

**Claudia Anderson, Jill Felber &  
Anne Epperson**

**The College of Wooster**  
Scheide Music Center  
Gault Recital Hall  
Wooster, Ohio 44691

Sunday, May 2, 2004  
3:00 P.M.

**Claudia Anderson, Jill Felber & Anne Epperson**  
**Claudia Anderson & Jill Felber, flutes**  
**Anne Epperson, piano**

Originally from Wooster, Claudia Anderson first played the flute as a student of Wooster High School during the 1960s. Following a Fulbright scholarship in Italy, she remained in that country for several years to play principal flute in the Orchestra del Teatro Massimo in Palermo. Critics have praised her brilliance, originality, technique, and warmth as a performer. Devoted to the commissioning and performance of new works, Ms. Anderson has participated in many premieres, beginning with the world premiere of Leonard Bernstein's "Mass" in 1971. From her experiences with both new music and opera, she has developed a style that combines elements of drama with creative use of performance space in her recital programs. In addition to playing recitals in Europe, South America, and much of the United States, Ms. Anderson has acted as both guest artist and clinician for many state and regional flute festivals. She has been active in the National Flute Association, as adjudicator, performer, and coordinator. Ms. Anderson has taught at Grinnell College, Universities of Iowa and Northern Iowa, Ithaca College, and the University of California at Santa Barbara. Her workshop, "Taking the Stage" teaches the integration of body language, self-image and creative staging for a comprehensive stage presence. She has recorded for Centaur Records, CRI, and Golden Crest. Since 1997, Claudia Anderson has collaborated with Jill Felber in the flute duo, ZAWA!

Jill Felber has performed solo recitals, chamber music, and concertos throughout the world, having held residencies in Hong Kong, Taiwan, Australia, Mexico, France, Switzerland, Great Britain and the United States. Always active in the promotion of new music, she has premiered more than three hundred works, receiving outstanding reviews. Ms. Felber has released world premiere recordings for Centaur Records, CRI, and Neuma Records. She is active in the National Flute Association, and recently served on its Board of Directors. She has taught at Ohio University, Capital University, and Wright State University, and is currently Professor of Flute at the University of California at Santa Barbara. Since 1997, Jill Felber and Claudia Anderson have joined forces as the flute duo ZAWA!, which performs newly commissioned as well as traditional duo works, and has recorded its premiere duo CD with Neuma Records. ZAWA! has appeared at Carnegie Hall, Wigmore Hall in London, and many colleges and universities throughout the United States.

Anne Epperson is well-known to the Wooster Chamber Series, having performed to an enthusiastic audience here numerous times throughout the history of the Series. Ms. Epperson studied at Louisiana State University and the Juilliard School, followed by graduate school at the University of Southern California, where she was appointed staff pianist for master classes with Jascha Heifetz. Thus began a distinguished career as a collaborative partner. Ms. Epperson has appeared in concerts throughout the United

States, Canada, South America, Mexico, Europe, Israel, and Scandinavia, to great praise from the critics. She has acted as guest performer and coach at numerous music festivals. An autumn 2004 tour of Taiwan and China is planned with acclaimed violinist, Cho-Liang Lin. Collaboration is Ms. Epperson's true talent and passion, and she has built a career as educator in the field of collaborative piano that is as impressive as her performing career. She was head of the Collaborative Piano Department at the Cleveland Institute of Music from 1985-2001, and has more lately been Professor of Music and Director of Collaborative Arts at the University of California at Santa Barbara. She has also served on the faculties of the University of Illinois and the North Carolina School of the Arts. Ms. Epperson has recently been appointed Professor of Collaborative Piano at the University of Colorado at Boulder's School of Music. She has acted as juror for many prestigious piano competitions, has been a panelist, lecturer, and master class presenter for numerous musical associations, and is a consultant and advisor in the development of collaborative piano programs nationwide. Ms. Epperson has recorded for labels including Vanguard, Musical Heritage Society, Nonesuch, Centaur, Koch International, and Claves.

***Program Notes by Brian Biddle***

# **Claudia Anderson, Jill Felber & Anne Epperson**

Claudia Anderson & Jill Felber, flutes

Anne Epperson, piano

## **Program**

Duo Seraphim  
from the 1610 Vespers

Claudio Monteverdi (arr. / ZAWA!)

Trio Sonata, BWV 1039  
Adagio  
Allegro ma non presto  
Adagio  
Presto

J.S. Bach (arr. / ZAWA!)

