

PROGRAM

CLAUDE DEBUSSY (1862-1918)

Prélude à l'après-midi d'un faune for fløjte og klaver

Galya Kolarova, klaver

MARIO CASTELNUOVO-TEDESCO (1895-1968)

Sonatina for fløjte og guitar

- I. Allegretto grazioso
- II. Tempo di Siciliano
- III. Allegretto con spirito

Francesco Rista, guitar

BÉLA BARTÓK (1881-1945)

Rumænske danse for fløjte og guitar

- I. Jocul cu bâță (Stick Dance)
- II. Brâul (Sash Dance)
- III. Pe loc (In One Spot)
- IV. Buciumeana (Dance from Bucsum)
- V. Poarga Românească (Romanian Polka)
- VI. Mărunțel (Fast Dance)

Francesco Rista, guitar

PAUSE (CA. 20 MINUTTER)

CARL REINECKE (1824-1910)

Fløjtekoncert i D-dur op. 283

- I. Allegro molto moderato
- II. Lento e mesto
- III. Moderato

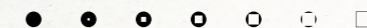
DKDM's kammerorkester dirigeret af Nathanaël Iselin

PAULINA TSAO

FLØJTE

Onsdag 18. maj 2022
kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

DEBUTKONCERT

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PAULINA TSAO

Paulina Tsao, born in Ann Arbor, Michigan in 1995, started her musical studies at the age of four on the piano and violin until she began playing the flute at the age of eight. She started studying with Amy Porter at the age of fifteen as her youngest student, later continuing with her at the University of Michigan School of Music where she obtained her bachelor degree with “highest honors” in December 2017. She moved to Europe to study with Ulla Miilmann at The Royal Danish Academy of Music (RDAM) in Copenhagen, Denmark, graduating with her master’s degree in 2020 and José-Daniel Castellon at the Haute Ecole de Musique de Lausanne (HEMU), and entering the prestigious Soloist Class (Advanced Postgraduate degree) at RDM.

Paulina worked for the Civic Orchestra of Chicago (associated with the Chicago Symphony Orchestra) as associate flute from 2016-2018 and has performed in Orchestra Hall at Symphony Center with renowned conductors such as Rafel Payare, Marin Alsop, Emmanuel Krivine, etc. as well as performed in the Civic Bach Marathons led by Yo-Yo Ma and Nicholas Kraemer in 2016 and 2017, playing Brandenburg Concertos across the city of Chicago.

Paulina has won honors such as First Prize in the American Protégé International Flute Competition (2013) where she performed at the Carnegie Hall Weill Recital Hall, second prize in the Alexander & Buono International Flute Competition (2014), finalist in Le Festival Pablo Casals Concerto Competition coached by Patrick Gallois (2017), and First Place/Grand Prize in the Detroit Symphony Orchestra Bradlin Fund Scholarship Competition (2014). She has toured with the Ungdomssymfonikerne in Norway in 2021, and has previously toured internationally with the Orford Music Orchestra in 2016 and has attended other festivals including Brevard Music Center, BUTI Tanglewood Young Artists Orchestra, and Marrowstone Orchestra. Paulina has performed in masterclasses for Emmanuel Pahud, Philippe Bernold, Sophie Cherrier, Julien Beaudiment, Patrick Gallois, Vincent Lucas, Robert Langevin, Michel Bellavance, and Jasmine Choi.

“A remarkable flutist and an exceptional musician...Paulina also has a very beautiful sound” – José-Daniel Castellon (translated from French)

“Paulina’s musicianship and professional work ethic is highly respected by colleagues whether it be as a solo performer or in orchestra and chamber settings. Her fluent technique and elegant sound, but also her whole perception of music and style is an inspiration to all.” – Ulla Miilmann

PROGRAM NOTES

CLAUDE DEBUSSY (1862-1918) was a French composer and among the most influential composers of the late 19th and early 20th centuries. His original way of writing harmony and musical structure expressed the ideals to which Impressionist painters and writers aspired. *Prélude à l’après-midi d’un faune* was originally written as an orchestral tone poem inspired by a poem of Stephane Mallarmé. The original orchestral version was completed in 1894, and Debussy reworked it for two pianos in 1895. The transcription for flute and piano was largely based off of Debussy’s reworked version for two pianos.

It tells the story of a faun—a half-man, half-goat creature of ancient Greek legend—waking up in sensuous memories of forest nymphs. The flute’s theme represents the faun in an ethereal dream-like state. Debussy was inspired by oriental music and developed interest in non-western scales and timbres which we can hear in this work. This poem of Mallarmé transitions between dream and reality, providing Debussy the opportunity to explore his new language. He was able to evoke feelings in a highly poetic and nuanced manner. *Prélude à l’après-midi d’un faune* had profound effects on composers to come. With his innovative style, Debussy flawlessly captured the dream-like state of the afternoon of the faun.

