

Notes on the Program (Continued)

Trio for Flute, Oboe and Piano – Madeleine Dring

“Madeleine Dring was a student of Herbert Howells and Ralph Vaughan Williams at the Royal College of Music. The multi-talented Dring, who loved to perform on stage as well as behind the scenes, excelled as a composer, singer, pianist, lyricist, cartoonist and actress. Believed to be psychically gifted and having a great sense of humor, she possessed a heightened awareness and creativity. Musically precocious, she first began to write music for children’s plays. She never lost her attraction to the theatre, and continued throughout her life to compose for revues, stage plays and several television shows. Married to the London oboist Roger Lord, she composed many charming works for the oboe as both a solo and chamber instrument. Dring’s style, although clearly different from her mentors, is still a product of the so-called “English Renaissance”, yet blends a more disjunct style with the traditional sounds of English folk music.”⁷

Fantaisie Brillante (on themes from Bizet’s Carmen) –François Borne

“Borne’s opus is organized structurally, though freely. Quite simply, Borne has taken several favorite tunes from Bizet’s enormously popular opera and connected them imaginatively. Some are quoted literally, some obliquely. After several freely implied introductory allusions, the most prominently recognizable melodies are the *Habanera*, developed by two brilliant variations, the *Chanson Boheme*, embroidered dazzlingly, and a bit of the *Toreador March* as a fluttering finale.”⁸

⁷ Nancy Ambrose King and Amy Porter, *Amy Porter and Nancy Ambrose King* (Ann Arbor, Michigan: Solid Sound Recording, 2002), Liner Notes.

⁸ Robert Riley, *Love Letters* (Los Angeles, California: Crystal Record Co., 1978), Liner Notes.

Artist Biographies

Nicole Fradette is from Framingham, Massachusetts. She graduated cum laude from Miami University in Oxford, Ohio in 2002 with a B.M. in Flute Performance as well as a B.M. in Music Education. While at Miami, she served as the principal flutist in the Symphony Band, Wind Ensemble and Opera Pit Orchestra. She was also the solo piccolo player in the Wind Ensemble as well as the Symphony Orchestra and was both a squad leader and section leader in the Marching Band for 4 years. She has performed with the National Festival Wind Ensemble as well as the National Festival Symphony Orchestra and thus has performed at Carnegie Hall two times throughout her career. She is currently studying with Judy Lapple at George Mason University, earning her M.M in Flute Performance. Ms. Fradette is also a part-time elementary music teacher in the Fairfax County School District and has an offer to become full-time upon graduation at George Mason. She will continue to study with Judy Lapple as well as teach private flute students.

Roy Hakes is a well-known collaborative pianist in the Washington D.C. area. He performs with instrumentalists and singers, in venues ranging from the Kennedy Center and Wolf Trap to recital series in area churches, universities and libraries. He has also performed in New York City and other major American cities. As a member of a woodwind and piano trio, he has toured France, performing in Paris and various regional centers. Mr. Hakes has studied with Ozan Marsh, Caio Pagano, Thomas Scumacher, Eckart Sellheim and Paula Fan during his training years in Arizona and Maryland, as well as spent summers at Tanglewood, Chautaugua, and in Graz Austria. He currently divides his time between working as a pianist, a software engineer and a father.

Devin Gardner is in his senior year as an oboe performance major at George Mason University. A native of Annandale, Virginia, he has performed with various groups around the area, including the American Youth Philharmonic, The Kennedy Center SMI Orchestra, and the National Symphony Orchestra. Mr. Gardner has held seats in district, regional and state bands and orchestras, and participated in the Kennedy Center Youth Fellowship program for young artists from 1998-2000. He also works as a piano accompanist around the Northern Virginia area.



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Graduate Recital

Nicole-Michelle Fradette, Flute

Accompanied by:
Roy Hakes, piano

With:
Devin Gardner, oboe

Saturday, April 23, 2005
3:00 p.m.
The Lyceum
Old Town Alexandria

Program

Princesa de Hadas José Elizondo (b. 1972)

Image pour Flute Seule Eugene Bozza (1905-1991)

Sonata for Flute and Piano, No. 2, Op. 94 Sergei Prokofiev (1891-1953)
I. Moderato
II. Scherzo
IV. Allegro con brio

☞ *Intermission* ☛

Trio for Flute, Oboe and Piano Madeline Dring (1923-1977)
Allegro con brio
Andante semplice
Allegro giocoso

Fantaisie Brillante (on themes from Bizet's Carmen) François Borne (1840-1920)

Ms. Fradette is a student of Prof. Judy Lapple.