Pavane and Burlesque

Linda Holland

Suite for Flute and Piano, Op. 34  
Moderato  
Scherzo: Allegro vivace  
Romance: andantino  
Finale: Vivace  
Jill Felber, flute  
Anne Epperson, piano

Charles Marie Widor

## **Intermission**

Sonata for Flute and Piano  
Allegro cantabile  
Aria: moderato con moto  
Allegro scherzando  
Claudia Anderson, flute  
Anne Epperson, piano

Otar Taktakishvili

Canzone

Samuel Barber (arr./ZAWA!)

Hungarian Fantasy, Op. 35

Franz and Karl Doppler

Presented with support of



# **A very special thanks to Mrs. Joseph Fishelson for her support.**

## **UNDERWRITER**

Sarah J. Buck and Nick Amster Fishelson  
Mr. and Mrs. Stanley C. Gault  
Lois and Raymond McCall  
Ruth M. Rhodes  
Viola Startzman Robertson  
Ken and Jill Shafer  
Yvonne and Ted Williams

## **BENEFACTOR**

Louise E. Hamel  
Deborah Hilty  
Jay Klemme and Anne Wilson  
Terry and Stuart Ling  
Amelia and Cyril Ofori  
Clara Louise Patton  
Frances G. Shoolroy  
Kathy and Harry Zink

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Jacquelyn S. Yates

## **SUBSCRIBER**

Anonymous  
Clarendia and Stephen Brown  
Joseph Claparols  
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Wu Han and David Finckel  
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Roger and Marcia Frank  
Robert and Mildred Froelich

Frank and Jean Knorr  
Lalrinpuii and Arun Masih  
Helen Osgood  
L. M. Pasho  
Rebecca and Joel Pratt  
Clare Adel Schreiber  
Terry W. Weirich  
John and Catherine Wiandt  
David Wiesenber  
Josephine Wright

# PROGRAM NOTES

## **Claudio Monteverdi (1567-1643)**

**DUO SERAPHIM from the VESPERS OF 1610** – Inspired by a part of the Offices (daily worship services of the Catholic Church), Monteverdi's 1610 Vespers is a sprawling masterpiece of Baroque composition. It appeared as Monteverdi's long period of employment at the court of Mantua was ending; the grand scale of the Vespers suggests the composer had a new performance venue in mind, likely the site of his next official appointment, St. Mark's Cathedral in Venice.

"Duo Seraphim" is one of several motets (sacred polyphonic compositions) found in the Vespers. The motet is in two parts following the lead of the original text, the opening of which is sung in florid counterpoint by two tenors in the vocal arrangement:

*Two Seraphim were calling one to the other:*

*Holy, holy, holy Lord God of Hosts...*

The two melodic lines of the first section, "calling" back and forth to each other, represent these Seraphim. At the outset of the second section, however, the text heralds an important change in the musical texture:

*There are three who give testimony in heaven:*

*the Father, the Word, and the Holy Spirit:*

*and these three are one*

A third melodic line is introduced to represent the Trinity, greatly increasing the thickness of the texture and the complexity of the counterpoint. Numerous times during this section, however, Monteverdi ends phrases with a unison pitch in each melodic line, musically emphasizing the unity among the individual parts of the Trinity.

## **Johann Sebastian Bach (1685-1750)**

**TRIO SONATA IN G MAJOR, BWV 1039 (Composed c.1724)** – Bach's enormous output contains only five unique trio sonatas. The authenticity of two of these has been called into question, leaving surprisingly few definitive contributions of Bach to this repertory. The composer did, however, make efficient use of these works; the piece heard today was transcribed virtually note-for-note as a sonata for viola da gamba, BWV 1027.

The G Major Sonata follows the standard four-part (Slow-Fast-Slow-Fast) church sonata formula of the time. In the opening *Adagio* Bach alternates between florid melody and sustained notes in each flute part, creating a thoroughly Baroque sense of elegance. The first movement flows naturally into the *Allegro*, which features constant imitation between the flutes in the manner of a fugue. Though only eighteen bars long, the third movement (*Adagio e piano*) with its persistent chord arpeggios manages to explore a variety of distant keys. For the Finale, marked *Presto*, Bach provides a full-fledged three-voice fugue, with the keyboardist providing accompaniment as well as a full line of counterpoint. Bach's typical mastery of fugal composition is displayed here, and the lively combination of rapid scale patterns and arpeggios makes for a satisfying conclusion to the sonata.

