

NICHOLAS ROERICH MUSEUM

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Sunday, October 29, 2017, at 5 p.m.

Abbe R. Krieger, *flute* and H el ene Jeanney, *piano*
with Special Guests PentaWinds

Sonata in F Major, KV 13

Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Menuetto

Sonata in G Minor, BWV 1020

Johann Sebastian Bach (1685-1750)

Allegro
Andante
Allegro

“A Havdalah Meditation” for solo flute

Robert Strassburg (1915-2003)

World Premiere

Intermission

Sonatine

Walter Giesecking (1895-1956)

Moderato
Allegretto
Vivace

Sextet in B flat Major, Op. 6

Ludwig Thuille (1861-1907)

Allegro Moderato
(with PentaWinds Quintet)

Program Notes

I selected the works on this program to give you a taste of flute repertoire from several different musical eras and to give myself (and H  l  ne) a chance to explore the Baroque, Classical, Romantic, Neo-Romantic and Contemporary genres—a process that I am learning could take lifetimes. Given that Halloween is almost here, I would like to say that this recital is a musical “trick or treat,” if you will, in which, instead of candy, your senses get to experience Baroque, Classical, Contemporary, Romantic and Neo-Romantic styles.

The appetizing Mozart Sonata was written when he was 8 years old! Queen Charlotte of England commissioned him to write this for her in 1764. Fortunately, he had the help of his childhood mentor, Johann Christian Bach, otherwise known as the “Bach” of London...He was the youngest son of Johann Sebastian Bach. Differing from the traditional organization of movements into an allegro-andante-allegro pattern, this sonata ends with a minuet. Originally, it was scored for violin and piano; but, because the violin and flute play in similar ranges, flutists sometimes borrow music from the violin repertoire, especially from Mozart.

There are six well-known flute sonatas written for flute and harpsichord by J.S. Bach; however, this one, in G minor, was found after the others and it is sometimes referred to as “the Sonata that got away.” Some people are vague about its origins, etc. and say it may have been written for violin, as was the one above. No one knows for sure. There has even been some debate about whether Bach wrote it; however, it is pretty clear to me that he did, given the counterpoint, use of diminution, augmentation, compositional style, tone, color and flavors...

“A Havdalah Meditation” was written for me while I was an artist in residence at the Brandeis Bardin Arts Institute...a long time ago, 1993 to be exact. Robert Strasburg, the composer, simply said to me in reference to this solo flute piece, “In life, you must learn to stand like a tree, with your roots deeply in the ground.” I am grateful for this piece and to have the opportunity to give its world premiere. Plans are also under way to record it and possibly partner with the Milken Archives to have it published and released. All to come...

The Giesecking Sonatine is a magnificent and at the same time “messy” work. It has a variety of moods. The first movement is serene and soulful; the second movement more rhythmic and dance oriented; and a rather aggressive and turbulent yet lyrical third movement ends the piece. Playing this piece constitutes a daunting challenge for the flutist, with leaps from low to high, and back again; but even more pronounced and rare is the virtuosic piano part of the third movement. Few pianists would attempt to play this movement and I am lucky to have H  l  ne agree to play this entire piece with me!

Lastly, I am delighted to have my woodwind quintet, PentaWinds, join me for the final piece on the program. The Allegro Moderato of the Thuille Sextet, with its friendly atmospheric mood, often stands alone and makes for a delicious finish.

About the Artists:

A musician, educator, and former arts administrator, **Abbe Krieger**, marketed and promoted Lincoln Center for the Performing Arts and The New York Chamber Symphony before becoming a full-time musician and coach.

Ms. Krieger began studying the flute at the age of eight and several years later, after competing in the New Jersey All-State auditions, she became number one in her state. Soon after, she met her longtime teacher, mentor and friend Julius Baker, and began studying at The Juilliard School after which she was awarded scholarships to Brandeis University (B.A.) and Carnegie Mellon University (M.M.).

Abbe Krieger has given recital performances at venues including Bechstein Piano Center, Weill Recital Hall and Klavierhaus. As a chamber musician and orchestral player, her appearances have included performances at Avery Fisher Hall, Carnegie Hall, Paul Hall, and the Peter Jay Sharp Theater as well as at music festivals including Bowdoin, Chautauqua, Tanglewood and Saaburg. 2018 marks her ten-year anniversary as a founding member of her New York City-based woodwind quintet, PentaWinds.

Ms. Krieger performs and teaches in New York City and gives masterclasses. She presented her class entitled “The Mindful Fluter,” at Hidden Valley Music Seminar this past summer, along with her mentor, Keith Underwood. She has recently received funding for several recording projects, including the world premiere release of “A Havdalah Meditation” for solo flute, written for her by Robert Strasburg. Also, she has plans to publish her first novel.

Hélène Jeanney, born in Paris to an American mother and a French father, graduated from the Paris Conservatoire at age seventeen with their 1st Prize in Piano and Chamber Music. In the United States, Ms. Jeanney continued her studies with a Fulbright Scholarship at Indiana University with Professor Gyorgy Sebok and later on with Manahem Pressler (Beaux Arts Trio), for whom she became an Assistant Professor. She holds a Professional Studies degree from the Juilliard School and is a winner of several International competitions, including the Robert Casadesus Competition in Cleveland. She has performed in the United States, Europe, Australia, South America, South Africa and most recently in Japan.

Ms. Jeanney is very much in demand as an active chamber musician in New York City and is half of the *HD Piano Duo* with pianist, David Oei, as well as the *Elysium* chamber group, and also appears frequently with the New York Philharmonic Chamber Ensembles at Merkin Hall. Hélène has played in every major concert hall in the city, including the main stage of Carnegie Hall. She teaches at the Hoff Barthelson School of Music in Scarsdale, NY and maintains a private studio in Manhattan, where she resides.

PentaWinds was founded on the principle of five breath, or wind, energies working together in the form of a quintet. The ensemble is comprised of **Abbe Krieger**, flute; **Suzette Jacobs**, oboe; **Aaron Abramovitz**, clarinet; **Kukiko Mitani**, bassoon; and **David Moldenhauer**, French horn. Dedicated to serving audiences of all ages and backgrounds, PentaWinds performs traditional quintet repertoire and also is devoted to exploring new musical media with the awareness of the effortlessness of breath. To that end, PentaWinds has recently embarked on operatic/musical journeys that have included an adaptation of *Così fan Tutte* with narrator, an arrangement of Berlioz’s *Les nuits d’été* with soprano, a partially staged presentation of Peter and the Wolf, and the world premier of *Musical Soup* with narrator. Recent engagements have included the New York City Bar Chamber Series, Jewish Home Lifecare, the Roerich Museum, the Art on the Corner Series, and the Mahwah and Pearl River Public Libraries.