

University of Texas at El Paso

From the Selected Works of Dominic Dousa

April 4, 2009

Recital, UTEP Faculty Recital Series (April 4, 2009)

Dominic Dousa, *University of Texas at El Paso*



Available at: https://works.bepress.com/dominic_dousa/98/

THE UNIVERSITY OF TEXAS AT EL PASO DEPARTMENT OF

Music

Faculty Artist Series

presents

Melissa Colgin Abeln, flute

Dominic Dousa, piano

Orit Amy Eylon, soprano

Michael Way, cello

Reception following in Faculty Lounge

Saturday, April 4, 2009

7:30 p.m.

Fox Fine Arts Recital Hall

Program

“Ebarme dich, mein Gott “
from St. Matthew Passion, BWV 244

J.S. Bach (1685-1750)

“E! wei schmeckt der Coffee süsse”
from Coffee Cantata, BWV 211

Orit Amy Eylon, Soprano

Sonata in G Major, Wq. 133 “Hamburg”
I. *Allegretto*
II. *Rondo*

C. P. E. Bach (1714-1788)

~Pause~

Three Romances (1849)
I. *Nicht Schnell (Moderato)*
II. *Einfach, innig (Semplice, affetuoso)*
III. *Nicht schnell (Moderato)*

Robert Schumann (1810-1856)

Une Flûte Invisible (1885)

Camille Saint-Saens (1835-1921)

Orit Amy Eylon, soprano

Fantaisie (1898)

Gabriel Fauré (1845-1924)

~Pause~

Syrinx (1913)

Claude Debussy (1862-1916)

East Wind (1987)

Shulamit Ran (b. 1950)

Be Still, My Soul (2004)

Rhonda Larson (b. 1965)

The Performers

Melissa Colgin Abeln is Associate Professor of flute and music literature at the University of Texas at El Paso and principal flutist of the El Paso Symphony Orchestra. Her education includes the Bachelor of Music degree from the University of Alabama and Master and Doctor of Musical Arts degrees from the University of Texas at Austin, a year of private study in Paris, France, and a performance fellowship at Yale School of Music. Her major teachers include Sheryl Cohen, Raymond Guiot, Torkil Bye, Karl Kraber, and Bernard Goldberg. Dr. Colgin has held positions with the *Sinfonica Orquesta Autonoma de Guadalajara*, Mexico, and the American Wind Symphony Orchestra with whom she was featured as a soloist for concerts and subsequent recordings. She was a winner of the Pittsburgh Concert Society Young Artist Competition. In Europe, she has made recital appearances with the Norwegian Broadcasting Corp. (Radio Oslo), the Haydn *Festspiel* in Austria, and with the Atelier Series, *Concerts Accueil Musical*, and the American Embassy in Paris. Orchestral tours include ten performances in Germany with the El Paso Symphony in 1996, and in 2000, a summer tour of five cities in Turkey with the Borusan Istanbul Philharmonic Orchestra. In the U.S. Dr. Colgin is active as recitalist, clinician, and has published articles with the National Flute Association Journal, Flute Talk, and the Marcel Moyse Society. Dr. Colgin has given presentations on memorization for two NFA annual conventions as well as Rice University, University of Houston, Texas State University, continuing at University of Wisconsin-Madison in April.

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso in August of 2004. Here he has taught all levels of composition as well as a wide variety of undergraduate and graduate theory courses and seminars. He holds degrees from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. summa cum laude, Music, 1995). He also has studied composition in Prague (1995-96). His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavicky. Before coming to UTEP, Dr. Dousa held teaching positions at St. Mary's University in Winona, MN (aural skills, music appreciation) and Rochester (MN) Community and Technical College (business & economic statistics). Dr. Dousa's compositions have received successful performances in the U.S. and abroad. His versatility extends to piano accompanying, leading to performances at the American Embassy Cultural Program Series and the Atelier Series in Paris, France in 2008.

