

Stephanie Hoeckley, flute

Doctoral Recital Series
Katzin Concert Hall | March 24, 2018 | 2:30 p.m.

Program

Sonate pour Flûte et Piano

- I.
- II.
- III.
- IV.

Yuko Uebayashi
(b. ~1958)

Stephanie Hoeckley, flute
Juhyun Lee, piano

-- Intermission --

Cinq Incantations pour Flûte Seule

- I. To receive the negotiators and that the meeting be peaceful
- II. That the child will be born a son
- III. That the harvest, born from the work of the farmer's plow, may be rich
- IV. For a serene communion of the being with the world
- V. At the funeral of the chief – to obtain the protection of his soul

André Jolivet
(1905-1974)

Stephanie Hoeckley, flute

Opus di Jazz

- I. Shuffle
- II. Ballad
- III. Bluebop

Mike Mower
(b. 1958)

Stephanie Hoeckley, flute
Juhyun Lee, piano

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program Notes

Sonate pour Flûte et Piano (2003)

Yuko Uebayashi (b. ~1958)

Born in Kyoto, Uebayashi is a Japanese composer, and her works are being performed all over the world. She has a distinct compositional style that combines two unexpected styles: French impressionist music and Japanese film music. In particular, Uebayashi is inspired by landscapes, light, and paintings, and she only writes music for musicians to whom she feels a connection. This sonata was commissioned by Jean Ferrandis (flute) and Emile Naoumoff (piano), French musicians of the highest caliber. She admired Ferrandis's playing for its "very soft, fine pianissimo, akin to glasswork; a passionately eloquent and fiery forte, the instruments singing with gentle, tender-hearted elegance."

"The *Sonate* consists of four movements: starting with a tender and sentimental slow introduction, the first movement, Allegro Moderato, alternates between two themes; the Presto, second movement, is reminiscent of a scherzo, featuring the contrast of playful staccato and virtuosic legato; the third movement, which evokes the feelings of a song, is graceful and calm; and the vibrant fourth movement is an energetic rondo."

Paraphrased from *The Flute Music of Yuko Uebayashi* by Pei-San Chiu

Cinq Incantations pour Flûte Seule (1936)

André Jolivet (1905-1974)

Jolivet was a French composer that was highly philosophical. He became convinced of the "power of music to affect the listener in such a way as to be a means of communication between people, a pathway to self-knowledge and a bridge to spiritual transcendence." This work comes from his earliest compositional period, where he was most influenced by chants, incantations, rituals, and other spiritual events.

Cinq Incantations represents the cycle of life, from birth to death. This work is particularly emotional and evocative, because it was written shortly after the death of Jolivet's mother. Each incantation is titled as a prayer, and although this is a programmatic work that represents different spiritual scenarios, Jolivet does not seek to mimic or resemble "primitive" music. He intends this work to *be* ritualistic music, where it has the same religious and ritualistic effect as early music, just created in a modern age.

Paraphrased from *Magic and Evocation in Cinq Incantations* by Jennifer Parker-Harley

Opus di Jazz (1997)

Mike Mower (b. 1958)

Mike Mower is a British composer whose works often bridge the gap between classical and jazz music. *Opus di Jazz* is a delightfully jazzy sonata in 3 movements intended to be performed by classical musicians, but should sound like a pair of improvising jazz musicians. The first movement, Shuffle, is based off of a riff Mower wrote for a cartoon series; the second, Ballad, is an homage to the American jazz pianist Bill Evans; and the third movement, Bluebop, is an entertaining combination of blues and be-bop. This might be the first and only time you hear a flutist playing a walking bass line! A section of Bluebop is meant to resemble the quintessential sound of an upright bass.



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