

## UPCOMING EVENTS

- **Thursday, October 6, 2022:**  
Wind Symphony and Symphonic Band, Jermie Arnold and Rick Espinosa, conductors. The Bob Cole Conservatory of Music is proud to present the first wind band concert of our 2022-23 season. 7:30pm Carpenter Performing Arts Center Tickets \$20/10
- **Friday, October 21, 2022:**  
Guest Artist Recital, Yi Chen, saxophone and Hanah Charbonneau, piano 7:30pm Daniel Recital Hall Tickets \$20/FREE
- **Tuesday, October 25, 2022:**  
University Wind Quintet and Brass Quintet, Joseph Stone and Rob Frear, directors 7:30pm Daniel Recital Hall Tickets \$20/FREE
- **Monday, November 7, 2022:**  
Saxophone Ensemble, Jay Mason, director 7:30pm Daniel Recital Hall Tickets \$20/10
- **Tuesday, November 15, 2022:**  
Woodwind Chamber Music, Helen Goode-Castro, director 7:30pm Daniel Recital Hall Tickets \$20/10
- **Thursday, November 17, 2022:**  
Wind Symphony and Symphonic Band, Jermie Arnold and Rick Espinosa, conductors 7:30pm Carpenter Performing Arts Center Tickets \$20/10  
conductors: An Arts for Life Event 8:00pm Carpenter Performing Arts Center Tickets FREE (please contact the ticket office 562-985-7001)

## A NOTE FROM THE CONSERVATORY

If you are able, we would love for you to support our program by opening the QR code on this page and giving to the Bob Cole Conservatory of Music. You can designate "Woodwind Studies" in the "Gift Information > *additional comments/instructions*" section on page 2. Your donations directly benefit our students and help us continue providing great music to you.



For ticket information please call 562.985.7000 or visit:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**BOB COLE  
CONSERVATORY  
OF MUSIC**  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



## FACULTY ARTIST RECITAL

# DARRIN THAVES

FLUTE

HANAH CHARBONNEAU

PIANO

DR. JENNI OLSON

FLUTE

7:00PM preconcert in DRH Lobby  
the PACIFIC FLUTE ENSEMBLE & the BCCM FLUTE CHOIR  
ETHAN BLANKFELD, CONDUCTOR

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SATURDAY, SEPTEMBER 24, 2022 7:30PM

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GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

*Grand Polonaise in D Major, Op. 16*.....Theobald Boehm (1794-1881)

*Black Anemones* .....Joseph Schwantner (1943)

Sonata No. 1 for Flute and Piano..... Samuel Zyman (1956)

I. Allegro assai

II. Lento e molto espressivo

III. Presto

## INTERMISSION

*Au-Dela du Temps*.....Yuko Uebayashi (1958)

I. La lumière lointaine de nuit

II. La lumière dansante

III. La lumière blanche

IV. La lumière tournante dans le rêve

*Canzone, Op. 38*..... Samuel Barber (1910-1981)

*Ballade for Flute and Piano*.....Frank Martin (1890-1974)

## PROGRAM NOTES

*Grand Polonaise* **Theobald Boehm**, is best known today for his contributions to the mechanical development of the modern flute, increasing the power of its tone and intonation accuracy. The polonaise form originated as a Polish folk dance in triple meter. Baroque composers, including Johann Sebastian Bach, sometimes included the polonaise in dance suites, but it was another virtuoso performer-composer and a contemporary of Boehm, Frédéric Chopin, who popularized the polonaise for romantic music in the nineteenth century. A virtuoso flautist at the Bavarian court, Boehm composed his own pieces to showcase his artistry and technical capability. His elegant *Grand Polonaise* (1831) is just such a showcase, demanding lyricism, virtuosity, and endurance.