Orit Eylon, Assistant Professor of Voice, received the Doctorate of Musical Arts degree from the University of Texas at Austin and her MM and BM degrees from Indiana University. In 2005 Dr. Eylon joined the University of Texas at El Paso faculty as visiting assistant professor of voice, pedagogy and voice class.

Dr. Eylon became a frequent performer with the El Paso Opera to include Antonia's Mother in *Tales of Hoffmann*, Flora in *La Traviata* and Zelatrice in *Suor Angelica*. Her Flora was considered by the El Paso Times, "A first-rate contribution to the success of *La Traviata*" in October of 2006. Other operatic roles performed include First and Second Lady in *The Magic Flute*, Antigone in Carl Orff's *Antigone*, Zita in *Gianni Schicchi*, Larina in *Eugene Onegin*, and Arnalta in *Coronation of Poppea*. Dr. Eylon has performed extensively as a recitalist in Italy, Germany and Austria with the Austrian American Mozart Academy in Salzburg. There she performed the leading roles of Countess in *Marriage of Figaro* and Vitellia in *Clemenza di Tito* and served as faculty for the 2006 program. She has also presented and performed at the Academy of the Performing Arts (Hong Kong) and Hong Kong University.

Michael Way, UTEP Graduate teaching assistant to cello professor Zuill Bailey, earned his Bachelor of Music degree in cello performance from University of North Carolina, Greensboro. His former teachers include Brooks Whitehouse, Rolf Gjølsten and members of the New Zealand String Quartet. Michael plays on a 1993 Josef Potzl cello courtesy of The Virtu Foundation.

Crystal G. Herman, appointed to the UTEP Theatre Dept. in 2008, is Resident Costume Designer and primary Costume Historian. She received her M.F.A. from The Ohio State University. She has spent her summers as a professional milliner at the Utah Festival Opera Company. Over the past seven years she has designed costumes for variety theatres. Her research and teaching concentrate on costume rendering, millinery, and costume crafts. Besides her specialization in millinery, Professor Herman's other interests include costume construction, tailoring, flat patterning, draping, wigs, stage make-up, and puppetry.

Program Notes

J.S. Bach (1685-1750), "the culminating figure" of the Baroque style, composed for every known genre of his time except opera. The *St Matthew Passion BWV 244* was composed for Good Friday, April 11, 1727 for solo voices, double choir and double orchestra. The text is taken from chapters 26 and 27 of the Gospel of St. Matthew. "*Erbarme dich, mein Gott*", is set in the key of B minor with a pastoral, *siciliano*, rhythm. The solo obligato instrument is scored for violin yet transfers easily to the flute. **Text:** "*Have mercy, Lord, My God, because of this, my weeping. Look thou here, Heart and eyes now weep for these bitterly.*"

Coffee Cantata BWV 211 (1732-34). One of Bach's two secular cantatas, this one presents a satire of the addictive nature of coffee, the aria, "*Ei! Wie schmeckt der Coffee süsse*", is sung by the character *Lieschen*, who sings to her father of her affection for coffee. The father thinks drinking coffee is despicable and bribes her with a husband if she will only stop. Cast also in the key of B minor, the allegretto tempo and simpler melody hint at Leischen's delight. The musical dialogue of the flute and soprano parts pirouette through a triple meter in short, transparent phrases in a rondo-like form. **Text:** "*Mm! how sweet the coffee tastes, more delicious than a thousand kisses, mellower than muscatel wine. Coffee, coffee I must have, and if someone wishes to give me a treat, ah, then pour me out some coffee!*"

C.P.E. Bach (1714-1788) Only 11 of Johann Sebastian's 20 children reached adulthood. Of the four sons who became noted composers, Emanuel's career was marked by the prestigious appointment to serve King Frederick the Great of Prussia, who was an amateur flutist and frequent performer. *Sonata in G Major Wq. 133 "Hamburger"* (1786) illustrates the lighter, transitional *Empfindsamer Stil* (sensitive style) which pre-empted Viennese Classicism. Instead of three or four movements, two lively movements are spliced by a short, quasi-cadenza transition.