Notes on the Program

Princesa de Hadas – José Elizondo

Mr. Elizondo studied composition w/Edward Cohen and Peter Child at MIT where he received degrees in Music, Humanities and Electrical Engineering. Mr. Elizondo's compositions are performed internationally and include orchestral, choral and chamber music. He is also active as an orchestral and choral conductor leading groups in Mexico as well as the United States.¹

"Princesa de Hadas (Fairy Tale Princess) was written in 1996 and commissioned by Argentine poet Patricio Mendez as a tribute of his love for Kristin Lynch. The title of this piece corresponds to a verse from a poem by Mendez, where he describes his beloved as a "fairy tale princess". In this composition, lyrical melodies are presented in a peaceful dance that celebrates love and friendship. The musical material is deliberately simple, tonal and lyrical, in an attempt to evoke the innocence and romanticism of the world created by the poet for his fairy tale princess. This composition was premiered in May of 1997 by Marianne Quintrell and Nataile Thurlow, at the Guildhall School of Music and Drama in England."²

Image pour seule flute – Eugene Bozza

Eugene Bozza was a French composer and conductor. He studied with Busser, Rabaud, Capet and Nadaud at the Paris Conservatoire where he won premiers prix for the violin in 1924, conducting in 1930, composition in 1934 and also the Prix de Rome with *La légende de Roukmami* in 1934. * "From 1938 to 1948 he conducted at the Opera-Comique in Paris and in 1951 he was appointed director of the Ecole Nationale de Musique Valenciennes, an appointment he held until his retirement in 1975. He was made a Chevalier of the Legion d'Honneur in 1956. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for wind. This displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities."³

"Image pour seule flute contains contrasting sections that are typically French, with technical passages that are interspersed with melodic lines reminiscent of the Romantic era. The rapid technical passages and large intervals call for a variety of articulations and a command of tone in all registers."⁴

Sonata for Flute and Piano, Op. 94 – Sergei Prokofiev

Prokofiev was a child of czarist Russia. His early studies were with Russia's leading musicians Gliere, Liadov, Rimsky-Korsakov and Tcherepnin. By the time of the revolution, he had written works of considerable merit: four piano sonatas, a violin concerto, two piano concertos, the piano Toccata, Sarcasms, the Scythian Suite, and others. In the years 1918-1932, he lived outside Russia, performing as a concert pianist and producing his works in most of the countries of the Western world. In 1933, he settled in Russia. By that time he added to his output: three more piano concertos (3-5), three more symphonies (2-4), the fifth piano sonata and the opera *The Love for Three Oranges*. He was awarded the Stalin Prize in 1951 and wrote some of his most famous works before his return to Russia including *Peter and the Wolf*.⁵

"The broadly lyric opening theme and its gently dotted successor are in the comfortable tonic-dominant relationship to be expected of any self-respecting classical sonata. The mock-militant triplet figure with which the solo flute begins the movement's central section is one of several pieces of busy bridging work woven into the development of the primary themes. The Scherzo's jaunty hemiola disorients things a bit with a misplaced 2/4 feeling at the outset. The final rondo bubbles along at a galloping pace with little relief save for a lyric theme midway recalling the Andante in its contour and movement."⁶

¹ Jose Elizondo, *Compositions by Jose Elizondo* (Boston, Massachusetts: Jose Elizondo, 1997), Liner Notes.

² Ibid.

³ <http://www.grovemusic.com/data/articles/music/0/037/03791.xml?section=music.03791.1>

⁴ Ibid.

⁵ Preston Stedman, *The Symphony* (Upper Saddle River, New Jersey: Prentice-Hall, 1992), 287.

⁶ Don Leavitt, *20th Century Sonatas for Flute and Piano* (New York: Lyricord Discs Inc., 1966), Liner Notes.

(notes continued on the following page)