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PROGRAM NOTES

***Akatombo* (Red Dragonfly) by Yamada Kosaku (1886–1965), transcribed by A. Yashiro**

Yamada Kosaku (pronounced Koh-saku) is an important composer/conductor in Japanese culture. His name is sometimes given as Kósçak Yamada, a self-assigned Europeanized alteration of his name. He studied at the Tokyo Music School and went on to study at the Berlin Hochschule für Musik (Berlin Conservatory) from 1910 to 1913 with teachers including Max Bruch. After Germany, he came to the United States and performed at Carnegie Hall. Yamada Kosaku aimed to improve the music of Japan through the study of Western music, rather than merely to “catch up” with Western culture.

As a conductor, Yamada brought Debussy’s *Prélude à “L’Après-midi d’un faune,”* Dvořák’s Symphony and other works to the Japanese audience for the first time. He also became a guest conductor of the Berlin Philharmonic, Leningrad Philharmonic, among other orchestras. He conducted Jacques Ibert’s *Ouverture de fête* (1940–41) commissioned for the 2600th celebration of the empire/Emperor’s reign in Japan.

*Akatombo*, presented in today’s program, was transcribed with harp accompaniment for the late master flutist Jean-Pierre Rampal.

***Fantaisie sur des motifs hongrois* (Fantasy on the Hungarian Motives) by Albert Franz Doppler (1821–83)**

Franz Doppler was a flutist, composer, and conductor, who made his debut in Vienna at the age of thirteen. His first teacher was his father, the composer and oboist Joseph Doppler. From a young age Franz made successful concert tours with his brother Karl (a flutist, composer, and conductor). The Doppler brothers’ tours included a visit to the Weimar court (1854), where they met the great Hungarian pianist Liszt, as well as a tour to London (1856) with the violinist Karl Hubay. As an orchestral musician, Doppler held posts as early as 1838 as principal flutist of the German Town Theater, and then at the Hungarian National Theater in 1841. Later in his life (1864–67), Doppler became a professor of flute at the Vienna Conservatory.

Doppler’s compositions reflect Hungarian, Russian, and Polish folk music and Italian opera (such as Donizetti) influences. Many, if not all, of these influences can be heard in the *Fantaisie sur des motifs hongrois* (Fantasy on the Hungarian Motives) with its Eastern European folk dance/tunes and operatic cadenzas. It bears a strong affinity to its “close relative” written for solo flute and piano, the *Fantaisie pastorale hongroise*, op. 26 (Mainz, undated), with its hauntingly nostalgic opening “fantasy” reminiscent of gypsy and Eastern European folk music and its folk tune/dance-driven second half.

*Program notes were written by Ai Goldsmith (Feld, Boëhm, Yamada, and Doppler) and Kathryn Croom Peisert (Viotti and Roussel), with references from the Harvard Dictionary of Music, Wikipedia, Grove Dictionary of Music and Musicians, <http://www.musica.cz/comp/feld.htm> and Classical Composers Database.*

*The Department of Music presents*

## Kathryn Croom Peisert and Ai Goldsmith, flute Miles Graber, piano

PROGRAM

Concerto in A Major <i>Allegro maestoso</i>	Giovanni Battista Viotti (1755–1824)
<i>Joueurs de flute</i> , op. 27 <i>Pan</i> <i>Tityre</i> <i>Krishna</i> <i>M. de la Péjaudie</i>	Albert Roussel (1869–1937)
<i>Cinq Inventions</i> for two flutes <i>Prelude</i> <i>Mouvement contraire</i> <i>Canon</i> <i>Passacaille</i> <i>Fughette</i>	Jindřich Feld (1925–2007)
Variations on a German Air, op. 22 (“Du, du liegst mir im Herzen”) (abridged)	Theobald Boëhm (1794–1881)
<i>Akatombo</i> (Red Dragonfly)	Kósçak Yamada (1886–1965) trans. A. Yashiro
<i>Fantaisie sur des motifs hongrois</i> (Fantasy on the Hungarian Motives)	Franz and Karl Doppler (1821–83; 1825–1900)

12:05 pm, Thursday, 9 April 2009  
Room 115, Music Building

The noon concert series is made possible by the generous support of Deborah Pinkerton and Bret Hewitt—alumni of UC Davis—in honor of Deborah’s mother, the late Joy M. Schinkoskey.