## **Charles-Marie Widor (1844-1937)**

**SUITE, OP. 34 (Composed 1898)** – Those familiar with the music of Charles-Marie Widor likely know the composer through his monumental Organ Symphonies, many of which continue to be favorites among organists. Famous particularly as an organist during his lifetime, Widor gained employment at the St. Sulpice Cathedral in Paris, where he remained for an astounding 64 years. Though his music for organ has proven the most enduring part of his output, Widor composed in many of the common media of his day, including the realm of chamber music. The Suite was commissioned by and dedicated to Paul Taffanel (1884-1908), a pioneer in the French school of flute performance credited with greatly expanding the expressive qualities of the instrument.

The construction of the four-movement Suite is largely Classical in nature, though Widor likely refrained from using the more common title *Sonata* because no movement conforms to the expected sonata-allegro structure. Though in some ways conservative for its time, the Suite features a sublime sense of lyricism and expressiveness which suited perfectly the techniques of Taffanel. We hear this immediately in the opening movement (marked *Moderato*). Here Widor forsakes completely the more traditional concepts of theme and development. The result is a perpetually flowing melody that is unobstructed by formal constraints.

An energetic *Scherzo* follows, in which lively arpeggios at the beginning and end are contrasted with a calm interlude. The third movement, a *Romance*, is the most familiar part of the Suite and is frequently programmed by itself. Deeply Romantic in character, the melodic flow of the first movement is interspersed with delightfully unexpected shifts in key. The warmth and intimacy of the *Romance* frequently begs comparison to the music of Robert Schumann. Soon, though, we are whisked away by the swift and virtuosic Finale, marked *Vivace*, which stops for only a brief moment of repose in the middle before charging headlong toward its conclusion.

#### **Otar Taktakishvili (1924-1989)**

**SONATA FOR FLUTE AND PIANO IN C MAJOR (Composed 1968)** – The Georgian composer and educator Otar Taktakishvili earned wide respect and admiration throughout the Soviet Union. He was honored with several arts-related appointments within Soviet government, most notably Minister of Culture for Georgia, a post he held for nearly 30 years. He was also a recipient of the Soviet Union's highest award, the Lenin Prize. Though Taktakishvili explored most musical genres, the Flute Sonata is one of only two works for solo instrument and piano.

The C Major Sonata is in three movements in the commonly encountered Fast-Slow-Fast configuration. The first and last movements (*Allegro cantabile* and *Allegro Scherzando*, respectively) are sublimely attractive, each featuring an array of very satisfying melodies. Both fast movements afford the soloist the opportunity for virtuosic display with wide leaps and rapid scale passages. The second movement (*Aria: moderato con moto*) lives up to its descriptive title; the composer, who also wrote several operas, deploys a beautifully melancholy melody that would not appear out of place for a solo vocalist in a Romantic-era opera.

#### **Samuel Barber (1910-1984)**

**CANZONE, OP. 38A (Composed 1961)** – For much of his career Samuel Barber refused to conform to what was considered the “acceptable” musical language of the day. While academically celebrated composers embraced musical modernism almost exclusively, Barber distinguished himself through his unabashedly Romantic sensibilities. Preferring

nostalgic melodies to dissonance and atonality, Barber earned little respect among his contemporaries; his work, however, has outlived that of many of his detractors in American concert halls. Many of his compositions (most notably his *Adagio for Strings*) have earned wide popular recognition because of the same qualities that alienated him from the norms of his time.

The *Canzone* was composed for Manfred Ibel, an art student and amateur flautist Barber met in Salzburg in 1958. The piece's generally bittersweet tone, interspersed with occasional intense climaxes, likely inspired the work's original title, *Elegy*. Though very brief, the musical ideas of the *Canzone* seemed to leave a lasting impression on the composer; its melody can be found in many of Barber's subsequent works, most prominently as the second movement of the Pulitzer Prize-winning Piano Concerto.

**Franz Doppler (1821-1883) and Karl Doppler (1825-1900)**

**HUNGARIAN FANTASY, OP. 35** – Brothers Franz and Karl Doppler were both celebrated flautists. Taught from an early age by their father, composer and oboist Joseph Doppler, Franz made his Vienna debut at the age of 13. The two later undertook several highly successful tours of Europe as a flute duet. Though born in what is now the Ukraine, both eventually came to settle in Hungary. In 1848 Franz became principal flute for the Hungarian National Theatre and Karl was employed as both flautist and conductor.

Collaboration in writing a purely instrumental work is exceedingly rare. Franz and Karl, however, succeeded in doing so, producing several pieces for the duet to play during their frequent concert tours. The brothers immersed themselves in the rich folk traditions of their new homeland, and the *Hungarian Fantasy* was a natural result of that interest. The verbose title, *Fantasie on Hungarian Motives*, is an apt description; it is a good-natured exploration of several of the day's popular melodies.

***Program Notes by Brian Biddle***