

Presented
by the Artist



Sketching with my Flute

Sunday, March 7, 2010 @ 7 pm Weill Recital Hall at Carnegie Hall
Samantha Chang (flute) Conrad Chow (violin) Ellen Meyer (piano)

PROGRAM

Tan, Mizi: A Caged Partridge's Longing

Woodall, Albert: Serenade

Taffanel, Paul: Fantaisie on Mignon

Tan, Mizi: Two Lyrics of Yi People

Goossens, Sir Eugène Aynsley: Four Sketches Op. 5
(3rd & 4th movements)

Intermission

Caliendo, Christopher: Caliente (Hot)

Ibert, Jacques: Deux Interludes

Boehm, Theobald: Grande Polonaise in D Major Op. 16

Doppler, Franz: Andante et Rondo Op. 25

Samantha Chang, flute

Conrad Chow, violin

Ellen Meyer, piano

SAMANTHA CHANG, Flutist

Canadian flutist, Samantha Chang, received her PGDip and LRAM diplomas with Merit standing from the Royal Academy of Music in London, England where she studied with Clare Southworth and Kate Hill for flute, Patricia Morris and Philip Rowson for piccolo, Lisa Beznosiuk for Baroque flute, and Janet Way for flute pedagogy. She began her musical studies at the age of 13 with Mizi Tan, renowned professor from the Shanghai Conservatory of Music, and at the age of 17 obtained her ARCT Performer diploma in flute and later her ARCT Teacher diploma in flute both with First Class Honours under the tutelage of Margot Rydall, noted instructor at University of Toronto and the Royal Conservatory of Music.



Shortly after commencing flute lessons, Samantha began to study piano with Marisa Wei and theory with Erhei Liang. After her 16th birthday, she also started cello lessons with Ming Yao Sheng and later James Xia.

In Canada, Samantha can be seen in performance with various ensembles throughout the Greater Toronto regions. She has also performed in the United States, England, Hungary, and Germany as both an orchestra member and soloist. Samantha has been the recipient of numerous awards and scholarships from different festivals, and has met and played for a few of the world-renowned flutists such as Susan Hoepfner, Tadeu Coelho, Jeff Zook, Toke Lund Christiansen, Paul Edmund-Davies, Peter Lloyd, and William Bennett.

Over the years, Samantha has maintained an impressive music studio full of dedicated students. Many of whom have completed their ARCT examinations at the Royal Conservatory of Music, and have received many awards at various music festivals.

Since her return to Canada in 2008, Samantha has become the director of the Canadian Flute Association, assistant conductor of CAST Chamber Orchestra and OCYSO (under the direction of conductor Chuen Tam), and orchestral manager of CAST Philomusica Orchestra. She will also be the host of a new music series "Music Tutti" beginning in 2010 where proceeds of the concert will be directed to charitable organizations in the community.

Samantha's debut album "Flute Sketches" was released in March 2009 followed by the tour "Sketching with my Flute" which included eleven cities in Canada, recitals in England and China, along with eleven performances in Taiwan. The tour will make its final stop in New York City at Weill Recital Hall at Carnegie Hall in March 2010.

Last year, Samantha was awarded with the Ontario Volunteer Award for ten years of service in the community under the nomination of the Chinese Artists Society of Toronto. Due to her passion for music, Samantha often voluntarily performs at numerous retirement homes and charitable events. She also frequents many schools as both a workshop instructor and mentor for young rising flutists. Sharing music has become an integral part of Samantha's life, and she hopes to continue contributing to the community at large through the joy of music.

CONRAD CHOW, Violinist

Born and raised in Toronto, Canada, violinist Conrad Chow is quickly establishing himself as an exciting young artist to watch. A review in the Halifax Chronicle-Herald praised "the full, sweet, seductive intensity of Chow's sound," and his performance alongside Ani Kavafian with the Columbia Festival Orchestra was hailed as "ornate and satisfying" by the Albany Times Union. Dr. Chow began his violin studies at the age of 3 with Janet Wilchfort, and later with Alec Hou at the Royal Conservatory of Music in Toronto. He then earned Bachelor's and Master's degrees at Indiana University's School of Music, where he studied under Miriam Fried. He went on to complete his DMA from the State University of New York, Stony Brook, having studied under noted violinists Pamela Frank, Ani Kavafian, and Philip Setzer, and later completed further post-doctoral work with Eduard Schmieder in Philadelphia. He was a Visiting Assistant Professor of Violin at Dalhousie University in Halifax, Nova Scotia for the 2006-2007 season.



