

STEPHEN F. AUSTIN STATE UNIVERSITY  
 **SCHOOL *of* MUSIC**

presents

# **Composers of Our Time: Music for Flute and Piano**

Christina Guenther, flute  
Ron Petti, piano



## PROGRAM

*All the Words to All the Songs* for Flute and Piano (1996)     Dan Welcher  
(b. 1948)

*Sonata for Flute and Piano* (2020)\*     Matthew Durrant  
I. Maestoso (b. 1985)  
II. Espressivo  
III. Vivace con fuoco

*Fanmi Imèn*, Poem for Flute and Piano (2018)     Valerie Coleman  
(b. 1970)

### Intermission

*52 Blue* (2020)     Scott Stephen Hansen  
(b. 1995)

*Sonata No. 2* for Flute and Piano (2003)     Daron Hagen  
I. ♩ = 66 / ♩ = 120 (b. 1961)  
II. ♩ = 66  
III. ♩. = 133 / ♩ = 200

## Daron Hagen – *Sonata No. 2* for Flute and Piano

Composed eighteen years after the first sonata, the similarities between the two works are striking: the musical voice is the same, of course – Hagen had already settled on his musical style in his early twenties – and the love of traditional compositional formal structures remains. However, the latter sonata is more dissonant throughout, and the musical ideas are more epigrammatic in nature. Whereas in the first sonata, development of each theme is discrete from the next, and traditional contrasts between themes obtain, in the second, development of ideas is often simultaneous, and the ideas themselves more “cellular” than traditionally tuneful.

The basic difference between the two works is that, whereas in the first sonata the second movement is in an ABA form, the entire second sonata functions as a rondo: Hagen's love of arch forms is fully expressed. That is, all three movements of the second sonata are rondos, and all of the movements share the same musical materials, which are alternated and overlapped.

Composed simultaneously with the song cycle for baritone and string quartet *Alive in a Moment*, the *Sonata No. 2* shares several musical ideas with the first movement of the song cycle — notably, a rhythmic tattoo (based on the Morse telegraphic rhythm for S-O-S), and an artificial scale containing two augmented seconds.

*Sonata No. 2* was begun at Yaddo and completed in New York City on 23 July 2003. It is dedicated to Jeffrey Khaner and Lowell Liebermann. It was first performed on a live broadcast from WGDR's studios in Vermont by Su Lian Tan and Chris Molina on 31 July 2004. Jeffrey Khaner and Hugh Sung introduced the piece to Philadelphia audiences on 11 May 2005 at the Field Concert Hall, Curtis Institute of Music.

-Daron Hagen



## Program Notes

### Dan Welcher – *All the Words to All the Songs*

This little piece for flute and piano was commissioned by flutist Nancy Andrew, in memory of Vinson Hammond. Vinson, a pianist with a stellar career as an accompanist, died in 1992 of complications from the AIDS virus. He was an avid believer in contemporary music, primitive Southern churches, and Elvis—and did a mean impersonation of the latter, if one can image The King singing at a piano.

The title refers to a remark Vinson made on the NBC-TV “Today” show, as he was appearing with flutist James Galway. Gene Shalit, host of the segment, asked Vinson if he knew the words to the John Denver song they were about to play, and Vinson looked straight into the camera lens and (in his best Alabama drawl) declared, “I know all the words to all the songs.”

My work is both a reflection on the untimely loss of a young talent, and an homage to popular songs. Knowing “all the words to all the songs” might help a listener somewhat, but it’s best to hear the piece as a spiritual benediction. My hope is that Vinson Hammond has, by now, met his idol in Heaven—and hopefully, has accompanied him in a few of the good old songs.

-Dan Welcher

### Matthew Durrant – *Sonata for Flute and Piano*

Completed in January of 2020, this sonata is a wonderful showpiece for both the flute and the piano. Each movement is unique and showcases a different style of writing and harmonic language. The opening movement is majestic in tone and explores both lyricism and virtuosity, setting the tone for what is to follow. The inner movement is a hauntingly beautiful song that features soaring modal melodies and intricate contrapuntal lines. Closing the sonata is a tour de force whirlwind of a finale that showcases stunning virtuosity in both the flute and piano.

-Matthew Durrant

### Valerie Coleman – *Fanmi Imèn*, Poem for Flute and Piano

The title of Coleman’s tone poem, FANMI IMÈN, is Haitian Creole for Maya Angelou’s famous work, *Human Family*. Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou’s poetic refrain: “we are more alike, my friends, than we are unlike,” reaffirms our humanity as a reminder of unity.

Within the flute and piano parts are motifs representing cultural difference, that come together to form a tapestry, united through tempi, and quasi cadenza-like transitions. The work begins and ends with a patriotic Americana feel, to symbolize and recognize the contributions immigrants have made towards the building of a nation as a whole.

The work includes harmonies and thematic material that represent French flute music blending with an underlying pentatonicism found in Asian traditions, a caravan through Middle Eastern parts of the world that merge with Flamenco music within the Quasi-Cadenza, and an upbeat journey southward into African with the sounds of Kalimba (thumb piano). Here, the flute imitates the thumb piano as it playfully taps out a tune that spells out a morse code message of U-N-I-T-Y within the rhythm. The many twists and turns come together to create a sound that symbolizes a beautifully diverse human race.

Performers are encouraged to embrace the cultural “nods” through their interpretations.

-Valerie Coleman

### Scott Stephen Hansen – *52 Blue*

*52 Blue* is named for a whale that sings at a slightly higher pitch (52hz, A-flat) than other blue whales, making it difficult for them to communicate with each other. The piece is inspired by this creature, but is not strictly based on any programmatic narrative. It depicts what 52 Blue’s environment may sound like musically.

-Scott Stephen Hansen