presents a

**Doctoral Recital**

**Donald Malpass, flute**

**Kanako Yamazaki, piano**

**Albina Asryan, piano**

**PROGRAM**

Theobald Boehm  
(1794-1881)  

Grand Polonaise, Op. 16 (1831)  

I. *Introduzione Adagio maestoso*  
II. *Polonaise*  

Kanako Yamazaki, Piano

Brian Ferneyhough  
(b.1943)  

Superscriptio (1981)

**INTERMISSION**

Carl Reinecke  
(1824-1910)  

Sonata *Undine* for flute and piano, Op. 167 (1882)  

I. *Allegro*  
II. *Allegretto vivace*  
III. *Andante tranquillo*  
IV. *Allegro molto agitato*  

Kanako Yamazaki, piano

Andre Jolivet  
(1905-1974)  

Chant de Linos (1944)  

Albina Asryan, piano

*This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.*

*Donald Malpass is a student of Jennifer Grim.*

**Monday, January 31, 2011  7:30 p.m.**  
Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas
Program Notes

Grand Polonaise

The polonaise is a dance of Polish origin in triple meter. Boehm (1794-1887) was a German flute maker credited with creating the mechanism for which the flute still uses today. In addition to being a revolutionary inventor, Boehm was also a composer. Being composed in the early 1800s, this Romantic era work is reminiscent of the arias which were the cornerstone for the opera, providing expressivity, musicality, and compositional technique. This piece opens with the Introduzione which slow tempo, streaming runs of notes, and great use of rubato allow the flutist the freedom to be highly expressive. The second section, the Polonaise, is in a fast triple meter that demonstrates the virtuosity of the flutist’s technique and versatility.

Superscriptio

Composed for piccolo in 1981, this work is a modern composition by Ferneyhough. This work applies extended techniques such as microtones and microtonal trills. Because the piccolo is an instrument that does not have open holes like the flute, the piccolo must execute microtones by means of specialized fingerings. These specialized fingerings create trills that only ascend or descend by the smallest possible interval creating a shaky or wavy sound. This work’s use of extended techniques is only shadowed by the complexity of his use of irrational meters which include 7/16, 2/10, and 1/8. In this work, the meter changes every measure providing extreme tempo changes from as slow as 14 beats per minute to as fast as over 300. This piece is a work of unique versatility with the complex meter changes, microtones, and wide dynamic range.

The sound of any extremely high or low instrument tends, at least for me, to evoke associations with borders, boundaries, and with whatever lies beyond. Thus, in this little one-movement composition, I attempted to reflect these sensations in such a way as to suggest the fleeting sketching-in of the brittle outline, the trace without dimensions representing some ultimate ‘inside of the outside’, itself never to be captured in sound. The composition was written during the latter months of 1981 at the request of Robert Fabbriciani, to whom it is dedicated.

-Preface, written by Brian Ferneyhough

Undine

In composing this work, Reinecke took his inspiration from a story written by Friedrich de la Motte Fouque in 1811. The story is of a sea spirit by the name of Undine, who desires a soul which can be acquired through marriage. The first movement depicts Undine in the sea as a soulless creature longing for the soul she so desires. This is characterized by the fast scalar patterns in the piano interspersed with the slower flute melody. In the second movement, Undine is still soulless outside her water world. The depiction of Undine outside is characterized by the fast, staccato 16th note passages. When outside her water world, Undine finds a knight by the name of Hulbrand. They soon feel compelled to marry and this joy is expressed in the third movement with long melodic phrases. Upon hearing the news of the marriage, Undine’s uncle warns Hulbrand that if his love falters he will pay the price with his life. When Hulbrand begins to fall for his previous love, Undine must be forced back to the sea. The fourth movement depicts the argument between Undine and Hulbrand and their anger over what has happened. Undine then comes back during the wedding night of Hulbrand and his first love and gives him a kiss that kills him. Despite the kiss, Undine appears at the funeral and then disappears.

-These notes taken from Hilary Bromeisl (LarryKrantz.com)

Chant de Linos

Composed in 1944, Chant de Linos, by A. Jolivet was written as an examination piece for the Paris Conservatory. The challenge in this piece comes from the quick rhythms and frequent, complex meter changes. Additionally, Jolivet utilizes the full scale of the flute and does so without concern of the challenging technique. This virtuosic work is interspersed with long, flowing melodies that beautifully interplay with the piano.