Dr. Chow was a laureate at the 2006 International Stepping Stone Competition in Quebec. He has also been a feature performer at

the New Brunswick Summer Music Festival, the American Suzuki Institute at the University of Wisconsin, Stevens Point, and was selected as the David G. Whitcomb Foundation's Young Artist of 2003. His recent appearances as soloist have included performances with the Brampton Symphony, Scarborough Philharmonic, and a collaboration between members of the Wurttemberg Chamber Orchestra Heilbronn and the UTS Chamber Orchestra under the baton of maestro Ruben Gazarian. He has performed in such venues as the Mozarteum in Salzburg, Qingdao Music Hall in China, New York's Carnegie Hall (Zankel Hall) and Staller Center for the Arts; UCLA and Disney Hall in LA, Philadelphia's Kimmel Center, and Toronto's Glenn Gould Studio and George Weston Recital Hall, and recent recitals have included performances in the St. Cecilia Concert Series, and the University of Toronto's Hart House Sunday Concert Series, and have been broadcast on CBC Radio. Dr. Chow is also an active chamber musician, having studied extensively with the Grammy Award-winning Emerson String Quartet, and appearing in chamber music performances with Paul Biss, Christina Dahl, David Finckel, and Miriam Fried. In 2001, his string quartet was grand-prize winner of the Indiana University Kuttner String Quartet Competition, granting the group the honor of performing as the quartet-in-residence for the 2001-2002 season. He has also appeared as a member of the prestigious iPalpiti Chamber Orchestra since 2008.

ELLEN MEYER, Pianist

Since her graduation from the piano performance programme at the University of Toronto, Ellen Meyer has frequently appeared as a soloist, chamber musician and accompanist across Canada, in the U.S.A. and in Germany. Her training has included studies with Pierre Souvairan and Jane Coop, and performing in masterclasses at the Banff Centre for the Arts and with Leon Fleischer. She is a founding member of the Riverdale Ensemble, presenting programmes of 19th, 20th and 21st century Romantic music, as well as Ossia, performing on historical keyboards.



Recent engagements include collaboration in recital with Ricardo Morales, Principal Clarinetist of the Philadelphia Orchestra, and a presentation in the Canadian Music Centre's "New Music in New Places", showcasing Canadian music from 1840 to 2005; she performed with the Cantores Celestes Women's Chamber Choir as invited participants in Festival 500 in St. John's, Newfoundland. Past credits include touring for Jeunesses Musicales and sharing the concert stage with The Canadian Brass.

Ellen's numerous recordings include the recently released "Twelve by the Moon-dial" with the Riverdale Ensemble presenting the world premiere of John Ireland's Trio in D as well as "Flute Sketches" with flutist Samantha Chang with whom she will be heard in recital at the Weill Recital Hall at Carnegie Hall March 2010.

PROGRAM NOTES

TAN, MIZI: A Caged Partridge's Longing

Set the Partridge Free, written by Tang Dynasty poet, Zong Yuan Liu, inspired composer, Mizi Tan, to create his composition A Caged Partridge's Longing. The humanitarian spirit that dominates Liu's poem spoke strongly to the composer while he resided in the United States in 1987. The composition can be parsed into three sections. The first portion depicts the partridge confined in his cage, denied of freedom; nevertheless, he refuses to succumb to his destiny. In the second section, the partridge's dreams of taking flight into the blue skies, completely independent and liberated. The final scene portrays many failed attempts to escape; however, the partridge's hope has not wavered, as the future is yet to be determined. Instead of ending on the tonic key, the composer has chosen to end on a diminished fifth interval, thus depicting the partridge's optimism. This composition received its Canadian premiere on September 23, 2006 by Samantha Chang at the George Weston Recital Hall.

