

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

A Distinguished Major Recital

Emily Hunter

flute

Friday, April 26, 2024

8:00 pm

Old Cabell Hall

University of Virginia

*This recital is supported by the
Charles S. Roberts Scholarship Fund.*

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64)
and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund
underwrites the private lessons and recital costs for undergraduate music
majors giving a recital in their fourth year as part of a
Distinguished Major Program in music.

Recital Program

Emily Hunter, *flute*

Concertino, Op. 107

Cécile Chaminade
(1857-1944)

Ting-Ting Yen, *piano*

Les Folies d'Espagne

Les Folies d'Espagne

Variation II

Variation VI

Variation VII

Variation XI

Variation XIV

Variation XV

Les Folies d'Espagne

Marin Marais
(1656-1728)

Le Merle Noir

Oliver Messiaen
(1908-1992)

Ting-Ting Yen, *piano*

~ **Intermission** ~

Piece Romantique for Flute, Cello, and Piano

Philippe Gaubert
(1879-1941)

Lynn Park, *Cello*
Ting-Ting Yen, *piano*

Sonatine for Flute and Piano

Henri Dutilleux
(1916-2013)

Ting-Ting Yen, *piano*

About the Performers



Emily Hunter is a fourth-year student pursuing a B.A. in Cognitive Science with a Neuroscience concentration and a B.A. in Music. She has been playing flute since she was 10 years old and currently studies with Professor Kelly Sulick. In high school, she was a National Symphony Orchestra (NSO) Youth Fellow, where she was mentored by NSO musicians and performed on the Kennedy Center's Millennium Stage. As a member of American Youth

Philharmonic Orchestra (AYPO), she was principal flute and was a member of a chamber quintet. Emily has placed first in several music competitions and attended the Governor's School for Visual and Performing Arts at age 16. Emily studied classical music in Vienna, Austria with Furugh Karimi last spring.

At UVA, she has been involved in the Charlottesville Symphony Orchestra and has participated in the Miller Arts Scholars Program, where she served on the executive board. She has received the 3rd and 4th year Arts Awards, along with three mini-grants from Miller Arts Scholars. These projects have included funding to attend performances of the New York Philharmonic, Vienna Philharmonic, and Berlin Philharmonic Orchestras, purchasing a wooden flute headjoint, and funding for private lessons.

After graduation, Emily plans to pursue advanced degrees in music and healthcare.



Lynn Park is a third-year Biochemistry and Music double major on the pre-dental track. She was first introduced to music through the piano at the age of 6, then the cello at the age of 9. She currently studies the cello under Professor Adam Carter, plays in a string quartet, and is a member of the Charlottesville Symphony.



Dr. Ting-Ting Yen has enjoyed a versatile musician's career as both a pianist and a violinist. Ting-Ting is currently the Music Director at Tinkling Spring Presbyterian church. She is also a pianist for the Virginia Glee Club. Previously, she was Music Director at Warm Springs Presbyterian Church and faculty accompanist at Washington and Lee University. As a violinist,

Ting-Ting is a member of the Roanoke Symphony and also performs periodically with Richmond Symphony, Charlottesville Symphony, New Century Chamber Orchestra, and Garth Newel Music Center. Ting-Ting was formerly a member of the Winston-Salem Symphony and New Mexico Philharmonic.

Ting-Ting received her D.M.A. in Violin Performance, and a Master's in Collaborative Piano at the University of Minnesota. She also holds a Master's Degree in Violin Performance from Manhattan School of Music.

Program Notes

Cécile Chaminade was born in Paris, France, in 1857. She began composing at eight years old; some of her first compositions were church music. Chaminade played these compositions for Georges Bizet, who lived close to the Chaminade family and ultimately discovered her talent, encouraging her to pursue professional music education. At ten years old, she was offered admission into the Paris Conservatoire but declined the offer attributable to her father's opposition. The Chaminade family's wealth allowed her to receive private lessons from the Paris Conservatoire professors privately instead. In this way, she studied composition with noted opera composer, Benjamin Godard.

Despite her prolific accomplishments, such as being the first female to receive the Légion d'Honneur in 1913, the Parisian music industry relegated her compositions to salon music. Parisian critiques, perhaps influenced by gender stereotypes, blocked Chaminade from the traditional Parisian professional world. Chaminade found greater career success in the provinces.

Chaminade composed the Concertino in 1902 as a competition piece for the Paris Conservatoire and dedicated it to the Conservatoire's flute professor, Paul Taffanel. The Concertino consists of long lyrical phrases. Chaminade's experience with choral compositions influenced her style in her use of voice-like lyrical phrases. The flute not only imitates the voice in the Concertino but also reflects a French Romantic aesthetic through dramatic dynamics, vibrato, and the virtuosic cadenza at the end.

