompanied by supporting harmonies in the

other voices. This allows the flute melody in Gaubert's Sonata to stand out. The beginning of the *Pastorale* features a beautiful and elongated flute melody with a simple piano accompaniment.

Today's performance aims to highlight Gaubert's unique phrasing and melodic structures in order to draw a parallel to the structural nuances in Debussy's *Prelude*. The beginning of the Gaubert Flute Sonata features the flute playing long, extended phrases on top of a minimalistic piano part. Listeners can draw parallels between the Gaubert and how the Debussy begins with the flute melody playing alone before the simplistic and bare-bones accompanimental part enters.

The expressive motifs Gaubert uses to evoke a specific mood in each movement is noteworthy. He dictates specific stylistic markings throughout the piece to help players capture the intended style of each section. Dynamics and phrasing will be emphasized in today's performance to reveal the unique evocative nature of Gaubert's long melodic lines.

Gaubert uses flowing melodies in the *Pastorale* section to evoke a picture of vast meadows and fields. The *Andante* specifies that the flutist play "expressif" or expressively while playing the main theme of the movement. The flutist uses a delicate vibrato and moves their fingers lightly over the keys to connect each note. This melody is in a minor key, but Gaubert goes further to cultivate the expressive and soulful mood by composing long sections of slurred notes that have a clear progression.

Gaubert uses a variety of non-European scales to cultivate a specific mood for listeners. In the first movement, the atmosphere is light, flowy, and pastoral. The pentatonic scale, containing five notes per octave instead of the traditional seven, is used frequently. The result is a naturally melodic melody that lacks jarring intervals. The first four measures, which return throughout the piece in altered iterations, contain notes from the C major pentatonic scale. The usage of pentatonic scales creates melodies that have an inherent sense of flow and ease, adding to the idyllic atmosphere Gaubert aims to create. In the main theme of the *Assez vif*, Gaubert utilizes pentatonic scales to create an air of mystery. The flutist deliberately directs their airstream to create a sense of connection between notes.

Sonatine

The French composer Henri Dutilleux wrote in a distinct style that draws influence from earlier French composers such as Debussy and Ravel. Dutilleux's *Sonatine*, his only work written for flute, is characterized by sweeping melodies that highlight both the lyricism and technical capabilities of the flute. Composed of three movements, the piece begins with the tempo *Allegretto*, followed by the quiet and expressive *Andante*, and finishes with a lively and virtuosic section titled *Animé*.

Dutilleux's Sonatine intertwines textural and rhythmic innovations in a surprising way. This points to an influence from the harmonic and lyrical compositional features of Debussy's writing. Today's performance will emphasize dynamics and specific tone colors to highlight this interpretation.

There are three main sections of the Sonatine: *Allegretto*, *Andante*, and *Animé*. The piece begins with the flute playing a haunting melody. The meter is 7/8, which is a complex meter that cannot be uniformly divided into an even number of beats. The lack of a predictable rhythmic flow creates an unsettling feeling for listeners. The flutist needs to carefully subdivide and adhere to the rhythmic groupings while also connecting phrases through their airflow. This allows for the creation of a specific mood and atmosphere that exhibits influence from Impressionistic styles of composition. Dutilleux utilizes ties and phrase markings to employ frequently changing rhythmic motives. The present performance will emphasize the rhythmic complexity so as to draw a parallel to the rhythmic nuances in the flute solo of Debussy's *Prelude*.

Today's performance will place emphasis on the specific atmospheres throughout the piece Dutilleux tries to create for listeners. Vibrato is used sparingly in the initial section of the piece to create a darker and more haunting melody. Vibrato usage will be subtle so as to add to, but not overshadow, the piece and the emotions it shares with listeners. In later sections of the piece, usage of vibrato will be increased to add to the intensity of the atmosphere. One example of this is in the middle of the *Animé*, where the flutist increases their vibrato usage as they play the ascending phrase in order to build tension. In the *Andante* section, which comes after a virtuosic cadenza, the phrases are more prolonged and flow continually forward. The flutist plays with a delicate tone color, similar to that of the opening phrase in the Debussy, in order to create an air of mystery.

Julia Nagel, flute

Julia Nagel is a senior at Emory University, double majoring in Music Performance and Philosophy, Politics, and Law. She began studying flute at age eight with Angela Kelly and currently studies under Christina Smith, principal flutist of the Atlanta Symphony Orchestra. Nagel has been a member of the Emory University Symphony Orchestra (EUSO) flute section since her freshman year. She was selected to perform as the Concerto & Aria Competition soloist in the October 2024 EUSO concert.

Prior to attending Emory, Nagel was the principal flutist in the Youth Orchestra of Central Virginia and won their Concerto Competition in 2020. She has been selected for various regional, state, and national ensembles, and she attended the summer orchestra program at the Interlochen Arts Camp in 2019 and 2020.

Nagel's passion for music is showcased by her involvement in diverse musical opportunities. She received the 2024 Friends of Music Award recognizing her leadership, service, and academic excellence at Emory. In addition to musical performance, Nagel serves on the Emory Music Advisory Board and is the President of Mu Phi Epsilon, Emory's music service fraternity. Nagel is an intern for the Development Department at the Atlanta Symphony Orchestra and spent her summer interning at the Santa Fe Opera in 2024.

Nagel thanks Christina Smith, Paul Bhasin, Emory Friends of Music, her professors and professional mentors, and her family and friends for their support and encouragement. She hopes to inspire others to pursue their passions with the same enthusiasm and dedication.

Sonny Yoo, piano

Pianist Sonny Yoo is rapidly gaining recognition for the uncommon versatility of his musical projects as well as the depth and excellence he brings to each area of his work. Yoo won the University of Georgia Concerto Competition with Piano Concerto No. 2 by Johannes Brahms. Yoo is a member of the Aurora Piano Quartet; the group performed in multiple recitals and participated in the 2019 Chamber Music Athens Festival. Yoo is currently the sole teaching assistant at the University of Georgia (UGA) Opera Center and performs with many accomplished instrumentalists. Yoo also has extensive experience accompanying choirs. In addition to performance, he is informed by his early composition studies; he frequently performs his piano compositions. Currently, he is a DMA candidate and graduate assistant at UGA studying with Liza Stepanova, and a piano artist affiliate at Emory University.

Explore the 2024–2025 Music at Emory Season
Online at [MUSIC.EMORY.EDU](https://music.emory.edu)



EMORY

arts

Music at Emory brings together students, faculty, and world-class artists to create an exciting and innovative season of performances, lectures, workshops, and master classes. With more than 150 events each year across multiple Emory venues, audiences experience a wide variety of musical offerings.

We hope you enjoy sampling an assortment of work from our student ensembles, community youth ensembles, artists in residence, professional faculty, up-and-coming prodigies, and virtuosos from around the world.

music.emory.edu