楚越有鳥甘且腴，嘲嘲自名為鷓鴣。
徇媒得食不復慮，機械潛發罹嗟乎。
羽毛摧折觸籠圍，煙火煽赫掠庖廚。
鼎前芍藥調五味，膳夫攘腕左右視。
齊王不忍殺鯁牛，簡子亦放邯鄲鳩。
二子得意猶念此，況我萬里為孤囚。
破籠展翅當遠去，同類相呼莫相顧。

WOODALL, ALBERT: Serenade

First recorded by Marcel Moyse in the 1930s, this nostalgic Serenade is the only piece by Woodall to have survived the test of time. According to its title page, which was published in 1907 by The Flute Player's Journal, this piece was dedicated to and edited by Edward de Jong, a Dutch flutist. Woodall was rarely mentioned in reference books, and as a result, little information is known about this composer.

TAFFANEL, CLAUDE-PAUL: Fantaisie on Mignon

Fantaisie on Mignon was written in 1866 and appeared in 1874 as Taffanel's first published work. The composition was dedicated to his teacher, Louis Dorus, whom he studied with at the Paris Conservatoire. Many themes from Ambroise Thomas' Mignon are used throughout the piece. After the brief cadenza-like section, the flute plays the beautiful aria 'Connais-tu le pays?' which is then followed by the orchestral Entr'acte which opens Act 2. The polonaise section features Philine's aria 'Je suis Titania' and a series of brilliant variations ensues.

TAN, MIZI: Two Lyrics of Yi People

Composed during a visit to the Yunnan Guizhou mountainous areas in 1960, the composer was so moved by the local music culture of the ethnic minorities and touched by the simplicity of sentiment set out in its folk songs and dance. Two Lyrics of Yi People evokes images of birds singing under the moonlight, sounds of laughter from the youth, and memories recollected by the bonfires.

GOOSSENS, SIR EUGÈNE AYNSLEY: Four Sketches Op. 5 Book II

Sir Eugène Aynsley Goossens was born into a family of musicians in London 1893. He was sent to boarding school in Bruges when he was eight and began his musical education at the conservatory there at the age of ten. After gaining the Liverpool Scholarship, Goossens returned to England to study composition with Sir Charles Villiers Stanford and Charles Wood at the Royal College of Music in 1907. He made his conducting debut in April 1912 at an RCM public concert with his first composition, Variations on a Chinese Theme.

In 1921 Goossens formed his own orchestra for a series of contemporary performances. One of these concerts was the British premiere of Igor Stravinsky's *The Rite of Spring*, performed in the presence of Stravinsky, Diaghilev, and Massine. Diaghilev responded by engaging Goossens to conduct the *Ballet Russes*. From 1923 to 1931, Goossens went to USA at the invitation of the 'Kodak King', George Eastman, to conduct his newly founded Rochester Philharmonic Orchestra. By the end of the decade Goossens was established as a brilliant and dynamic figure on the podium of America's greatest orchestras and in 1931 to 1946 was appointed musical director of the Cincinnati Symphony Orchestra.

From 1947 to 1956, Goossens worked with the Sydney Symphony in Australia and raised them to international fame. He also became director of the NSW State Conservatorium of Music and was credited for much of the lobbying to the NSW Government to build a music performance venue which led to the construction of the Sydney Opera House. In 1955 Goossens was knighted for his services to Australian music and was commemorated with the Eugene Goossens Hall, a small concert and recording facility that is part of the broadcasting complex of the Australian Broadcasting Corporation in Harris Street, Ultimo, in Sydney.

Unfortunately Goossens was forced to resign in March 1956 after a major public scandal involving himself and the so-called Witch of Kings Cross, Rosaleen Norton. Norton was known as an artist of the grotesque and her interest in the occult and erotica, which Goossens secretly shared. Goossens suffered from long periods of illness following the scandal and returned to England in disgrace. He left sketches for a ballet and third opera unfinished at the time of his death in 1962.

Goossens's success as a conductor, and especially his role in bringing modern and difficult works before a wide public, proved detrimental to his own later career as a composer. His early chamber works were influenced by Debussy and Ravel and his later orchestral compositions, although masterly in their use of instrumental colour, tend to lack an individual voice. This recording showcases the *Romance* that is gorgeously trilled and sung with a foot in both English and French camps and the *Humoresque* which has the three players cackling like cherry witches from Goossens' *Four Sketches Op. 5 Book II* written in 1913.

