

THE DEPARTMENT OF MUSIC  
VASSAR COLLEGE

**Senior Recital**

**Arianna Nguyen-Haberneski, *flute***

*assisted by*

James Fitzwilliam, *piano*

Saturday, March 25, 2023 · 1:30 PM

Martel Recital Hall

Skinner Hall of Music

## Program

Concerto in G major

Johann Joachim Quantz  
(1697-1773)

- I. Allegro
- II. Arioso mesto
- III. Allegro vivace



Poem

Charles Griffes  
(1884-1920)



Trillium

Elizabeth Brown  
(b. 1953)

## Intermission

Ballade

Frank Martin  
(1890-1974)



Concertino

Cécile Chaminade  
(1857-1944)

## PROGRAM NOTES

Imagine a filled public library conference room in the early 2010s. A girl, the youngest in the room by at least a decade, is sitting near the wall with a notebook and pencil in hand, intently listening to the lecture. This is when I learned that the flute is one of the oldest instruments in the world. It has seen the music world evolve and not as a passive participant. This recital is my celebration of the flute as an instrument which defies time and has a great capacity for expression.

Johann Joachim Quantz, well known for his flute treatise and as the personal teacher of Frederick the Great, composed his concertos with a regard for his time in Italy. In particular, the form and motifs of the Concerto in G major are similar to those of Vivaldi. The first movement, which is followed by a slow middle movement in the parallel minor, serves as a bright and uplifting procession for this recital. The Allegro vivace returns to G major and features an abundance of sequences, common in the Baroque and Classical eras, for an energetic closing.

Charles Griffes was a New York resident who first pursued a career in piano and studied in Germany for four years. By the time he returned to the United States, he was more interested in composition and expanded his influence from German Romanticism to impressionism. This stylistic transition can be heard in his flute piece, *Poem*, which premiered only a few months before his death in 1920. This one-movement concerto has several distinct sections that take on different faces of the character “Mystery.” At times Griffes establishes a strong rhythmic pulse, like a dance, while also keeping an unpredictability through flourishes and sudden tempo and meter changes. The shifting moods are further supported by subtle inflections of major and minor, and by various phrases that emulate rolling waves. The ending of this piece may seem familiar, but Mystery beckons again on a low and melancholy chord.

Elizabeth Brown, a composer and performer from Alabama, brings together her expertise on the transverse flute and the *shakuhachi* (Japanese bamboo flute) for *Trillium*. This piece was composed in 1999

as a commission by the National Flute Association for a competition. In her program note to performers, Brown describes the trillium in one simple but beautiful sentence, which encourages flautists to embody the white tri-petal flower as it blooms on a spring day. Musically, this is reflected in patterns of three and the use of extended techniques for rendering microtones, multiphonics, and harmonics. The timbral effects create an atmosphere of Japanese *shakuhachi* music and birdsong.

Like Frank Martin's other ballades, such as those for alto saxophone and for cello and piano, the *Ballade* for flute is a dynamic piece, riddled with tension. The Swiss composer uses the full range of the flute with a deep understanding of the various colors rendered in the lowest and highest of tones. Throughout the piece, the flute and piano engage in rather direct dialogue with one another, whether it be in complementary rhythms or opposing meters. There is a building or stirring energy with every section of this single-movement piece, rendered by ascending motifs, atonal sequences, and longer soaring phrases.

Finally, this recital ends with a piece that also feels like a beginning, as it was the first solo I played for my high school district adjudication. While it is a piece that holds bittersweet nostalgia for me, I wanted to bring the *Concertino* back because I believe that it deserves to be infused with new memories. Cécile Chaminade was a prolific piano composer who is often overlooked because she wrote in a late Romantic style in a modernist world, but it should be noted that she is the only female composer featured in Louis Moyse's well known *Flute Music by French Composers*. The *Concertino* opens with a *dolce* melody, embellished with flourishes. Through the *animato* sections, a joy and excitement complement the grace of the opening melody, and contribute to the magical atmosphere created by the many flying arpeggios and fluttering trills.



**Arianna Windsong Nguyen-Haberneski** is a senior Music major with a Mathematics correlate. This is her twelfth year playing flute and fourth year taking lessons from Susan Rotholtz. She has participated in the department lead wind ensemble and orchestra, as well as a student lead orchestra while at Vassar. In the past couple of years, she has learned saxophone and clarinet in hopes to continue a path as a pit orchestra musician.

**James M. Fitzwilliam** is a Hudson Valley pianist, organist and composer. In addition to regular collaborations with the students and choral ensembles of Bard and Vassar Colleges, and with Cappella Festiva, he is currently organist and choir director of Christ Episcopal Church in downtown Poughkeepsie.

## ACKNOWLEDGEMENTS

Today would not have been possible without so many. Thank you, Susan Rotholz, for a wonderful four years. You have graciously shown me new corners of the music world and have given me so many unforgettable memories. Thank you to the music faculty who have seen me through challenging classes, rehearsals, and auditions. I appreciate the opportunities that you all have given me through the knowledge and wisdom that you have imparted to me. I am especially grateful for Professor Motazedian who has served as an advisor, a captivating teacher, and a great inspiration to me.

I want to thank all of my friends who have come out to see me perform over the past four years and to those who have understood that Skinner was probably my first home at Vassar rather than a dormitory. Thanks to the friends who have spent as much time in Skinner as I have and who have made the walks to and from the music building one hundred percent worth it.

Last, and probably most importantly, I want to thank my family. To my Mom and to my sisters, Maya and Ahimsa, thank you for being my constant support system. Thank you for enduring these many years of struggle and triumph with me. And thank you for giving me the joy of music from a young age and constantly helping me find new ways to love music.

# Skinner Hall of Music · Upcoming Events

Most concerts are free and open to the public | no reservations are required  
Skinner Hall doors open 30 minutes before the performance



Sat, 3/25 · 3:30 PM - **Senior Recital: Cecily Rea, soprano**

Sun., 3/26 · 3:00 PM - **Faculty & Guest Recital: Reveling in Ravel**

Sat., 4/1 · 3:00 PM - **Sounds of Earth: Resilient Voices**

*\*Note Location: VC Chapel*

Sat., 4/1 · 8:00 PM - **Vassar College Women's Chorus: Vivaldi's Gloria**

*\*This concert begins in Skinner Hall. At intermission the concert moves to the Chapel.*

Sun., 4/2 · 3:00 PM - **Faculty Recital: "Now am I yours":**

Love songs and duets based on music and text from Iberian, Latin American, and Ladino traditions.

Thurs., 4/6\* · 12 Noon - **Music on the Bridge**

*\* At the Bridge Café in the Bridge for Laboratory Sciences building.*

Programming continues into May.

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**[vassar.edu/music/concerts-events](http://vassar.edu/music/concerts-events)**

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