



department of music  
EASTERN ILLINOIS UNIVERSITY

# STUDENT RECITAL SERIES

presents a

Senior and a \*Sophomore Recital

featuring

Haley Hsu, flute  
Charles Koprowski-Barr, trumpet  
\*Conner Sanders, trumpet

with

Ethan Hayward, piano  
Shichao Zhang, piano

December 2, 2023, 1:00 p.m.  
Doudna Fine Arts Center  
Recital Hall

## Program

Sechs Lieder für Flöte und Klavier

Franz Schubert  
(1797-1828)  
Arr. Theobald Böhm

IV. Ständchen  
VII. Die Taubenpost

Haley Hsu, flute  
Ethan Hayward, piano

Lied

Eugene Bozza  
(1905-1991)

Nightsongs

Richard Peaslee  
(1930-2016)

Conner Sanders, trumpet  
Shichao Zhang, piano

Trio for Flute, Cello, and Piano, H. 300

Bohuslav Martinů  
(1890-1959)

I. Poco allegretto

Haley Hsu, flute  
Emily Ross, cello  
Ethan Hayward, piano

Concertino for Flute, Op. 107

Cécile Chaminade  
(1857-1944)

Haley Hsu, flute  
Ethan Hayward piano

Andante et Scherzo

Joseph Edouard Barat  
(1882-1963)

Sketches of a River

Jen Trueman

Lake  
Waterfalls

Three Episodes

Joseph Turrin  
(b. 1947)

I. Fanfare  
II. Andante  
III. Allegro

Concerto in E-flat

Joseph Haydn  
(1732-1809)

II. Andante  
III. Allegro

Charlest Koprowski-Barr, trumpet  
Ethan Hayward, piano





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*Sechs Lieder für Flöte und Klavier* – Franz Schubert arr. By Theobald Böhm

*IV. Ständchen*

*VII. Die Taubenpost*

Born on January 31, 1797 in Himmelpfortgrund, Austria, As a child, Schubert was a pianist, violinist, organist, and vocalist. He received musical training from both his father, Franz Theodor Schubert, and his older brother, Ignaz Schubert. Schubert eventually enrolled at the Stadtkonvikt in Vienna, and studied with the imperial court organist, Wenzel Ruzicka, and composer, Antonio Salieri. In 1808, he was given a scholarship that allowed him to be a part of the Imperial Court's chapel choir. In 1812, Schubert had to leave college due to his voice breaking. However, he continued to study with Salieri for the next three years. In 1814, Schubert became a schoolmaster and composer. He had written many piano pieces, string quartets, symphonies, and operas, and is often associated with the creation of the German Lied. Schubert is also known for his song cycles, which are individual songs that are meant to be performed in a sequence. Many of Schubert's song cycles were based on poems. In 1818, he left teaching to pursue music full time, and on March 1, 1818, his music was publicly performed for the first time in Vienna. On November 19, 1828, Schubert passed away in Vienna, Austria.

*Ständchen* was one of the last pieces Schubert wrote before he had passed away. Originally written for voice and piano, *Ständchen* is a story on the contemplation of love. More specifically, one yearning to be loved by another. In the movement, one can make meaning of two different feelings: yearning and hope. These two feelings shift back and forth against one another throughout the music.

*Die Taubenpost* was the last song Schubert wrote, and was based on a poem by Johann Gabriel Seidl. The song uses the metaphor of a carrier pigeon to represent Schubert's desire for his message to be heard. That message is his true passion, and the pigeon is carrying it in the music to deliver it to all those who listen. As many of Schubert's songs were about love, *Die Taubenpost* holds the message that no matter how far away love is, it is better to love than be in a gloomy state.

*Trio for Flute, Cello and Piano* – Bohuslav Martinu

*I. Poco allegretto*

Born on December 8, 1890 in Polička, Bohemia in the Czech Republic, Bohuslav Martinu started playing the violin at six years old and attended the Prague Conservatory for a short time before being expelled due to "incurable negligence". Martinu then joined the Prague Philharmonic Orchestra in 1913. In 1923, he then traveled to Paris to study with French composer, Albert Roussel. Prior to studying with Albert Roussel, Martinu also studied with Josef

Suk, who was a leader during the nationalist movement towards Czech music. During the German invasion of France in 1940, Martinu fled to the United States where he settled and taught at Princeton University as well as at the Berkshire Music Center in Tanglewood, Massachusetts. After 1957, he left the states and went to Rome where he became a composer at the American Academy. Many of Martinu's works borrowed the rhythmic and melodic characteristics heard in Czech folk music and combined it with French music. On August 28, 1959, Martinu passed away in Liestal, Switzerland.

*Trio for Flute, Cello and Piano* was written during a New England summer shortly after Martinu completed his Third Symphony. This is an animated work that captures the spirit of a New England holiday. The first movement is described as sunny and playful. The flute, cello, and piano's rhythms are meant to represent them as chasing one another. *Trio for Flute, Cello and Piano* can be substituted with other string and wind instruments as well.

#### *Concertino for Flute, Op. 107* – Cécile Chaminade

Born on August 8, 1857 in Paris, France, Cécile Chaminade was a French pianist and composer that is primarily known for her piano music. Early in her musical studies, Chaminade studied with her mother who was a pianist and vocalist. After that, she secretly studied composition with Benjamin Godard. Chaminade had to study with Godard secretly because her father would not allow her to enroll in a conservatory. At 18 years old, Chaminade performed her first public recital. In 1892, she made her debut in London, and then in America in 1908 with the Philadelphia Orchestra. In 1913, Chaminade was admitted to the Order of the Legion of Honour, making her the first female composer to do so. Besides her piano works, Chaminade also composed operas, ballets, and orchestral suites. On April 13, 1944, Chaminade passed away in Monte Carlo.

*Concertino for Flute, Op. 107* was originally written for flute and piano, but has been arranged for flute and orchestra over time. In 1902, *Concertino for Flute, Op. 107* was commissioned as an examination piece for flautists at the Paris Conservatoire. The piece was also dedicated to Paul Taffanel, a flautist and teacher. *Concertino for Flute, Op. 107* is one movement and is written in rondo form. It begins with the piano followed by the flute a few measures later. The piece shows off the flute's range and technical abilities. What makes this piece difficult are the techniques used, such as double tonguing, as well as the fast passages that include decorative runs. The cadenza shows off the flute's range and big sound with much dexterity. The piece ends with a reprise of the opening melody and includes a *Presto* section that ends with the piano and flute making a bold statement.