*This concert is being professionally recorded for the University archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers, and wristwatches. Flash photography and audio and video recording are prohibited during the performance.*

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## ABOUT THE ARTISTS

**Kathryn Croom Peisert**, flute, is a professional freelance musician based in Northern California. She is experienced in all styles of the flute repertoire, from the Baroque to the 21st century, including jazz. She served as principal flutist of La Jolla Symphony for the last two seasons (2005–07) and played flute, alto flute, and piccolo with the symphony for four prior concert seasons. Her most recent appearance as principal flutist with the La Jolla Symphony included the North American premiere of the Concerto for Cello and Orchestra by Philip Glass, performed at UC San Diego in November 2007.

Peisert has studied with Grammy-nominated jazz flutist Lori Bell. She received her Master of Music in Flute Performance at Boston University, studying with Linda Toote (Boston Symphony Orchestra), and her Bachelor of Arts in Music Performance at UCLA, studying with David Shostac (principal flute, Los Angeles Chamber Orchestra) and Sheridan Stokes (first-call studio artist). Recently, Peisert was one of three flutists selected by Sir James Galway to perform in his master class held at Pepperdine University in December 2007.

**Ai Goldsmith**, flute, has performed as a soloist with various orchestras in California and played solo and chamber music in the United States, Japan, and the Czech Republic. She has received a number of awards and scholarships and was named a finalist in the LMC Seattle West Coast Regional Soloist Competition in 2007 and a semifinalist in the 2006 Haynes International Flute Competition. Her credits as a principal flutist include the San José State University Orchestra, the Palo Alto Philharmonic, and the Stanford Summer Orchestra.

Goldsmith received a Master of Arts in Music Performance at San José State and a Bachelor of Arts in Music Performance from UCLA, where she studied with Isabelle Chapuis-Starr, Sheridan Stokes, and David Shostac. She has also performed in master classes and summer music programs for master flutists Heather Clark, Sir James Galway, Vieri Bottazzini, Susan Milan, Robert Stallman, Ransom Wilson, and Anne Diener-Zentner. She performs frequently in various chamber groups and recitals and provides private flute instruction.

**Miles Graber**, piano, received his musical training at the Juilliard School, where he studied with Anne Hull, Phyllis Kreuter, Hugh Aitken, and Louise Behrend. Since arriving in San Francisco in 1971, he has developed a wide reputation as an accompanist and collaborative pianist for instrumentalists and singers throughout the greater Bay Area. He has collaborated with numerous solo artists, including Itzhak Perlman, Sarah Chang, Cho-Liang Lin, Camilla Wicks, Axel Strauss, Mimi Stillman, and Judith LeClair and served as accompanist to master classes by Midori, Joseph Silverstein, Nadja Salerno-Sonnenberg, Pamela Frank, Alexander Barantchik, Sir James Galway, and Lynn Harrell. In addition, Graber has associated with numerous ensembles, including the Midsummer Mozart Festival, Opera San Jose, the Oakland-East Bay Symphony, and the San Francisco Chamber Soloists.

As a chamber musician, Graber performs with Trio Concertino, MusicAEterna, and the Sor Ensemble. Graber and Arkadi Serper comprise the two-piano team Scorpio Duo. Additionally, he is principal pianist for the Bay Area chapter of the National Association of Composers USA. An active teacher and chamber music coach, he is on the faculties of the Crowden School, the San Domenico Conservatory, the Preparatory Division of the San Francisco Conservatory of Music, the Young Musicians Program at UC Berkeley, and the Northern California Flute Camp in Carmel Valley.