Another important composer of the 20th century was Hungarian composer, pianist, and ethnomusicologist, **BÉLA BARTÓK** (1881-1945). Like Debussy, he had a great interest in world music. Specifically, he was noted for incorporating folk-music in his major works. Shortly after completing his studies in 1903, he and another Hungarian composer Zoltán Kodály discovered a vast reservoir of authentic Hungarian peasant music in city-dwelling Roma made known by the research of these two composers. They had the intention to revitalize Hungarian music. Bartók then expanded his explorations to Romania, Bulgaria, Slovakia, Serbia, and to Turkish and Arabic countries. He asked people to perform songs for him, which he then wrote down. He and Kodaly transcribed, saved, and recorded on an “Edison” phonograph, and classified thousands of folk tunes which provided tunes, rhythms, harmonies, and ideas for their compositions. This quest led them to Transylvania, now a part of Romania, but had been part of Hungary for many years until 1920. Thus, there is legitimacy of Romanian Folk Dances as a source for Hungarian folk style.

Among Bartók’s most popular works based on his folk tune collection are the Romanian Folk Dances, which were originally composed for piano in 1915 then rewritten for orchestra in 1917. Beloved by many, there are various transcriptions of this work, including for the violin or flute. This transcription for flute and guitar is based not only on the piano score but also on the composer’s orchestration and Zoltán Székely’s transcription for violin and piano. This work consists of six short pieces presenting melodies with Bartók’s own harmonizations in a wide variety of moods from joyful and light peasant dances to distant-longing, gypsy passion, and down-to-earth celebrations.

MARIO CASTELNUOVO-TEDESCO (1895-1968) was a prolific Italian composer and pianist born in Florence into an Italian Jewish family. He was an emerging artist in his time and very successful in his career. Just before World War II broke out, Castelnuovo-Tedesco set sail for a new life and immigrated to the United States in 1939 when the new racial laws were introduced by the fascist Mussolini government and convinced the composer to leave Italy. He continued his work in the United States and in addition to his success as a composer, he also became a sought-after pedagogue with John Williams, Henry Mancini, and André Previn counted as his pupils. After spending a year in New York, he moved to Los Angeles where he would spend the remainder of his life. He signed a contract with Metro-Goldwyn-Meyer, entering a relationship with Hollywood that would last more than ten years. Despite these demands, he wrote a great deal of chamber music and music for guitar. After meeting guitarist Andrés Segovia, he was inspired to write for guitar and became one of the most important composers of guitar music, writing over a hundred works for the instrument. He wrote the *Sonatina* for flute and guitar as a request from a flute-guitar duo, Werner Tripp and Konrad Ragossnig.

Castelnuovo-Tedesco wrote later in his career that he never believed in modernism, nor in neoClassicism, nor in any other “isms”; that he found all means of expression valid and useful. He rejected the highly analytical and theoretical style, and in general his musical approach was formed by extra musical ideas—literary or visual. You can easily identify this in his *Sonatina*, where there are many accessible expressive qualities such as long flowing melodies, interesting harmonic chords and progressions, and playful interplay between the flute and guitar. Castelnuovo-Tedesco’s *Sonatina* is brilliant yet moving.

CARL REINECKE (1824-1910) was a German composer, conductor, and pianist in the mid-Romantic Era, who sought in his works and teaching to preserve the Classical tradition in the late 19th century. Born in what is today Hamburg, Germany, province of Altona, he was technically born a Dane, as the town was under Danish rule until 1864. He was just 19 when he had his first concert tour as a pianist through Denmark and Sweden after being in Leipzig studying under Felix Mendelssohn, Robert Schumann and Franz Liszt. In 1846, Reinecke was appointed Court Pianist for Christian VIII in Copenhagen. He remained there until 1848, when he resigned and went to Paris. In 1851, Reinecke became a professor at the Cologne Conservatory, then in 1860, Reinecke was appointed director of the Gewandhaus Orchestra concerts in Leipzig, and professor of composition and piano at the Conservatorium.

He championed the Classic style, and his compositions reflect his aim for conservative, well-crafted works, combined with an impressive gift for melody. Its harmonic idiom is the rich language of romanticism, even suggesting a bit of Brahms. Reinecke’s mastery of the orchestra is everywhere present in the warm and imaginative orchestration. Reinecke’s flute concerto is regarded as one of the most important Romantic works in the flute repertoire. With a dreamy first movement with interesting harmonies, a somber second movement full of emotion, and a cheerful energetic last movement, this masterpiece is a charismatic work of high artistic value, beauty and strong emotions.

- Paulina Tsao