Born in 1656, **Marin Marais** was a master of the bass viol: a stringed instrument with six to seven strings. King Louis XIV of France hired Marais as a court musician to perform in the Palace of Versailles, where his colleagues included François Couperin and Antoine Forqueray.

Les Folies d'Espagne ("The Follies of Spain") is an extensive set of variations originally written for viol. I will be playing a selection of the variations today, including the Folies theme appearing in the first movement and repeated at the end. I will perform on a wooden headjoint, purchased with a grant from Miller Arts Scholars. This instrumentation choice produces a hollower tone color that better reflects the sound of the wooden flutes of Marais' time.

Oliver Messiaen was born in Avignon, France, in 1908, and entered the Paris Conservatoire at age 10. Believing Neoclassicism was a passing trend, Messiaen instead drew his inspiration from nature and Roman Catholic theology. Many of his pieces were inspired by bird songs. He captured audio recordings of various bird species and transcribed their distinctive calls into musical pitches.

Composed in 1952, *Le Merle Noir* ("The Blackbird") is based on the transcription of the blackbird's call. It consists of short bursts of whimsical open-ended phrases. Messiaen composed flutter-tonguing sections to add texture that contrasts with legato sections that are not direct transcriptions of the blackbird calls but may be depictions of the landscapes blackbirds inhabit. *Le Merle Noir* is one of Messiaen's shortest works, yet is loaded with differing tone colors.

The piece's vividness reflects Messiaen's vibrant way of experiencing life. The 20th-century composer had synesthesia, a harmless neurological condition where more than one sense is experienced at the same time. Messiaen would see colors while listening to and reading music.

Born in Cahors, France, in 1879, **Philippe Gaubert** was a violinist before mastering the flute. His mother's position as a housekeeper for Paul Taffanel's home fostered the close professional and personal friendship between Gaubert and Taffanel. Paul Taffanel was a famous flutist, composer, and instructor, and is regarded as the father of the French Flute School. Taffanel discovered Gaubert's talent through his mother and became his flute teacher, giving rise to a long and productive friendship and professional relationship. In 1893 Taffanel

relocated to Paris to become the flute professor at the Conservatoire, and Gaubert followed him. Gaubert took over from Taffanel at the Paris Conservatoire in 1919 and became the conducting professor in 1931. During his time at the conservatoire, he collaborated with Taffanel in the *Méthode Complète De Flûte*, published in 1923. This technique book remains popular today.

In 1926, Gaubert composed the *Pièce Romantique* for Flute, Cello, and Piano. The piece contains emotive, lyrical phrases, and is elegant, free, and expressive. The cello's broad opening is contrasted by a swaying 6/8 section in the flute's high register appearing later in the piece. The piano, cello, and flute communicate through playing in unison and competing melodies.

Henri Dutilleux was born in 1916 into a creative family and wanted to become a composer from a young age. His great-grandfather, Constant Dutilleux, was a close friend of the famous artist Eugène Delacroix and was an accomplished artist in his own regard. He not only owned Delacroix's famous portrait of Chopin, now displayed in the Louvre Museum, but also has two pictures of his own in the Louvre Museum. The creativity in Dutilleux's household influenced his musicianship, especially by his artistic approach to music by "painting" colors into his music.

The Sonatine was a test piece for a Conservatoire competition for graduating flute players of 1942. The influence of Ravel's flute solo from *Daphnis et Chloé* and of Debussy's *La Mer* is reflected in Dutilleux's phrasing, instrumental colors, and sense of movement. Although the Sonatine is his most frequently performed work, he refrained from elaborating on it during interviews. He disowned his earlier works, including this piece, because he considered them unduly influenced by other composers and not reflective of his mature style.

Acknowledgements

My flute professor, Dr. Kelly Sulick, for being the kindest, most patient person. Thank you for guiding me these past four years and sharing your expertise; I wouldn't be here without you.

My academic advisor, Professor John Mayhood, for helping me with the research for the recital and sharing your musicology skills.

My accompanist, Dr. Ting-Ting Yen, for all of your hard work in collaborating with me on this massive project.

Lynn Park, for taking time out of your busy schedule to play in this recital with me and doing so with such musicality.

The Miller Arts Scholars Program, for providing the means necessary to find my way back to music. If I had not done those projects, I would probably not have decided to pursue a distinguished major.

The UVA music staff and volunteers that made today's performance possible.

Finally, to my family and friends who have supported me and came today to watch me perform.

Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

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