

Iridescence

Jan Vinci, flute and Karlinda Caldicott, harp

Sunday, May 21, 2017 at 3 PM
Hyde Collection
Glens Falls, NY

PROGRAM

- | | |
|--|---|
| Hamburger Sonate in G major, Nr. 133
for flute, cembalo and viola da gamba (1786)
Allegretto
Rondo | Carl P. E. Bach
1714-1788
arr. Karlinda Caldicott |
| Trafficking With Ghosts (Honey, Attila and the State Street Pub)
for flute and harp (2003) | Ray Bono
b. 1953 |
| Three Preludes, Op. 18 for solo flute (1963)
Allegro
Andante molto
Allegro Molto | Robert Muczynski
1929-2010 |
| Serenade No. 10 for flute and harp (1957)
Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo | Vincent Persichetti
1915-1987 |

INTERMISSION

- | | |
|--|--|
| Fantasies on Celtic Airs for flute and piano or harp (2011)
The Water is Wide
The Skye Boat Song | Janice Maille Bullard
arr. Karlinda Caldicott |
| Song of the Lark for flute and harp (1989)
Song to the Waking Sun
Flight
Into Darkness | Charles Rochester Young
b. 1965 |

Epices pour harpe
Muscade (Nutmeg)
Vanille
Pistache
Paprika

Bernard Andrès
b. 1941

Sonata for flute and harp (1976)
Allegro appassionato
Andante espressivo
Allegro vivo

Carmen Petra-Basacopol
b. 1926

ABOUT THE ARTISTS

Spurred on by a serious commitment to the development of flute and harp concert repertoire, Iridescence was founded in 1982, when Jan Vinci and Karlinda Caldicott (then both students at the Cleveland Institute of Music) combined their talents to learn the dynamics and nuances of this beloved instrumental combination. Iridescence's repertoire spans from the Middle Ages to the contemporary and has engaged in commissioning works for the duo and expanded ensembles.

First Prizewinner of England's International Electric Music Performance Competition, Classical Recording Foundation Awardee and First Prizewinner of England's International Electric Music Performance Competition, **Jan Vinci** has performed in Alice Tully, Carnegie, and Merkin Halls and for events such as the Blossom Festival, ICMC in The Netherlands, Electric Music Festival in England and Killington Music Festival. She is often the featured artist for flute club festivals and performs for NFA conventions. Vinci recorded three CD's on Albany Records. Vinci's newest Albany Records CD is *American FluteScape: A Tapestry of Premieres and Classics*, which includes three works that she commissioned: Mark Vinci's "TINGsha Bom-t-Bom-t-Bom for flute and orchestra" and "Crow's Nest for solo flute," and Pulitzer Prize winner Jennifer Higdon's "Flute Poetic for flute and piano" (co-commissioner Pola Baytelman). As an avid proponent of new works, Vinci's recent commission projects include Pulitzer Prize winner Long Zhou's "Confluence for solo flute" (as part of the Flute New Music Consortium) and Carleton Macy's "Autumn Sky: Fantasy for flute and concert band." Vinci earned a D.M.A. from The Juilliard School, M.M. from The Cleveland Institute of Music, and B.M. from Bowling Green State University, studying with Julius Baker, Samuel Baron, Maurice Sharp and Judith Bentley. Former faculty member of Queens College, Hofstra University and the Skidmore Flute Institute, Vinci is Senior Artist-in-Residence at Skidmore College and often teaches master classes at colleges. Vinci served as President of the New York Flute Club. For a breadth of musical offerings by Ms. Vinci, please visit janvinci.com.

Karlinda Caldicott is Principal Harpist with the Catskill and Schenectady Symphony Orchestras, and appears periodically with Symphoria, Lake Placid Sinfonietta, and Orchestra Pro Musica, as well as several pickup orchestras for various events throughout the Capital Region. In addition to her partnership with Jan Vinci in their flute and harp duo, *Iridescence*, she is also the leader of the North Country Harp Band (a trio of lever harp

players), and is a frequent guest artist with The Musicians of Ma'alwyck. Karlinda is adjunct harp instructor at The College of Saint Rose, SUNY Oneonta, Hartwick College, and RPI, with several private students as well (of all ages and interests). In addition to her very active schedule with classical performances and teaching, she also enjoys performing at lighter functions such as weddings and other private events (www.thelivingharp.com). When she isn't teaching, performing, or rehearsing, Karlinda enjoys relaxing at home with her family and their two lovable and slightly insane cats.

PROGRAM NOTES

Of all Johann Sebastian Bach's children, Carl Phillip Emanuel was the most influential and transformative composer. Attributing his music education solely to his father, Carl maintained a high level of craftsmanship while paving the way to a new style of music that would eventually become Classical and then Romantic. Haydn, Mozart and Beethoven all studied and respected C. P. E.'s music and claimed his influence on their music. Carl was the harpsichordist for King of Prussia, Frederick the Great, who was a flutist and admirer of the Baroque style. After 27 years in Berlin, the young composer became frustrated with the King's favoritism for the old Baroque style. Accepting a Kappelmeister position in Hamburg, over the next 20 years Bach forged the development a new style, *Empfindsamkeit* (sensitivity), a bridge to classical and romantic music. In his 1786 *Hamburger Sonata for flute and basso continuo*, the sophisticated development of motives foreshadows the classical style through an aria-like melody over a primarily chordal accompaniment, and hints at the Romantic era's frequent tonal modulations, particularly in the Rondo.