*Black Anemones* **Joseph Schwantner** was born in Chicago in 1943 and received his academic education at the Chicago Conservatory and at Northwestern University, where he graduated in 1968. Subsequently he has served as a member of the faculties of Yale, Eastman, and the Juilliard School. *Black Anemones* was composed in 1980 as one of the Two Poems of Agueda Pizarro for soprano and piano, later incorporated (with two additional songs) into the orchestral song cycle *Magabunda* (1983). Ms. Pizarro's poetry, which compounds vivid nature imagery with Latin American surrealism, has evoked music from Schwantner that ranges from the nightmarish to the tenderly lyrical. *Black Anemones* represents the latter, in a tonal

An active teacher and adjudicator, he has judged for Orange County Musical Arts, Junior Bach Festival, CSULB Middle School Flute Competition, MTAC Western Regionals, CBDA High School Honor Group Auditions, SCSBOA High School and Middle School All-Southern Honor Group Auditions, Seattle Ladies Music Club Young Artist Competition, National Flute Association Collegiate Flute Choir Competition, Seattle Flute Society Horsfall Competition, 2015 NFA Flute Choir Competition, and the 2017 NFA High School Flute Choir Competition.

As the founder and conductor of the Pacific Flute Ensemble, he has led four featured recital performances at NFA Conventions, as well as over twenty seasons of concerts in Long Beach and numerous other annual public performances. The PFE has commissioned eight original works for flute choir, including two world premiers at the 2016 NFA Convention. As a conductor, he has been asked to lead Flute Choir Sight-reading Sessions at two National Conventions and two Los Angeles Flute Guild Festivals. Mr. Thaves conducted the National High School Flute Choir at the 2016 NFA Convention in San Diego, CA. and is the past National Flute Choir Coordinator for the NFA.

Darrin has appeared as a featured artist with 2nd City Chamber Music Series, P.U.M.A Series, and the Tacoma Art Museum Chamber Music Series, as well as concertos with the, CSULB Symphonic Band, Tacoma Community College Chamber Orchestra, Tacoma Symphony Orchestra, Lake Union Civic Orchestra, and multiple times with the Northwest Sinfonietta.

**ABOUT HANAH CHARBONNEAU** **Hanah Charbonneau**, a sought-after collaborator, performer and teacher based in the Los Angeles area, completed undergraduate and graduate studies at Arizona State University under Dr. Baruch Meir. She is a prizewinner of the ASU Concert of Soloists and Chamber Concerto competitions, the Edward Auer Piano Workshop Solo Competition and appeared as a soloist with the renowned chamber group, I Solisti di Perugia in Italy. In addition, she was the competition coordinator for the Bösendorfer and Yamaha USASU International Piano Competitions and recently coached actors in mimicking piano playing for their roles in a Blumhouse/Amazon Film. Hanah frequently performs with duo partner, saxophonist Christopher Charbonneau. Duo Charbonneau has most recently toured and performed in venues across the United States, France, and Germany.

**ABOUT JENNI OLSON** **Jenni Olson** is an active orchestral performer and recording artist in Southern California. She is in the Long Beach Symphony and subs regularly with orchestras throughout Southern California. You can hear her on soundtracks such as *Star Wars 7-9*, *Frozen 2*, *Luca* and *Encanto*. In addition to her studio recording, Jenni has six solo/chamber music albums with a wide variety of repertoire. Dr. Olson teaches at CSU Long Beach. [www.jenniflute.com](http://www.jenniflute.com)

*Canzone, Op. 38* In the spring of 1958, while in Salzburg for rehearsals of his opera, Vanessa, **Samuel Barber** met and befriended a young German art student and amateur flutist named Manfred Ibel. The following year, Barber wrote a short work for him to play. The original pencil score was titled *Elegy*, later altered to *Canzone (for Manfred)*. The same melody was then used as the theme of the second movement (also titled *Canzone*) of Barber's Pulitzer Prize-winning Piano Concerto, written for and premiered by John Browning in 1962, and published as Barber's Op. 38. In the Piano Concerto's *Canzone* movement, the flute still plays a dominant role, although the melody is expanded and shared by the oboe and piano soloist. The second movement is the romantic heart of the Piano Concerto, and the entire work is dedicated to Manfred Ibel.