Robert Schumann (1810-1856), *Three Romances, op. 94* (1849). This duo, originally scored for oboe and piano, has appeared in editions for clarinet, flute, violin, and other melodic instruments. The mature piano and vocal style emanates from tuneful phrases that turn in bel canto fashion. The Romance was a favored subject of Schumann's, as illustrated by the number works bearing the title in his catalogue. In these three short vignettes, cast in the keys of A minor-A Major-A minor, respectively, melodic ribbons in both instruments weave through emotional highs and lows.

Camille Saint-Saens (1835-1921), French composer, organist, conductor, pianist and teacher, is known especially for *The Carnival of the Animals*, *Danse Macabre*, *Samson and Delilah*, and his Symphony No. 3 (*Organ Symphony*). Like Maurice Ravel, he did not win the Prix de Rome from the Paris Conservatoire, yet he composed voraciously in every 19th-century musical genre and was considered in England and the U.S. as a great French composer. Debussy called him the "musician of tradition." Indeed his compositional pen leaned toward Viennese Classicism. "*Une Flûte Invisible*" (1885) is based on the poetry of Victor Hugo. Text: [*Behold*] *an invisible flute, sighing in the orchards. The most peaceful song is the song of shepherds. The wind ripples under the eyes, the sombre mirror of water. The most joyous song is the song of birds. Let no care torment you, let us love always. The most charming song is the one of love.*

Gabriel Fauré (1845-1924) is regarded as the master of the French art song. A pupil and life-long friend of Saint-Saens, his style evolved from early Romanticism, to late 19th-century Romanticism, and finally to a 20th-century aesthetic. Aaron Copland referred to him as the "French Brahms." The *Fantaisie* (1898) was the first flute composition of a new commissioning program of the Paris Conservatoire for wind instruments, in this case, the flutist's final performance examination for graduation. Fauré penned a two-part work to test both expressive and technical abilities. He said in a letter to Saint-Saens, "nothing has given me so much trouble as this "concours" piece". The work is considered standard repertoire of French Romantic music for flute.

Claude Debussy (1862-1916) Paris at the turn of the century was indelibly marked by the Impressionist movement, in art, (symbolist) poetry and music; Debussy was THE innovator of musical Impressionism. *Syrinx* (1913) was first penned on a napkin. The idea of an unaccompanied flute solo fit the myth of the God Pan, who chased after Syrinx, a lovely nymph. To hide from his lustful advances, she turned herself into a bamboo tree. Unable to find her, Pan cut several branches and formed pipes to call out to his beloved. Debussy's improvisational sounding "come hither" solo has become iconic for the flute.

Shulamit Ran (b. 1949), native of Israel and educated in New York, has built a musical style that is diverse, often involving gravitating pitch centers, complex rhythms and formal structures. Virtuosity is elemental to many of her compositions, emphasizing the dramatic potential of instrumental abilities through a heightened attention to expressive detail. *East Wind* (1987) illustrates the extreme range and technical capabilities of the flute via pitch bending, key and tongue clicks, and wild scalar streams with an inventive color palette throughout. *East Wind* carries two extra-musical links: the abrupt nature of unpredictable stretches between wind and calm, and a Middle Eastern vocal incantation.

Rhonda Larson (b. 1965) leads a varied musical career as concertizing flutist and composer. She emerged onto the national music scene from her native Montana by winning first prize in the National Flute Association's Young Artist Competition in 1985. After a Carnegie Hall debut, Rhonda joined forces with the Paul Winter Consort, initiating a journey amongst diverse musical styles. During her last year with the Consort, Rhonda won a Grammy Award. She departed the group at that time to embark on her solo cross-cultural/multi-genre path. *Be Still, My Soul* (2004) is a fantasy based on the music of Jean Sibelius' *Finlandia*, found in the protestant hymn by Catharine Amalia Dorothea von Schlegel (1752).

Text: Psalm 46:10: *Be still, my soul; the Lord is on thy side; Bear patiently the cross of grief or pain; Leave to thy God to order and provide; In every change He faithful will remain. Be still, my soul; thy best, thy heavenly friend; through thorny ways leads to a joyful end.*