"Trafficking With Ghosts (Honey, Attila and the State Street Pub) was originally written – hastily, during a hectic summer – as a piece for violin and harp at the request of violinist Elizabeth Silver and harpist Karlinda Caldicott, of the Eribeth Chamber Players, who premiered it in Rensselaerville, New York, in July 2002. A brief work with a slow-fast-slow structure, it tries to capture in sound some of the soul-shaking experience of being haunted. This is the first performance of the present version for flute and harp. Born in Brooklyn, New York, in 1953, Ray Bono received his B.A. in French from the University at Albany. An Albany resident, he has worked behind the scenes and onstage in a variety of capacities for a variety of arts organizations. Some of his short prose and two choral pieces, "All We Know" and "Round and Round," have won awards. Several of his chamber compositions and arrangements have been performed in upstate New York, and he has provided incidental music for such theater companies as the Actors Shakespeare Company and the New York State Theater Institute.

In 1961 Robert Muczynski received the Concours Internationale Prize of Nice, France for his beloved *Sonata. Opus 14 for flute and piano*. Two years later, to flutists' delight, he composed a short solo flute piece, *Three Preludes, Opus 18*. Like the Sonata, angular rhythmic motives define the fast outer movements, while melancholy cantabile melodies define the second movement. Also a concert pianist, Muczynski recorded the definitive version of his Sonata for flute and piano with famed flutist Julius Baker. Performance aspects utilized in that recording reveal interpretive possibilities for the *Three Preludes*: rhythmic accentuation and drive (mvts. 1 and 3), and veiled colors and languid freedom (mvt. 2).

Iridescence jumped at the chance to play *Serenade No. 10* for Vincent Persichetti when Ms. Vinci was a student at The Julliard School, where Persichetti taught. Looking for the key to

this piece of eclectic movements, Iridescence soon discovered that the piece is like Vincent Persichetti's personality – fun and full of passion for life's many gifts. Each of the eight movements possesses a character of its own, from mysterious to bizarre, from romantic melodies to dance-like sections, from straight ahead motives to jazz riffs. As a PR person might say, *Serenade No. 10* has something for everyone.

Janice Maille Bullard's *Fantasies on Celtic Airs* was originally composed for flute and piano. A choral composer, Bullard's compositional melodic prowess lends itself beautifully in this arrangement of Celtic songs. Her original is comprised of four songs for flute and piano; the first two lend themselves to beautiful arrangement for flute and harp by Karlinda Caldicott. A longtime resident of Glens Falls, Jan was church organist since a teenager and teacher of many young aspiring piano students. Today's performance honors her generous contributions to the de Blasiis Chamber Music board.

Born in 1941 in Belfort France, Bernard Andrès is today a leading composer of music for the harp. French harpist Isabelle Perrin provides the following information about the music of Mr. Andrès: "Bernard Andrès acknowledges few influences. He hopes to be recognized within the tradition of French music, one of the great reserve and splendid poetry. Melody is Andrès' chief concern. The fabulous emotional range of the human voice, which rends, rouses and rejoices in the most divine expression, is the fundamental inspiration of his composition, whether they be classical or more contemporary. Andrès' aim is to relate traditional music with contemporary concerns. He sees the evolution of music as integration rather than an opposition of these two tendencies."

*"The Song of the Lark (1989) ...*The work was inspired after a painting of the same title by Jules Breton which is on display at the Art Institute of Chicago. The French ruralist work portrays a woman working in a field who is pleasantly charmed away from her work by the song of a lark, which is seen in the distance. The simple, yet sincere, mood of the painting is one of its most unique qualities and is the primary emphasis of the musical material for the work.

In establishing this mood, the work integrates the performance of natural sounds, such as wind and bird calls, with more traditional musical sounds, while also emphasizing many of the percussive, lyrical and "bird-like" capabilities of the instruments. The work consists of three contrasting movements:

... Song to the Waking Sun depicts the lark's song to the rising sun, providing the first light of day. The movement begins gently and gradually progresses into the lark's call by the flute. The movement then culminates with the ensuing sunrise and gradually recedes into silence.

... Flight represents the flight of the lark at midday. ... [The] gradual ascent of the bird from the ground ... leads into the furious swooping and gliding of the bird as it soars across the sky. A contrasting middle section [depicts] the floating, suspended qualities of the lark ... riding the wind.

... Into Darkness ... represents the lark's song as the sun disappears beyond the horizon. ... The song of a single lark stated by the flute... serves as an afterthought to the previous movements by presenting the previous themes at their original tempos superimposed over one another. The work ends peacefully and reflective, just as it began."

- notes by Charles Rochester Young

Romanian composer Carmen Petra began breaking gender barriers at age 11, when Parisian composer Sabin Dragoi offered her a scholarship to study composition in Paris. Because her

mother did not allow her to live in Paris alone, she consequently declined the scholarship. Later in Bucharest she studied philosophy at the University, and then composition at the Ciprian Porumbescu Conservatory. After marrying Basacopol, Carmen completed a doctoral degree of composition at Sorbonne Conservatory in Paris. Her thesis reflects her fascination and respect of fellow Romanian composers Enescu, Constantinescu and Jora. Although not a harpist herself, her natural affinity for the instrument led her to compose many works for harp. So respected in the harp world, she was invited to adjudicate the International Harp Contest in Jerusalem in 1979. Her *Sonata for flute and harp* depicts her vast understanding of both the harp and the flute; although quite virtuosic for both instruments, the writing is idiomatic and enjoyable to perform.