

The D'Angelo Department of Music
at
Mercyhurst University

presents

Faculty Recital

Amanda Sage, flute
Sarah Kahl, piano

Walker Recital Hall

Wednesday, April 10, 2024
8:00pm



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

www.mercyhurst.edu/music

PROGRAM

- Fantasia No. 10 in F-sharp minor for flute alone G.P. Telemann
(1681-1767)
- Minuet and Dance of the Blessed Spirits from “Orpheus” C.W. Gluck
(1714-1787)
- Syrinx for flute solo Claude Debussy
(1862-1918)
- La Flute de Pan Jules Mouquet
(1876-1946)
- I. *Pan et les Bergers*
II. *Pan et les Oiseaux*
III. *Pan et les Nymphes*
- Danse de la chevre for flute solo Arthur Honegger
(1892-1955)
- La Ronde des Lutins Antonio Bazzini
(1818-1897)

The use of recording devices is strictly prohibited. Please turn off and stow all electronic devices. Thank you.

Notes

German composer, Georg Philipp Telemann, was a renowned composer of the late Baroque. Largely self-taught, he played a number of instruments including the violin, recorder, oboe, viola da gamba, chalumeau, and clavier. His output of over 3,000 compositions makes him one of the most prolific composers of the baroque era. His **Twelve Fantasias for Solo Flute, TWV 40: 2-13** was published in 1727. The collection is arranged by key and generally progresses stepwise from A major to G minor. Grove contributor Steve Zohn expressed that the fantasias “demonstrate Telemann’s mastery of compound melodic lines and idiomatic writing.” The motivic content combines with rich harmony and improvisatory character to highlight the flute’s expressive capability. Lastly, an interesting point to make note of is that Telemann likely wrote his fantasias specifically for the one-keyed transverse flute, rather than for the recorder, for which much baroque music was written. In his fantasias, Telemann specifically avoided keys that were impractical on the baroque era flute, and highlighted the darker tone of the flute’s lower register in his writing.

Christoph Willibald Gluck lived a rural life up until the age of twelve, where he spent time wandering around the forest and countryside of his home in the Lobkowitz Estates at Eisenberg near Prague. He was then sent to school where he learned to play both piano and organ and continued on to study music in Prague in 1732. In 1736, Gluck travelled to Vienna where he found his passion for composing operas. **Minuet and Dance of the Blessed Spirits** is a ballet excerpt from his opera, *Orfeo ed Euridice*, which is based on the story of Orpheus from Greek mythology. This music comes from the moment when Orpheus journeys to Hades, the underworld, to find his departed wife Euridice. He is told that he may journey there and return with his wife on the condition that he not look back at her until they have returned to earth. Unfortunately, he does look back at her, and she is unable to return to the land of the living with him.

Claude Debussy’s **Syrinx** dates from 1912, though it wasn’t published until 1927, nine years after his death. He wrote it as incidental music for the play, *Psyche*, by his friend, Gabriel Mourey. In Greek mythology, the flute is associated with the god, Pan, and in Mourey’s play, Syrinx accompanied the scene of Pan’s death. As with much of Debussy’s later work, Syrinx is remarkably ambiguous in its harmony. In it, Debussy drew on whole tone, pentatonic, and chromatic pitch collections,

assiduously avoiding any major or minor diatonic scales or tonal cadences. The result is a type of music that is at once familiar but novel and filled with unexpected turns of phrase and harmony. Also, Debussy's rhythmic palette is decidedly unclear; there's a free, improvisatory quality to the music as it spins out. One commentator suggests that the rhythmic patterns in *Syrinx* actually mirror the rhythmic principles of French speech, which are differentiated by syllable length rather than syllable stress. At any rate, *Syrinx* is a haunting piece and its three-minute duration makes it one of the friendliest introductions to the world of atonality one can imagine. (attr. JoNathan Blumhofer)

Jules Mouquet studied at the Paris Conservatoire and after winning the Prix de Rome in 1896, became a professor at the Conservatoire in 1913. In the early 20th century, Mouquet wrote his flute sonata, **La Flute de Pan**. It shows his late Romantic and Impressionism influences, particularly in its choice of subject matter. The ancient Greek god of the mountains, the shepherds and their flocks with his nymph followers, Pan, was always shown with his pan flute. Half goat and half man, like a satyr, with his human head adorned with little horns, Pan has an association not only with the wild, but also with music. In his sonata, Mouquet presents us with three scenarios: Pan and the Shepherds, Pan and the Birds, Pan and the Nymphs. As a virtuoso platform for the flute, *La Flute de Pan* gives the performer an extended stage for showing what the instrument and the player can do.

Honegger's **Dance de la chevre** (The Goat Dance) was written in 1921. A mysterious opening, improvisatory in quality, is transformed into the lively skipping and tripping of the main goat theme (the lecherous Pan?). Composed originally for the dancer Lysana within a play by Sacha Derck entitled *La Mauvaise Pensee* and first performed at the Nouveau Theatre in Paris on December 2, 1921, this piece shows well the flute's attributes with various articulations, trills, and chromatic passagework. After several fluctuations of tempo, the dance slows once more, becoming distant and disintegrated, ending with a hollow, unworldly sounding harmonic.

Antonio Bazzini, born in Brescia in 1818, was one of the great violinist-composers of the 19th century. He fell under the spell of the great Niccolò Paganini, whom he met as a teenager. The renowned virtuoso encouraged the young violinist to begin concertizing, and he soon became one of the most highly regarded instrumentalists of the day. Schumann and Mendelssohn were among his fans. Though he composed

in larger forms, he is best remembered as the composer of numerous salon pieces for violin and piano, the most famous being **La Ronde des Lutins** (The Dance of the Goblins.) Although this piece was originally composed for violin and piano, it is a masterful work that creates some intense technical gymnastics for any wind instrument.

