



**Hannah Kavanaugh**, flutes

7:00 PM

Saturday, March 1, 2025

University Congregational Church

**Program**

Celtic Suite No. 1, "Tales of Old"

Herman Beeffink (b. 1953)

I. First Dew

II. The Seafarer

III. Highlands

IV. Aye Aye, Rascal

V. Farewell

Reese Byers, flute & piccolo  
Jayvian Bush, flute & alto flute

Charanga for Solo Flute

Michael Colquhoun (1953–2016)

Waltz Into Madness

Mark Flugge (1962–2014)

Douglas Ragon, piano

Rubispheres for Flute, Clarinet, and Bassoon

Valerie Coleman (b. 1970)

I. DROM

II. Serenade

III. Revival

Jonathan Cosme Sánchez, clarinet  
Nathaniel Scott, bassoon

Concertino for Flute, Op. 107

Cécile Chaminade (1857–1944)

Gene Philley, piano

This recital is in partial fulfillment of a Master of Music in Instrumental Performance. Hannah Kavanaugh is a student of Professor Alaina Clarice and Professor James Pisano.

*Please, no flash photography or unauthorized recording.  
Please turn off all cell phones and audible devices.*

Dutch-American composer **Herman Beffink**'s writing has been licensed for use in films such as *Hannah Montana: The Movie*, *X-Men Origins*, and *The Simpsons Movie*, among others. His recent ventures into the realm of performance pieces have resulted in a wealth of flute solo and ensemble repertoire, including **Celtic Suite No. 1, "Tales of Old"**. The programmatic nature of the piece, evidenced by the titles of the movements themselves and the clear story arc they present, point to his film score history. The Celtic inspiration is evident in his use of open harmonies (as in the beginning of **First Dew**), the development of melodies in multiple octaves (**The Seafarer** and **Highlands**), and the cyclical repetition of each main theme with ornamental and dynamic variation. Notably, he also freely utilizes traditional Irish ornamentation techniques called "cuts" and "taps": quick grace notes interrupting the main melody note from above or below, respectively.

When **Michael Colquhoun** wrote **Charanga**, he had been leading a Latin Jazz band for several years, playing Cuban Charanga and other Latin styles. As a flutist and composer, he was known for drawing inspiration from both the classical and jazz traditions, often mixing composed and improvised elements together to produce a coherent whole. Inspired by Latin music, he wanted to write a piece portraying the sonority of an entire Charanga ensemble, incorporating the sound of the piano montuno, the bass tumbao, the strings and percussion, as well as the flute part. The result is a groovy showcase of the flute's assortment of extended techniques, tone colors, and technical facility.

**Waltz Into Madness** was written in 2010 for the Flying Colors Duo, consisting of **Mark Flugge** and his wife, flutist Dr. Lisa Jelle. Its flowing, 3/4 opening lyricism evokes Claude Bolling and J. S. Bach, though an uneasy undercurrent permeates throughout. It soon descends into a swinging, boogie-woogie feel, calling for both a pianist and flutist familiar with playing in a jazz setting. The return of the waltz sees the main melody of the 4/4 section twisted and deconstructed into a chaotic flurry of blisteringly fast hemiolas, finally culminating in a half-time section ending on a nearly-unresolved D7alt chord. Mark Flugge was a beloved jazz piano virtuoso, teacher, and composer in Columbus, OH, whose fondest wish was that his music would live on. His legacy is sustained by Dr. Jelle's Mark Flugge Memorial Fund, which established the Capital University Mark Flugge Jazz Award, regularly commissions arrangements of his compositions, publishes his recordings and sheet music, and programs the Annual Mark Flugge Memorial Concert at Capital University.

**Rubispheres** by flutist **Valerie Coleman** is a collection of chamber pieces depicting urban life on Manhattan's Lower East Side, paying homage to Washington Heights, and capturing the spirit of a Baptist revival. **DROM** is named for the East Village club where the piece was first premiered: a performance venue whose mission is to provide a space to celebrate cultural diversity through music. The opening concept of call and response carries through the rest of the movement, culminating in a strong ending in each instrument's extreme register. **Serenade**, intended to break up the intensity of the outer movements, was written by Coleman in a two-hour sitting while she held her napping daughter, to which the movement is dedicated. Finally, **Revival**, in the words of Coleman, "brings the fervor of old southern baptisms held down by the river in juxtaposition to bebop...I felt motivated to reshape and mold the often negative narrative of woodwind chamber music into one that is relevant to today; a sound that is non-traditional, substantial, virtuosic and ALIVE!" Coleman also founded the Imani Winds, a chamber ensemble dedicated to bringing awareness to underrepresented composers of contemporary music. Their twenty-four-year legacy is documented and featured in an exhibit at the Smithsonian National Museum of African American History and Culture in Washington, D.C.

The **Concertino for Flute** is one of the most frequently-performed pieces in the flute canon—if not the most frequently-performed, period. It is played to such an extent that many flutists will groan at the mere mention of **Cécile Chaminade**'s name. The piece was commissioned in 1902 for the annual Paris Conservatory flute solo competition, and is characterized by its heroic, sweeping melody. The popular story goes that the Concertino was written for Chaminade's scorned ex-lover, a flutist, and that she hoped to make it so difficult that he would fail during his performance of it. Regardless of the truth of this rumor, it creates an amusing lens with which to analyze the piece further. The listener is encouraged to try and pick out what I call the "heartbeat motif": a pattern of two consecutive notes throughout the piece. It's small, and may seem coincidental at first, but it happens too often to not be purposeful. Furthermore, the motif is always part of a larger line that either descends or moves in enclosures—that is, until the very end. The final statement of the motif solidly ascends to a spectacular high point, just before the piece ends in the triumphant key of D Major.