*Ballade for Flute and Piano* Between 1939 and 1949 the Swiss composer **Frank Martin** wrote a series of five ballades for solo instrument and piano or orchestra. Like its companion pieces, the *Ballade for flute and piano* is a one-movement work, in several sections but tightly knit, rhapsodic and epic in character. This strong and brilliantly effective piece, commissioned as a contest piece for the Geneva International Flute Competition, quickly established itself as a standard in the flute repertoire.

## BIOGRAPHIES

**ABOUT DARRIN THAVES** **Darrin Thaves** is currently Instructor of Flute at California State University, Long Beach and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a Bachelor of Arts in Music and a 1999 Deans List Graduate of California State University, Long Beach with a master's in Flute Performance. Darrin maintains a large private studio in Long Beach and is currently Instructor of Flute at California State University, Long Beach and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a Bachelor of Arts in Music and a 1999 Deans List Graduate of California State University of Long Beach with a Masters in Flute Performance. He maintains a large private studio in Long Beach CA and Diamond Bar CA. In the summer, Mr. Thaves has been a flute specialist for Idyllwild Summer Arts Academy and the Midsummer Music Retreat.

Darrin was asked to give the North American premier of Emil Vicklicky's Concerto for Flute, Harp, and String orchestra at the World Harp Congress in July 2010 and was the winner of the 2000 Seattle Ladies Music Club Young Artist Competition the 2005 National Flute Association Convention Performers Competition, as well performing in the 2005, 2010, and 2012 NFA Professional Flute Choir. He is past coordinator of the annual CSULB Flute Competitions and the NFA High School Soloist Competition.

setting rich in Bernsteinian chords of the ninth. This arrangement for flute and piano is an adaptation of the original voice and piano setting.

*Sonata for Flute and Piano (1993)* **Samuel Zyman**, a long-time New York-based Juilliard faculty member, is acknowledged as one of the leading Mexican composers on today's international scene. When asked about his primary influences as a composer, Zyman cited the music of Bartók and Prokofiev, as well as Impressionism and jazz. However, he explained that, when composing, he does not consciously try to emulate the specific style of a composer or piece.

Zyman's Sonata has three movements. Allegro assai in sonata form, Lento e molto espressivo in a ternary ABA form, and the Presto in a rondo style. The piece is similar to Muczynski's Sonata for Flute and Piano in style and intensity, especially with his use of syncopations, rhythmic devices, and the inner dialogue between the flute and piano.

*Au-De la du Temps* Born in Kyoto, Japan, in 1958, **Yuko Uebayashi** earned her degree in composition from Kyōto Shiritsu Geijutsu Daigaku, the City University of Arts. Since 1998, Uebayashi has resided in Paris. Although she has obvious ties to the musical traditions of her native Japan, she also draws considerable inspiration from composers and performers elsewhere.

One such inspiration has been the French flutist, Jean Ferrandis. Uebayashi recalls hearing Ferrandis perform a flute and piano arrangement of Schubert's *Arpeggione Sonata, D. 821*, with Emile Naoumoff. "I was immediately entranced by their subtle musicality," she writes, and began composing *Au-de-la du temps* (Transcending Time) for two flutes and piano (2002). Uebayashi took the title from a letter she received from a friend describing how days spent in Paris feel.

Uebayashi has described each of the four movements briefly:

*La lumière lointaine de nuit* (Night, distant light):

"The banks of the lake, twinkling light from boats, distant city lights. Souls interplaying in exquisite silence."

*La lumière dansante* (Dancing light):

"I go up the stairs and enter a room filled with dazzling light: I see a blackboard in front of me and I write 'the light's dancing'."

*La lumière blanche* (White light):

"The path to the rising sun: It's a realm of white light. I notice a beautiful monument in the distance being revealed by the half-light: It's the start of a peaceful day."

—*La lumière tournante dans le rêve* (In a dream, revolving light):

"Just before starting to compose the 4th movement, I found out about a boy that had lost his sight. I realized he would no longer have access to our world of light. It seemed impossible to me, the idea of continuing to compose 'the world of light.' I nevertheless took up the composition again hoping that he could run with me, hand in hand, through his memories of light. Laughing and jumping, we run forever in the revolving rainbow-colored light."