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Olivia Stam

April 6, 2018

Program from Senior Flute Honors Recital

by

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2019

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An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
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2019

Abstract

Program from Senior Flute Honors Recital

By Olivia Stam

This program includes a selection of works from a variety of time periods, as well as from composers of varying nationalities. The works span from the Baroque era to the twentieth century and composers include Georges Hüe, Antonio Vivaldi, John La Montaine, and Carl Reinecke.

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2018 2019

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OLIVIA STAM, FLUTE
SENIOR HONORS RECITAL

JAMES ZELLERS, PIANO

SUNDAY, MARCH 3, 2019, 5:00 P.M.

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS

PROGRAM

Fantaisie Georges Hüe
(1858–1948)

Concerto in C Major, RV 444 Antonio Vivaldi
(1678–1741)

I. *Allegro non molto*

II. *Largo*

III. *Allegro molto*

Claire Roesler, first violin; Catherine MacGregor, second violin;
Alexander Sabol, viola; James Allen, cello;
Hannah Perron, bass; and James Zellers, harpsichord

—INTERMISSION—

Sonata for Flute John La Montaine
(1920–2013)

I. *Questioning*

II. *Jaunty*

III. *Introspective*

IV. *Rakish*

Sonata Undine Carl Reinecke
(1824–1910)

I. *Allegro*

II. *Intermezzo*

III. *Andante tranquillo*

IV. *Finale*

PROGRAM NOTES

Fantaisie

Written to honor Paul Taffanel, who is widely known as the founder of the early 20th-century's French Flute School, *Fantaisie* embodies the French flute tradition in many ways. French flutists of this time were known for their ability to produce a warm, expressive sound, alternating with ease between phrases of different characters. This expressiveness was achieved primarily through alterations to timbre, or a technique in which the players changed vibrato, embouchure, and other elements to evoke a certain mood. A typical French piece, Hüe's *Fantaisie* provides many opportunities for the performer to create different timbres. The opening theme is bold and embellished, with several 16th-note runs that demand a brilliant sound. Culminating with a run ending on a high F, the section then leads to a softer, more romantic theme. This transition necessitates a timbre change, requiring a slower vibrato, less percussive articulation, and smoother connections between pitches. After this theme, a dance-like theme emerges, requiring yet another change to elicit a lighter, more playful mood. The piece culminates with a dramatic finale, filled with *accelerandos* and runs that cross all registers of the instrument. These varying timbres make *Fantaisie* a dynamic and dramatic piece to open the program. By showcasing both the full range of the instrument and the variety of moods the flute can evoke, Hüe creates a work that engages the performer and the listener alike.

Concerto in C Major

Over the course of his lifetime, Antonio Vivaldi composed more than 500 concertos. He attributed this number to the speed and ease with which he could write in this form, often arguing that he could compose a concerto faster than a scribe could copy it. Despite the large number of concertos he composed, however, only three were written for Baroque recorder, an instrument often considered the predecessor to the modern piccolo. This piece provides an interesting contrast to Hüe's *Fantaisie*, as it comes from the Baroque era in Italy, while *Fantaisie* comes from the Romantic era in France. While *Fantaisie* is dramatic and showy, Vivaldi's work is elegant and restrained. While all three of Vivaldi's recorder concertos display this refinement, the Piccolo Concerto in C Major (RV 444) is particularly virtuosic. Its incessant 32nd notes and *arpeggios* require the performer to play with a light and nimble articulation, all while bringing out the melodic line hidden within. Typical of the Baroque concerto form, the piece makes use of a three-movement structure, with main themes repeating in various transpositions throughout each movement. The three movements exhibit contrasting characters, demanding that the performer showcase these differences while retaining the precision and lightness indicative of the Baroque era. As was often standard in the Baroque style, this work includes an accompaniment of a traditional string quartet, with the addition of a double bass and a harpsichord. The piccolo, often playing an embellishing role in the orchestra, is not traditionally featured as a solo instrument. However, this work gives the performer license to showcase the piccolo as a solo instrument in its own right.

Sonata for Flute

John La Montaine, an American pianist and composer, is most well-known for his Piano Concerto *In Time of War*, which won the Pulitzer Prize in 1959. However, he also wrote many works for other instruments, including several for flute and even one sonata for piccolo. Dedicated to Paul Renzi, his friend and principal flutist of the San Francisco Symphony, La Montaine's Sonata for Flute (1957) is a seminal work in the contemporary flute literature. This work is a unique addition to the program for several reasons. Unlike the three other pieces, which were written by European composers in the Baroque and Romantic eras, this piece was written by an American composer in the 1950s. While the others are accompanied by piano or strings, La Montaine's work is unaccompanied, and even designed to sound improvisational at points. The piece consists of four movements, each with a unique character and discrete thematic material. Stylistically, the first and third movements are a pair, while the second and fourth make another pair. The first and third movements are slower and more contemplative, while the second and fourth are livelier and more eccentric. The first movement, titled *Questioning*, introduces a theme that evokes a feeling of searching for the answer to an unknown question. This is illustrated through call-and-response motives, where the "question" portrayed in this motivic material evolves throughout the movement before culminating in a more assured style at the end. The next movement, *Jaunty*, contrasts in character with the preceding movement. Centered around a more joyful, quick theme, this movement lightens the mood for the audience. Next, the third movement provides a return to the structure and style of the first movement. Titled *Introspective*, this movement evokes themes of inward-looking, with moments of both tension and tranquility throughout. Finally, the fourth movement, *Rakish*, acts as a quirkier, more visceral extension of the second movement. Melodic fragments from the first movement reappear in the final measures, providing a conclusive finish to the piece.