CALIENDO, CHRISTOPHER: Caliente (Hot)

Composer of over 550 world music compositions and the first composer in history to be twice commissioned to compose sacred music for the Vatican, Christopher Caliendo is one of the foremost living composers in the world. He is also a guitarist and conductor, and has received numerous awards for his works, including an Emmy nomination for the CBS series, *Paradise – Ghost Dance*. *Caliente*, which will be performed tonight, is a highly energetic Samba combining Latin rhythms and Brazilian harmonies.

www.christophercaliendo.com

IBERT, JACQUES: Deux Interludes

Deux interludes suivi de Carillon from *Le Burlador* was inspired by the 1920s fascination with Iberia (modern day Spain, Portugal, Andorra, and Gibraltar). Composed in 1946 by French composer Jacques François Antoine Marie Ibert, this piece of incidental music created as an afterthought has long since outlived the initial Spanish play. *Le Burlador*, originally written in 1936 by playwright Suzanne Lilar, is a reinterpretation of the myth of Don Juan from the female perspective. Lilar was a Flemish Belgian essayist and novelist writing in French and in 1925 became the first woman to receive a Law Degree from the State University of Ghent thus becoming the first woman lawyer in Antwerp.

Born in Paris in 1890, Ibert began his musical studies on the violin and piano at the age of four. After obtaining his baccalaureate, Ibert decided to devote himself to composition. He joined Emile Pessard's harmony class at the Paris Conservatoire in 1910 and went on to Gédalge's counterpoint class in 1912 and Paul Vidal's composition class in 1913. Gédalge also advised his pupils on orchestration and organized a private class for the best of them. It was in that class that Ibert met Honegger and Milhaud. In 1919, Ibert won the Prix de Rome for his cantata *Le poète et la fée*, and in 1937, he became the director of the French Academy in Rome. From 1955 to 1957, Ibert directed Paris's Opéra-Comique and composed a number of operas, such as *L'Aiglon*, and the operetta *Les Petites Cardinal*. His best known works include *Divertissement*, based on his incidental music for Eugène Labiche's play *Un Chapeau de paille d'Italie*. In the course of the work he comically quotes many pieces, including Mendelssohn's *Wedding March*. Among his film scores is the one for Orson Welles' version of *Macbeth* from 1948. In 1956 Ibert wrote the work *Bacchanale* to celebrate the tenth anniversary of the BBC Third Programme. Its premiere was given by Sir Aynsley Eugene Goossens.

Although not a member of Les Six, Ibert's music shares some strong characteristics with theirs. His music was considered to be typically quite "light" in character, often witty, colourfully orchestrated with attractive melodies. Neither atonal nor serial, and very rarely polytonal, Ibert's harmony relates closely to the Classical tradition. He makes regular use of chords of the 9th, 11th, and 13th and also utilizes altered and added-note chords. His orchestration is always transparent and avoids undue complexity, showing a good understanding of instrumental possibilities.

BOEHM, THEOBALD: Grande Polonaise in D Major Op. 16

Theobald Boehm is best known as the inventor of the modern flute. Born in Munich, Bavaria, Boehm received his training as a goldsmith from his father. Using this knowledge, Boehm perfected the flute of his time, and improved its fingering system. Eager to demonstrate the capabilities of this new instrument, Boehm composed many pieces of great brilliance, most of them scored for flute and orchestra. Among the most demanding is the *Grande Polonaise*.

In 1871, Boehm published *Die Flöte und das Flötenspiel*, a treatise on the acoustical, technical, and artistic aspects of the Boehm system flute. In addition to being an inventor, Boehm is also remembered today as a virtuoso flutist, Bavarian Court Musician, and celebrated composer for the flute.

DOPPLER, FRANZ: Andante et Rondo Op. 25

Franz Doppler, along with his brother Karl, were the most celebrated duo in Europe during the 19th century. Many compositions were born whilst the height of their career, such as the *Andante and Rondo Op. 25*. Despite the modest title, this composition displays the quintessential elements of romantic lyricism and classical structural designs.

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