

professor of flute at the Guildhall School of Music & Drama. His compositions have been performed across five continents on stages ranging from London's South Bank to the Glastonbury rock festival. His works include: 2 works for solo flute, 6 works for flute and piano, 1 work for two flutes and piano, 2 works for multiple flutes, and 3 works for flute and CD backing.

Excerpted from <http://www.ianclarke.net>.

The Performers

DR. DONNA HRYNIEWICKI has experience in both the performance and teaching arenas. During her undergraduate work at St. Norbert College in De Pere, Wisconsin, she performed in four honors recitals, was a featured soloist with the St. Norbert College Wind Ensemble and was selected from the entire student body to receive the "Excellence in Music Award". She also appeared at the Weidner Center for the Performing Arts, and with the Green Bay Civic Symphony. Dr. Hryniewicki completed her Master of Music and Doctor of Music Arts degrees at the University of Minnesota, Twin Cities. Her teachers include Julia Bogorad-Kogan of the Saint Paul Chamber Orchestra, Adam Kuenzel of the Minnesota Orchestra, Roma Duncan-Kansara of the Minnesota Orchestra, and Immanuel Davis at the University of Minnesota. During the last two years, Dr. Hryniewicki has performed with the Saint Paul Chamber Orchestra (St. Paul, MN), La Crosse Symphony Orchestra (La Crosse, WI), Duluth Superior Symphony Orchestra (Duluth, MN), and Metropolitan Symphony Orchestra (Minneapolis, MN). In February 2009, she performed as a featured recitalist for the Wildwood Artist series and also performed with the College of Saint Benedict's Wind Ensemble in December, 2008. In January 2010, she will be a guest recitalist at St. Norbert College in De Pere, Wisconsin. Since graduating with her DMA, Dr. Hryniewicki has taught at the College of Saint Benedict/Saint John's University and is currently teaching a one year assignment at St. Cloud State University. Dr. Hryniewicki is also on the faculty of Minneapolis Community and Technical College, where she teaches applied flute.

Born in Seoul, Korea, **JIEUN KIM** has performed as a collaborative pianist with various artists and has maintained a demanding performance schedule. Her artistic strength in both chamber music and vocal music has led to appearances at numerous recitals and concerts in Korea, France, Finland and the United States.

Jieun Kim recently received her DMA degree in collaborative piano and coaching at the University of Minnesota, where she studied under professors Timothy Lovelace, Noriko Kawai and Margo Garrett. Jieun Kim holds B.M and M.M degrees in piano performance from Ewha Womans University in Seoul, Korea as well as an M.M. degree in collaborative piano and coaching from the University of Minnesota.



ST. CLOUD STATE UNIVERSITY DEPARTMENT OF MUSIC

PRESENTS A

FACULTY FLUTE

Recital

featuring

DR. DONNA HRYNIEWICKI

with DR. JIEUN KIM, PIANO

*Performing works by Aberg Périlkou, Johannes Brahms,
J. S. Bach, and Ian Clarke*

FRIDAY, NOVEMBER 20TH, 2009

4:00 PM

RUTH GANT RECITAL HALL, PERFORMING ARTS CENTER
ST. CLOUD STATE UNIVERSITY

Program

Ballade Alberg Périhou
(1846-1936)

Sonata in A Major BWV 1032 Johann Sebastian Bach
(1685-1750)

Sonata in E Flat Major Op. 120, No. 2 Johannes Brahms
(1833-1897)

Zoom Tube Ian Clarke
(b. 1964)



Program Notes

Albert Périhou, *Ballade*

Albert Périhou (1846–1936) was a French composer, organist, and pianist. Périhou initially began working in Paris in 1888 as an artistic advisor of Maison Erard. He then became organist of Saint-Séverin (1889). In 1903, he composed *Ballade* as the contest piece for the Paris Conservatory. In 1910, he was named director of the Niedermeyer School, which he had attended as a student of Saint-Saëns several decades before. Périhou's great use of colors and elegant style makes his music agreeable and easy to listen to.

From <http://raceproject.org/labels/race.html> and Wikipedia, the free encyclopedia.

J. S. Bach, *Sonata in A Major BWV 1032*

Johann Sebastian Bach (1685-1750) has left us three flute sonatas with obligato keyboard parts. There are also two or three flute sonatas with continuo accompaniments; the authenticity of one of these is contested. The manuscript of the Sonata in A is titled *Sonata a 1 Traversa è Cembalo obligato di J. S. Bach* in Bach's handwriting. It was discovered by von Winterfeld in an antique shop in Breslau and presented to the *Preuß. Staatsbibliothek* in Berlin. During the Second World War, the manuscript was moved to the monastery of Grüssau in central Silesia. At the end of the war, it was removed by the Polish government to the

Jagiellon University in Krakow, and in 1977 was presented to the Deutsche Staatsbibliothek in Berlin.

Excerpted from score notes for BWV 1032 arranged by Peter Billam, Copyright 1999. <http://www.pjb.com.au/mus/arr.html>

Johannes Brahms, *Sonata in E Flat Major Op. 120, No. 2* (1894)

The ever self-critical Brahms had reached the point by 1890 where he felt that his composing days were over. His intentions were to complete some unfinished works, and consign the rest to the flames. However, a performance by the clarinetist Richard Muhlfeld (1856-1907) rekindled his desire to compose. The result was a series of works featuring the clarinet: *Clarinet Trio Op. 114*, *Clarinet Quintet Op. 115*, and two Clarinet Sonatas of Op. 120.

Muhlfeld, justly regarded as the finest clarinetist of his time, was self-taught on that instrument. He started his musical career as a violinist in the Grand Ducal Orchestra of Meiningen. After three years in that position, he switched to clarinet and became the principal clarinet in 1876 with the same orchestra. It should be added that the excellence of the Meiningen Orchestra was due in no small part to Muhlfeld's work as sub-conductor, rehearsing the players both singly and in groups.

The two Sonatas for Clarinet Op. 120 were the last pieces of chamber music composed by Brahms. These works share the intimate qualities found in his late piano music (Ops. 116-119), composed between the *Clarinet Quintet* and the Clarinet Sonatas. The first movement of the *Sonata in E Flat*, Allegro amabile (amiably, or with love), contains three principal themes worked out by the two players who are equal partners in the discourse. The second movement, Allegro appassionato, is in scale and mood an intermezzo in the style of the late piano works: an animated folksong-like theme in 3/4 time followed by a somber trio section, with a return to the opening theme. The third movement, Andante con moto; Allegro, is a set of six variations on yet another folksong-like theme.

Both sonatas received their first performance in the home of the sister of the Duke of Meiningen at Berchtesgaden on Sept. 19, 1894 with, of course, Richard Muhlfeld on clarinet and Brahms as pianist. These sonatas are also played in a version for viola in place of clarinet. H. Tel-Oren transcribed the two sonatas for flute and piano.

From: Joseph Way, Sierra Chamber Society, <http://www.fuguemasters.com/scsnotes.html>

Ian Clarke, *Zoom Tube* (2000)

A prize-winning student, Clarke studied with Simon Hunt, Averil Williams and Kate Lukas of the Guildhall School of Music in London. He concurrently studied Mathematics at Imperial College in London, graduating with Honors. Ian Clarke is