Program

Piano Music of Felix Mendelssohn Bartholdy (1809-1847)

Four Pieces from “Songs without Words”
  i. Op. 19-1 (Sweet Remembrance)
  ii. Op. 30-1 (Consolation)
  iii. Op. 62-1 (May Breezes)
  iv. Op. 62-6 (Spring Song / Frühlingslied)

Fantasie, op.28
  Con moto agitato - Allegro con moto - Presto

Rondo Capriccioso, op.14

Intermission

Romance
  Phillippe Gaubert
  (1879-1941)

Haru-no-Umi (The Ocean in Spring)
  Michio Miyagi
  (1894-1956)

Lullaby of Takeda, Japanese Folk Song
  arr. Izumi Nakagawa

Tango - Etude No.3
  Astor Piazzolla
  (1921-1992)

Ballade Op. 288
  Carl Reinecke
  (1824-1910)

Poem
  Charles T. Griffes
  (1884-1920)
Piano Music of Felix Mendelssohn Bartholdy

Four pieces from “Songs without Words”
Mendelssohn and his sister Fanny shared a motto “Music speaks more than words”; it was for this reason that Mendelssohn titled this collection “Songs without Words”. The collection consists of eight sets of six pieces each. All 48 pieces have titles, but most of these titles were not from the composer, but instead were supplied by publishers. The most familiar piece, “Spring Song”, was given its title because of the indication in the score to play like a spring song. Mendelssohn composed “Song without Words” over the course of his composing life. This genre had a great influence on later composers such as Tchaikovsky, Faure and Grieg.

Fantasie, Op. 28
When Mendelssohn first began to conceive this work in 1828, he called it “Scottish Sonata”, a title which it is often given today. However when it was published in 1834, the title had been modified to “Fantasie”. This piece was inspired by Mendelssohn's visit to Scotland in 1829. A year later, he visited Goethe in Wiemar. One of the pieces he performed for him was this work.

Rondo Capriccioso, Op.14
There are conflicting opinions about the date of composition for this work. It may have been written as early as 1824 when the composer was fifteen, or as late as 1830. The best evidence shows that this piece was originally conceived as “Etude in E minor” and dedicated to his first love, Delphine von Schauroth, a pianist from Munich whom he met in Paris. Then in 1830, the “Andante” introduction in E major was added.

Flute & Piano Program

Romance for Flute and Piano, Phillipe Gaubert
Phillipe Gaubert studied flute with world-renowned flutist, Paule Taffanel at the Paris Conservatory from 1893. In 1897, he became a principal flutist of the Paris Opera Orchestra and established himself as a major soloist while teaching at the Paris Conservatory. In 1905, Gaubert took second place in the Prix de Rome for composition. His compositions include many chamber music works as well as a number of songs. This Romance, composed in 1905, has endured as a staple of the flute and piano repertoire.

Haru-no-Umi / The Ocean in Spring, Michio Miyagi
This work was composed in 1929 for traditional Japanese instruments: The shakuhachi, which is a five–holed Japanese vertical bamboo flute, and the koto, which is a zither-like Japanese musical instrument with 13 strings, played horizontally by a player seated on the floor wearing plectrums on the fingers of the right hand. This work went on to become famous, especially through international performances by Isaac Stern. Michio Miyagi is well known for his merging of traditional Japanese music with Western European styles. After he published Mizu-no-bentai (“Metamorphosis”) for koto solo in 1909, he devoted the rest of his life to writing modern compositions using traditional Japanese instruments.

Takeda-No-Komoriuta / Lullaby of Takeda
This work originates as a Japanese folk song from Kyoto prefecture. It was arranged by Izumi Nakagawa. The background of this composition is a lullaby sung by laborers under the pressure of social discrimination on the basis of their lower living status as Burakumin – “village people” – in the Takeda area of Kyoto. A number of folk and jazz musicians introduced this piece to international audiences where it was received enthusiastically. This particular arrangement uses Japanese melodic line combined with Indonesian Gamelan orchestra sounds imitated by piano.