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## PROGRAM NOTES

### **Concerto in A Major, Giovanni Battista Viotti (1755–1824)**

Giovanni Battista Viotti was an Italian virtuosic violinist whose work as a composer featured a prominent violin and pleasing lyric melodies. He was also a director of French and Italian opera companies in Paris and London. Viotti was born at Fontanetto Po in the Savoia Kingdom of Sardinia (today the province of Vercelli, Piedmont, Italy). He owned a violin fabricated by Antonio Stradivari in 1709 that would eventually become known as the Viotti Stradivarius. He is also thought to have commissioned the construction of at least one replica of this violin. Viotti’s most notable compositions are his twenty-nine violin concertos, which are considered to have had an influence on Beethoven.

The Concerto in A Major was originally written for violin; this edition was transcribed for two flutes and piano accompaniment by flutist Jean-Pierre Rampal. It perfectly characterizes Viotti’s experience with opera, combining a sense of Italian and French opera music in one piece of music. The flutes play off each other with differing portions of the original violin solo, in a jovial and conversational manner with the occasional musical argument.

### ***Joueurs de Flute*, op. 27, Albert Roussel (1869–1937)**

Albert Charles Paul Marie Roussel was born in Tourcoing (France). His earliest interest was not in music but mathematics. He spent time in the French Navy, and in 1889 and 1890 he served on the crew of the frigate Iphigénie. He only turned to music as an adult and eventually became one of the most prominent French composers of the interwar period. His travels affected him artistically, as many of his musical works reflect his interest in far-off, exotic places. His earlier works were strongly influenced by the impressionism of Debussy and Ravel, and his later works turned more toward neoclassicism.

*Joueurs de Flute* is a set of four character sketches from mythology and literature. Each character plays the flute: Pan, the half-man/half-goat from Greek mythology; Tityre was one of two shepherds in Virgil’s first *Eclogue*; Krishna is the Indian or Hindu god; and M. de la Péjaudie was a flute virtuoso in the French novel *La Pecheresse*, by Henri de Regnier. Roussel dedicated each sketch to a famous flutist (all were his friends): Marcel Moyse, Gaston Blanquart, Louis Fleury, and Philippe Gaubert; so one might assume a connection between the character of each movement and that of the real flute player.

### ***Cinq Inventions for two flutes*, Jindřich Feld (1925–2007)**

Jindřich Feld was born in Prague in 1925 to two violinists and studied the violin and viola with his father, who was professor of violin at the Prague Conservatory. Yet, in spite of the family passion for the violin, Feld’s true interest was in composition. His formal composition training was completed at the Prague Conservatory and the Academy of Music in 1952, and he earned a Ph.D. from Charles University in Prague with majors in musicology, aesthetics, and philosophy (1952). A prolific composer of instrumental music with an extensive and broad oeuvre, Feld has penned more than a handful of pieces for and including the flute.

*Cinq Inventions* for two flutes (1975) belong to Feld’s third creative period and bear strong markings of certain characteristics Feld began using during his second creative period: the mixing of tonal, traditional European and Czech styles with the modern technical methods of composition (dodecaphony, serial technique, aleatorics, etc.). *Cinq Inventions* include faint traces of traditional tonality assimilated into a controlled frenzy of gestures driven by motives, chromaticism, and modalities.

### **Variations on a German Air, op. 22 (“Du, du liegst mir im Herzen”), Theobald Boëhm (1794–1881)**

Theobald Boëhm may rightfully be called the father of the modern flute. Boëhm’s unique training, originally as a goldsmith, allowed him to make new and innovative improvements in flute and woodwind instrument design. Even after 150 years, the modern flute design is largely based on Boëhm’s discoveries and modifications.

Boëhm’s ingenious improvements to the flute were driven by his talent as an accomplished flutist. He was a member of the Royal Orchestra (court musician) for many years, a composer for the flute, and a traveling virtuoso. Many of Boëhm’s compositions demonstrate how his new structural designs facilitate the execution of technical musical passages.

Variations on a German Air, op. 22, written in 1838, is one such composition that demonstrates the capabilities of his conical-bore flute with ringed keys (wood), in Boëhm’s new fingering system, which he declared to be the “best able to meet all the requirements.” Indeed, the Variations feature all sorts of technical finger and lip gymnastics among which the tune “Du, du liegst mir im Herzen” (c. 1820) is nestled. For the sake of programming, today’s performance of this work is abridged; the fourth and fifth variations are omitted.