Sonata Undine

A piece that tells a dramatic story of love, betrayal, and death, Carl Reinecke's Sonata Undine provides an exhilarating finish to the program. In line with German tradition in the 1800s, Reinecke sometimes turned to folklore as inspiration for his compositions. Sonata Undine is a prototypical example of this technique, as the work is based on German writer Freidrich de la Motte Fouqué's novel, *Undine*. The novel describes the water spirit Undine, who wishes to gain an immortal soul through love with a mortal man. Desperate to find a mortal man, Undine escapes her father, the King of the Sea, and emerges on the shore as a human child. In the sonata's first movement, Undine's life in the sea is mimicked by water-like gestures, such as glissandos, trills, and dynamic swells. This is all tempered by a longing melody depicting her wish for love. On the shore, Undine is found by a fisherman and his wife. The second movement represents her life with them, and is often interpreted as a child-like chase between the piano and the flute. Undine eventually grows up and finds love with a man, Hulbrand, who seeks shelter in her foster parents' home. The soothing theme in the third movement depicts the happiness that Undine feels in her marriage. However, this melody is soon interrupted by a chaotic flourish in the middle of the movement. This section is often interpreted as a visit from

Undine's uncle, who warns her that if Hulbrand ever betrays her, he must die by Undine's hand. Despite his initial love for Undine, Hulbrand has an affair with his former fiancé. The dramatic fourth movement of the piece emulates the tension between Undine's love for Hulbrand and his betrayal of her. After she is forced to return to the sea, Undine is reminded of the curse and must resurface, giving Hulbrand a deadly kiss at his wedding. In mourning, Undine turns herself into a small stream surrounding Hulbrand's grave. Reinecke illustrates this scene with the return of the love theme from the third movement, played at a slower tempo and softer dynamic. This is the last theme the listener hears, demonstrating the enduring and pure nature of Undine's love.

PERFORMER BIOGRAPHIES

Olivia Stam is a senior double-majoring in music and psychology and minoring in French. Within the music major, she is on the performance track and is completing a concentration in arts management at Emory's Goizueta Business School. She began playing flute at the end of middle school, studying with Nicole Rabata in Portland, Maine. While in high school, she played in the Portland Youth Wind Ensemble, as well as her high school wind ensemble and various other instrumental ensembles. Stam played principal flute in the Maine Allstate Orchestra during her senior year and she played in the Allstate Band her freshman, sophomore, and junior years. In summer 2013, she played at the "Interharmony" International Music Festival in Sulzbach-Rosenberg, Germany. Stam studies with James Zellers at Emory and she plays in the Emory University Symphony Orchestra and Emory Wind Ensemble. In previous years at Emory, she played in the Emory Flute Ensemble and performed a half recital. Stam's professional experiences in the arts have included interning at the Portland Conservatory of Music and acting as a curriculum editor for the Portland Symphony Orchestra. After graduating, she will be working at an executive search firm in Washington, D.C., where she will be a research analyst in the non-profit sector, focusing on searches in the arts and culture division.

James Zellers has bachelor's and master's degrees in flute performance from Indiana University and a DMA from the Juilliard School. His teachers have included Judith Thomas, Mark Thomas, and Carol Wincenc. His performances have taken him to the Kennedy Center in Washington, D.C.; Victoria Hall in Geneva, Switzerland; the International Festival d'Évian, France; the Spoleto Festival in both Charleston, S.C., and Italy; and the 1988 Seoul, Korea, and 1996 Atlanta Olympics Festival of Arts and Culture. Former touring artist for the North Carolina Council for the Arts, soloist with the Bach Area Festival, the Chautauqua Institution, and the Sea Cliff Chamber Players, Zellers is currently principal flute with the Atlanta Opera Orchestra, the Columbus (Georgia) Symphony, and piccolo with the Florida West Coast Symphony (Sarasota). He is an artist affiliate with the Emory University School of Music, a position he has held since February 2006. In addition to his flute activities, Zellers is an accomplished organist and pianist, collaborating with his Emory flute students and flutists throughout the Atlanta area in recital and chamber music performances. He is also the proud breeder/owner/handler/trainer of four prize-winning Australian Shepherds, who compete regularly in confirmation, agility, and competitive obedience.

