UNLV
Department of Music
College of Fine Arts

presents a
Doctoral Recital

Rik Noyce, flute
Albina Asryan and Karen McCann, piano
LaToya Lain, mezzo-soprano

PROGRAM

Johann Nepomuk Hummel
(1778-1837)
Sonate D-dur für Flöte und Klavier, Op. 50
I. Allegro con brio
II. Andante
III. Rondo Pastorale

Elliott Carter
(b. 1908)
Scrivo in Vento for Flute Alone

Sergei Prokofiev
(1891-1953)
Sonata in D Major, Op. 94
I. Moderato
II. Scherzo
III. Andante
IV. Allegro con brio

INTERMISSION

Jennifer Higdon
(b. 1961)
Song for Solo Flute

Jake Heggie
(b. 1961)
The Deepest Desire: Four Meditations on Love
Prelude: The Call
I. More is Required
II. I Catch on Fire
III. The Deepest Desire
IV. Primary Colors

LaToya Lain, mezzo-soprano

This recital is in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Applied Music.

Rik Noyce is a student of Jennifer Grim.

Tuesday, February 22, 2011 7:30 p.m.  Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
NOTES ABOUT THE PROGRAM

Johann Nepomuk Hummel -- Sonate D-dur für Flöte und Klavier, Op. 50

Hummel displayed exceptional musical prowess as a child and by age seven so impressed Mozart that he offered to give Hummel music lessons. Hummel lived and studied piano with Mozart for the next two years and made such progress, Mozart predicted he would have a significant career. After a successful European tour, Hummel went on to study with Clementi, Albrechtsberger, Haydn, and Salieri. By age 26, Hummel assumed the post of Kappelmeister to Prince Esterhazy, the position formally held by Haydn.

This work, originally titled Sonatina in D-dur für Klavier mit obligater Flöte oder Violine, became widely circulated during the nineteenth century and well represents the works of the Viennese Classical era. Common to the era, Hummel offered the choice of flute or violin, however the obligato part was clearly written with the flute primarily considered as no double stops or other virtuosic string passages are present.

Elliott Carter -- Scrivo in Vento

This two-time, Pulitzer Prize-winning American composer is particularly known for his composition of atonal, rhythmically complex music. In 1991, Carter composed and dedicated this piece to legendary Canadian flutist, Robert Aitken. The work was inspired by the 212th poem from the collection of lyric poems, The Rime Sparse, by Petrarch (1534-74). “The piece uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem. It was first performed July 20, 1991, coincidentally on Petrarch’s 687th birthday, at the XVIIIe Rencontres de la Chartreuse of the Centre Acanthes devoted to [Carter’s] music at the Festival of Avignon, France, by Robert Aitken.” (Elliott Carter)

Sergei Prokofiev -- Sonata in D Major, Op. 94

Despite some harsh Russian criticism of the dissonance in his works, pianist and composer, Sergei Prokofiev, produced some of the most influential music of the twentieth century. Prokofiev’s Sonata in D Major for Flute and Piano, opus 94 was composed in 1943 and has interestingly been viewed by some scholars as merely a diversion from his major operatic work, War and Peace. The sonata was premiered in Moscow on December 7th of that same year by Nikolai Kharkovsky. The following year, Prokofiev transcribed the work for violin and piano at the request of famed violinist, David Oistrakh, who performed the new violin version on June 17, 1944. Oistrakh’s many performances of the violin and piano version catapulted the work into the major repertoire. To this day, some misconception continues, as many fail to realize that the work was originally composed for flute rather than violin.

Jennifer Higdon -- Song for Solo Flute

Flutist and composer, Jennifer Higdon, is a prolific contemporary composer, having won numerous awards including those from the Guggenheim Foundation and the American Academy of Arts and Letters. Her works have been performed extensively throughout the country, often featuring important contemporary flutists such as Carol Wincenc and Jeffrey Khaner. She has studied with several notable composers including George Crumb and Ned Rorem and currently serves on the composition faculty of the Curtis Institute of Music.

This work was composed in 1995 on commission from the National Flute Association.

Jake Heggie -- The Deepest Desire: Four Meditations on Love

Words by Sister Helen Prejean, CSJ

It is the life experience of Sister Helen Prejean that is at the heart of Heggie’s opera, Dead Man Walking. After the premiere of the opera, Heggie asked Sr. Prejean to write her thoughts about spirituality. Thus, the poetry for this cycle came into being. As flutist Eugenia Zukerman had earlier asked Heggie to create a new piece for the Bravo! Vail Valley Music Festival in Colorado, and Susan Graham had created the role of Sr. Prejean in the opera, it seemed clear they should be brought together to create this new song cycle. The work was premiered in 2002 at the Bravo! Festival by Zukerman and Graham, with Heggie at the piano. In 2005, the St. Paul Chamber Orchestra commissioned an orchestrated version of the work for soprano Joyce DiDonato.

The cycle begins with an extended flute solo, which presents a three-note melodic motif representing the “wake-up call inside each of us – letting us know when we are close to the truth in our lives.” (Jake Heggie) and which is at the core of the piece. The first movement represents Sr. Prejean’s coming to terms with her need to become and activist. The second movement recounts a true story from her teaching days while the third movement tells of her spiritual awakening and journey to becoming a spiritual advisor to death-row inmates and an activist to abolish the death penalty worldwide. Finally, the fourth movement represents the peaceful Northern Cheyenne reservation in Montana to which she retreats when she needs solace and a place to write. The flute is instructed to imitate a wooden flute and the three-note motive, now inverted and transformed, represents Sr. Prejean’s peaceful sigh.