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Megan Meisenbach and Mary Golden in a Guest Artist Recital

Megan Meisenbach

Mary Golden

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JOINT EDUCATIONAL CONSORTIUM

and

MIDAMERICARTSALLIANCE

present



Megan & Mary
Meisenbach Golden
FLUTIST HARPIST

Mabee Fine Arts Recital Hall
Ouachita Baptist University

January 29, 1985
7:30 P.M.

MEGAN MEISENBACH, FLUTIST, AND MARY GOLDEN, HAPIST

PROGRAM

W. A. Mozart (1756-1791)	German Dance
Camille Saint-Saens (1835-1918)	The Swan
Adrian Schaposchnikov (1888-1967)	Sonata Andante con moto Menuetto Allegro molto
Jean Baptiste Lully (1632-1687)	Gavotte
Carmen Petra-Basacopol	Sonata Allegro passionata Andante espressivo rubato Allegro vivo
William Byrd (1543-1632)	Dances La Volta Pavan and Galliard Wolsey's Wilde
Jacques Ibert (1890-1962)	Entr'Acte

INTERMISSION

J. S. Bach (1685-1750)	Polonaise and Badinerie from the Suite in b minor
Michio Mayagi (1894-1956)	Haru No Umi (arranged by Josef Monar)
Francois Gossec (1734-1829)	Tambourin
Claude Debussy (1862-1918)	En Bateau (On the Boat) from the Petite Suite
Bernard Andres	Narthex (1971) (Lute player, Flight to Egypt, Dance of Greed, Death of Greed, Sleep of Wise Men, Zither players, Cain and Abel, Dance of the Damned, Flight of Demons)

NOTES ON THE PROGRAM

Wolfgang Amadeus Mozart probably wrote this dance in 1790 for orchestra. His music glistens and sparkles in this piece and is full of the charm of his Concerto for Flute and Harp.

Camille Saint-Saens said that he composed music as "naturally as an apple tree produces apples." He could orchestrate for twelve hours at a time, all the while carrying on a conversation. The Swan, from his "zoological fantasy," the Carnival of the Animals, was composed in 1886, and was transcribed for flute and harp by Carlos Salzedo.

Russian composer Adrian Schaposchnikov's romantic Sonata is full of lush harmonies in the first movement, which is followed by a graceful minuet and a lilting final movement in 6/8. He wrote a cello sonata, many songs and piano pieces, a ballet, The King's Feast, and an opera, The Poisoned Garden.

Jean Baptiste Lully made opera a truly popular art form in his day when shopkeepers as well as nobility flocked to hear his works. He was a member of the court of Versailles where he was a composer for Moliere's plays and the operas and ballets of King Louis XIV.

Carmen Petra Basacopol, Rumanian composer, won the Mannheim prize in 1961 for her unusual Sonata for flute and harp. The harmonies reflect a specifically Rumanian emotional timbre.

William Byrd established the character of instrumental writing in England. "LaVolta" means the turn. A pavan is a stately court dance, while a galliard has a quicker tempo in triple time.

Jacques Ibert is perhaps best known for his orchestral suite, Ports of Call (1922). His diverse output includes a flute concerto which is recognized as a masterpiece. He wrote Entr'Acte (Interval) in 1954 with its sunny mood and Iberian rhythms, perhaps for his daughter, a talented harpist. Ibert said music is "the expression of an interior adventure."

J. S. Bach, whom Wagner called "the most stupendous miracle in all music," wrote the Suite in b minor in the 1700's for flute and orchestra. In this Carlos Salzedo transcription, the elegant Polonaise is first played by the flute and then by the harp while the flute adds a decorative quick "double." The Badinerie (Teasing) is a playful conclusion.

Michio Myagi is considered the founder of modern Japanese music. This piece is his most famous work and is usually performed on a shakuhacchi (a wooden flute) with koto accompaniment.

Francois Gossec pioneered the form of the symphony in France and was an innovator in orchestration. A tambourin is an old Provencal dance accompanied by pipe and a tambour de Basque, a type of tambourine.

Claude Debussy's Petite Suite for Piano Four Hands (1889) is better known in its orchestral transcription by Busser. Debussy's fluid lines float over a transparent background of delicate sonorities "which seem to merge and dissolve in iridescent mists."

Jean-Michel Damase, whose mother was a harpist, made his New York debut in 1954 as a pianist and composer. His ballet scores and concertos for piano, harp, and violin are written in the attractive, elegant style which is a French Conservatory tradition. This Sonata for flute and harp was written for French flutist Jean-Pierre Rampal and harpist Lily Laskine.

Bernard Andres dedicated his Narthex to his wife as a souvenir of their 1971 trip to the cathedrals of Autun and Cluny, in the Burgundy area of France. Unusual "sound effects" called for in the score include flutter tonguing and key clicks for the flute, and tapping and strumming the harp with wood and metal.

MEET THE ARTISTS

When flutist Megan Meisenbach made her recent European debut in Copenhagen, critics responded, "...A JOY TO HEAR! Her tone was smooth and intense...her musicality was in fine order, both in playing the Baroque composer Telemann, and when she romped through Kuhlau's 'Danish Air' with vivacity and virtuosic technique."

"The New York Times" reported Ms. Meisenbach's playing for her New York debut at the Carnegie Recital Hall as, "...assured, forthright, with a clear and appealing flute tone," and concluded that, "...her interpretations had an air of authority and invariably commanded respect." Critics from some of the many towns and cities where Ms. Meisenbach has played have praised her performances as, "effortless," "exciting," and "absolutely exquisite music."

Ms. Meisenbach received her Master of Music from the University of Texas, studying with flutist John Hicks. Further work included a Diplôme d'études from the Academie Internationale d'été in Nice, France, and extensive study with such acknowledged greats as Jean-Pierre Rampal and James Galway. The Round Top Festival Orchestra, conducted by Leon Fleisher, has featured Ms. Meisenbach for the past six years as soloist and principal flutist. She founded the Allegro Chamber Group in Austin, and has toured extensively in the Republic of Mexico under the sponsorship of the Mexican government. The Texas Commission on the Arts has sponsored Ms. Meisenbach for four successive tours, two with pianist Eric Hicks and two with harpist Mary Golden.

Mary Golden received a degree in Harp Performance from the University of Texas where she studied with Gayle Barrington. Ms. Golden has also trained with Alice Chalifoux at the noted Salzedo School, Camden, Maine. She is a member of the Austin Symphony.

For the past eight years, Mary Golden has performed with Kim Gorman as the Kythara Harp Duo. Together, they have delighted audiences around the state of Texas, and have had the pleasure of performing for Mrs. Lyndon B. Johnson, Dean Rusk, and former Vice President Walter Mondale.

Megan Meisenbach and Mary Golden have performed together as a flute and harp duo many times over the past eight years. Their public work includes solo performances with the Austin Community Orchestra, performance in concert at Southwest University, for the Carver Center in San Antonio, at Sul Ross University, Alpine, Texas, Abilene Christian University and a concert and assembly for 900 school children in Denison, Texas. The Duo has also received grants from the Mid-America Arts Alliance and the Western States Arts Foundation. The Meisenbach/Golden Flute and Harp Duo has been warmly received around the state of Texas.

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