Biographies

Amanda Sage is a flutist and private teacher from the Greater Pittsburgh area. She has served as principal flute with the Pittsburgh Philharmonic, principal flute and second flute/piccolo with the Undercroft Opera, as well as substitute flute/piccolo for the Westmoreland and Johnstown Symphonies. She also performs in various solo, chamber, and/or larger ensemble roles in a variety of venues throughout the Pittsburgh area, including the woodwind quartet, Bel Suono Ensemble, of which she is a founding member. An advocate of early music and historical performance, Amanda also plays the baroque flute. She has performed in masterclasses for baroque flutists Kim Pineda, Janet See, Barthold Kuijken, and Claire Guimond.

As an educator, she has nearly 15 years of experience in private instruction, in addition to her many years of experience teaching both instrumental and general music (K-12). As well as having her private studio, Amanda also serves as adjunct instructor of flute at Mercyhurst University in Erie, PA, Allegheny College in Meadville, PA, and Seton Hill University in Greensburg, PA. She also teaches at West Virginia Northern Community College as an adjunct faculty lecturer in music.

Beyond music, Amanda is a Certified Personal Trainer and Corrective Exercise Specialist through the National Academy of Sports Medicine. She strives to incorporate her knowledge of health and fitness into her teaching, especially stressing the importance of proper body alignment, breath, and injury prevention with her students.

Amanda has presented on the topic of performance health at several different events including the Mid-Atlantic Flute Convention in Washington D.C., the annual National Flute Association Convention, and in December 2019, published her first book called “Performance Health for Musicians: Exercises and Techniques for Staying Strong and Injury-Free”. She has also since developed a podcast, blog, and online course all related to the important topic of musician health.

Dr. Sarah Kahl is the accompanist for the Erie Philharmonic Chorus (EPC), Erie Junior Philharmonic Chorus (EJPC) and Erie Philharmonic Youth Chorale (EPYC). She also serves as the group piano instructor for both the EJPC and EPYC. Kahl has extensive background in piano pedagogy and has taught piano and multi-level classes in the group piano setting at universities in Minnesota, North Dakota, Nebraska, Kansas, and Pennsylvania. She also serves as a collaborative pianist at Mercyhurst University. Kahl is an active performer in the Erie area where she performs with established musicians and students alike. In addition to her performance roles, she is the Music Coordinator at Church of the Cross in Fairview, PA, and operates a private piano studio. Kahl received her DMA in Piano Performance and Pedagogy from the University of Kansas where she studied with Jack Winerock. She received her Master's degree in Piano Performance and Pedagogy from the University of Nebraska where she studied with Paul Barnes and pedagogy with Brenda Wristen. She received her Bachelor of Music Degree in Music Education from Concordia College in Moorhead, Minnesota and studied under David Worth.

Upcoming Events Spring 2024

Senior Recitals—all free and open to the public and livestreamed

Adam Seymour, baritone, Sat., April 13, 1 p.m., Walker Recital Hall
Austin Aldrich, trumpet, Sat., April 13, 7 p.m., Walker Recital Hall
Addie McCoy, tuba, Sun., April 14, 1 p.m., Walker Recital Hall
Tessa Korchak, violin, Sun., April 14 4 p.m., Walker Recital Hall
Regan DeDionisio, mezzo-soprano, Sun., April 14, 7 p.m., Walker Recital Hall
Alexander Bar, tenor, Sat., April 20, 7 p.m., Walker Recital Hall
Ben Vacca, baritone, Sun., April 21, 7 p.m., Walker Recital Hall

Roche Guest Artist Series

Monday, April 22, 8 p.m. & Masterclass, Tuesday, April 23, 12:45pm

Kent Brass Quintet

Walker Recital Hall

Made possible by the generosity of the Terry and Margaret M. Roche Family.

Free and open to the public, concert livestreamed, masterclass not livestreamed.

Mercyhurst Jazz Ensemble*

Directed by Dr. Scott Meier

Saturday, April 27, 7 p.m.

Taylor Little Theatre

This is a ticketed event. No livestream. See prices below.

Composers Concert

Directed by Dr. Albert Glinsky

Sunday, April 28, 2 p.m.

Walker Recital Hall

Free and open to the public, concert livestreamed.

Small Ensembles Concert

Wednesday, May 1, 7 p.m.

Walker Recital Hall

Free and open to the public, concert livestreamed.

Mercyhurst Concert Choir*

Directed by Dr. Christopher Petit

Friday, May 3, 7 p.m.

Walker Recital Hall

This is a ticketed event. No livestream. See prices below.

Mercyhurst Wind Ensemble*

Directed by Dr. Scott Meier

Saturday, May 4, 7 p.m.

Mary D'Angelo Performing Arts Center

This is a ticketed event. No livestream. See prices below.

Mercyhurst Civic Orchestra*

Directed by Dr. Gary Viebranz

Sunday, May 5, 4 p.m.

Mary D'Angelo Performing Arts Center

This is a ticketed event. No livestream. See prices below.

*General admission \$8.50; Mercyhurst students, faculty, & 12 & under \$5.
Each ticket is subject to a \$1.50 service fee.

For a full list of department performances, including links to livestreamed performances, visit our Concerts and Events page at www.mercyhurst.edu/music.