Tango Etude No.3, Astor Piazzolla
Piazzolla was born in Argentina in 1921, and lived the first 15 years of his life in New York where he gained exposure to jazz and classical music. Through his father's influence, he learned bandoneon, but he did not have a lot of interests in Tango at first. In 1937, he went back to Argentina and played with some of the leading Tango bands in Buenos Aires. He began a serious study of
composition with Alberto Ginastera in 1940. Initially he felt limited by traditional Tango. Then, in 1954, he went to Paris where he studied with Nadia Boulanger. She encouraged him to see the Tango as an authentic reflection of his musical and cultural roots and he returned to Argentina determined to create a revolution in Tango music. However back in Argentina his departures from traditional tango style were met with fierce opposition from performers and audiences. Over time he developed an international reputation and his combining jazz and classical forms and styles with tango developed for him a considerable reputation. In the past 20 years in particular, his music is performed regularly by classical musicians. This Tango Etude, consisting of six pieces written in 1987, has become an important part of the flute repertoire.

**Ballade Op. 288 for Flute and Orchestra, Carl Reinecke**

Carl Reinecke was born in Hamburg Germany and showed his musical gifts at an early age. He began to compose when he was seven and he first appeared as a piano soloist at the age of 12. His teachers included Mendelssohn, Schumann and Liszt. In 1860 he was appointed Conductor of the celebrated Leipzig Gewandhaus Orchestra and Professor at the Leipzig Conservatory. Originally written for flute and orchestra, but transcribed by the composer, this work has retained its status as one of the masterpieces of the flute literature.

**Poem for Flute and Orchestra, Charles Tomlinson Griffes**

Charles T. Griffes, born in Elmira, NY, is often described as the leading American exponent of impressionism. In fact his musical language is all his own. He was certainly influenced by Debussy and Ravel but also by contemporay Russian composers particularly by the mystic, Skryabin. He also got to know some well-known Japanese composers and dancers and he arranged a number of Japanese folk songs. It could be said that he was the first person to introduce Japanese melodies to North America. The Poem was composed in 1918 and performed by flutist George Barrere with the New York Philharmonic Orchestra a year later. Its popularity was further established by the great American flute virtuoso of the later 20th century, Julius Baker, who performed it often.

**Biographies**

**Reiko Shimokawa** (nee Nakatsukasa) is the recipient of numerous awards including second prize at the 8th Pacific Piano Competition in Canada (2002) and Musical Activity Award from Yamaha Music Foundation in Japan (2001). Her concert appearances include the ‘Debut’ series broadcast on CBC Radio 2 (2001), concerto soloist with the Budapest Concert Orchestra in Hungary (1999) and piano trio at Mendelssohn Haus, Leipzig in Germany (2011).

She received her initial training at the Royal College of Music, Trinity College of Music and Guildhall School of Music and Drama in London, U.K., and then moved to Canada to study with Professor Bruce Vogt at the University of Victoria in 1999. She completed her Master’s degree at UVic in 2001 and her Diploma in Music Performance at UBC in 2004 under the guidance of Dr. Sara Davis Buechner for piano and Doreen Oke for harpsichord. She also studied with renowned teachers including Ronan Magill, Lee Kum-Sing and Paul Roberts. Reiko taught in Oakridge Music Studio in Vancouver (2005-2006), and Music Academy Tokyo (2007-2011).

Reiko performs with flutist, Chieko Konishi Louie as a duo and they regularly collaborate with other artists, Rakuogka (Japanese traditional comic teller) and classical music. Reiko has released two CDs in Japan, entitled “In Earth’s Many Colored Dream” and “Tunes of Clowns”.

**Chieko Konishi Louie** graduated from the Osaka University of Art with a Degree in Performing Arts and Major in Music. She has studied with Nozomu Machinaga, Ryouchi Sone, Chang-Kook Kim and has performed with orchestras in Japan.

In April 2001, Chieko was invited along with other musicians to perform “Enjoy Japan” at Carnegie Hall in New York City. She has performed recitals and joined chamber groups in the Vancouver area since 2004. In 2006 Chieko released her CD “The Ocean in Spring”. She works as flute instructor at Tom Lee Music Learning Centre in Vancouver.