



# The Art of Sound

Cari Shipp, flute  
Jeremy Thompson, piano

Sunday, November 5, 2023 4 PM

## program

Fantasie, Op. 79 (1898)

Gabriel Fauré (1845–1924)

Ständchen (1828)

Franz Schubert (1797–1828)/Theobald Böhm

from *Schwanengesang* D. 957, No. 4

Clair de lune, Opus 46, no. 2 (1887)

Gabriel Fauré/Mary Karen Clardy

Three Romances, Op. 94 (1849)

Robert Schumann (1810–1856)

3. Nicht schnell

Nocturne (1911)

Lili Boulanger (1893–1918)

D'un matin de printemps (1918)

– five minute pause –

Sonata (2003)

Yuko Uébayashi (b. 1958)

I. Lento – Allegro

II. Presto

III. Calmato

IV. Allegro

**Cari Shipp**, who grew up in the mountains of the Southwest, was committed to being a flutist after her first year of study. A trip to the rustic woods of northern Michigan in her eleventh summer sealed her fate in the matter. She would spend three summers in those woods at Interlochen Arts Camp and then graduate from the Interlochen Arts Academy before pursuing two degrees in flute performance; her bachelors of music from the University of North Texas, and her masters of music from The Peabody Conservatory.

Cari moved to Virginia in 2010 and grew her teaching studio in addition to performing in solo, chamber, and orchestral settings. She has been the featured soloist in concert series throughout Baltimore, Washington DC, and Virginia and frequently performs with orchestras such as the Shenandoah Valley Bach Festival, the Lynchburg Symphony, and the Opera on the James. She also served as principal flutist with the Hunt Valley Symphony Orchestra for three years.

In 2016 she founded a benefit concert series which she named SONOSYNTHESIS meaning 'the fusion of sound'. In this series she couples her urgent desire to support those working to better the community with her passion for performing classical music. She has since given more than ten benefit concerts for a variety of local organizations joined by elite musicians such as Jeremy Thompson, Shelby Sender, and Colin Davin. SONOSYNTHESIS concerts are marked by the combination of traditional classical performance paired with creative touches to connect equally with audience members well versed in classical music as well as those new to the repertoire.

When she isn't teaching private lessons or preparing for an upcoming performance she can be found hiking along the Blue Ridge, reading in a cozy nook, or traveling with her husband and their dog (their cats prefer to stay at home). Learn more at [www.carishipp.com](http://www.carishipp.com).

**Jeremy Thompson** was born in Dipper Harbour, a small fishing village in New Brunswick, Canada. He furthered his studies at McGill University in Montreal, studying piano with Marina Mdivani who was herself a student of Emil Gilels.

He began his organ studies while he was in Montreal, among the many incredible instruments of that city. He was fortunate to have the opportunity to continue his studies with Dr. John Grew. In 2005, he earned a Doctorate of Music in piano performance from McGill, where he held two of Canada's most prestigious doctoral fellowships.

He has appeared frequently with orchestras including the Saint Petersburg State Academic Orchestra, the Saratov Philharmonic Orchestra, the Georgian National Orchestra, the Charlottesville Symphony, the North Carolina Symphony and the McGill Symphony Orchestra. He has performed extensively throughout North America in both solo and chamber music settings, and has also completed three tours to the former Soviet Union.

Thompson enjoys performing music from all eras, yet specializes in highly virtuosic repertoire. He has focused recently on several recording projects, including a 2 CD set of the organ music of Karl Höller on the Raven CD label. He recently released a recording of the piano music of Vasily Kalafati on the Toccata Classics label. Previous recordings include an album of the piano music of Scriabin on the MSRCD label, and a recording of contemporary piano music from Quebec on the McGill label.

# Listening Notes

Think of these notes as the descriptions given along with a wine tasting – it helps to know what to listen for, but ultimately, it's up to you to decide if it's to your taste. If I were to describe this program like wine, I would say it's all quite drinkable – nothing too experimental (not even the piece completed in 2003). Composer information and historical context will be spoken from the stage.

## **Fantasie | Gabriel Fauré**

Composed in 1898

Opening in longing, Fauré paints sweeping melodic strokes of flute over the insistent piano heartbeat. Tension and resolution ebb and flow but never with complete satisfaction, leaving the opening slow section decidedly unresolved.

In strides the jaunty Allegro, all major chords and sparkling scales. Some of the angsty themes from the opening section can be heard but always encased in showy technique, a dimly remembered melancholy.

## **Ständchen | Franz Schubert**

Composed in 1828

This piece is originally for voice and is a setting of a German poem by Ludwig Rellstab. Translations of the poem are protected by copyright so I've humbly taken this opportunity to (very loosely) interpret it for you myself:

My beloved, why will you not come to me? I am begging you – not only I but my song, the trees with their rustling leaves, the nightingales – all are calling to you! You must heed them, for they understand the heart's desires and the pain of love. Is your tender heart not touched? Please hear me! I await you, trembling! Please come and make me happy!

The flute sings its heartbroken melody, gratefully accepting affirmation from the piano who echoes in agreement. If the opening melody is dark and moody, then the higher response is pleading and (dare I say it?) desperate. A raw, heady pain communicated with aching clarity. While the voice would continue singing as before, the flute now sings an embellished version of the melody, jumping between octaves and between forte (loud) to piano (soft). The climax comes with an uneven, instant melody (juxtaposed with the rolling triplet theme) also echoed in the piano, then a sudden, high sob relenting back to the familiar melody only to die away, concluding with a final ascending run. The final moments are as if from an outside viewer, beholding the forlorn lover awaiting an answer to their plea.

**Clair de lune | Gabriel Fauré**  
Composed in 1887

The piano is truly the *clair de lune* (moonlight), and the flute is simply observing and appreciating without the ability to explain or imitate. The flute's flowing line is the mist surrounding and reflecting the moonlight while the piano shines with all the heavenly, mysterious luminescence.

**Nicht Schnell (not slow) | Robert Schumann**  
Composed in 1849

The indulgent romantic era is in full force here, with both instruments resonating in unison in their low registers followed by slowing, rippling higher responses from the piano's right hand. Flute and piano dance together and then separately, flowing and lovely. This piece freely moves between emotional extremes, stirring the depths of despair and the heights of bliss with scarcely a transition to be found.

**Nocturne | Lili Boulanger**  
Composed in 1911

This piece can be received in (at least) two different ways: it could be understood as moody, brooding, intense – but it could also be felt as serene and transcendent, revealing the blossoming nocturnal life hidden from all but the keenest of eyes. Fitting that a piece of the night (what a lovely accidental pun) would be so easily understood through such antithetical lenses. Whether your night is peaceful or stormy, may this piece be a welcome accompaniment.

**D'un matin de printemps | Lili Boulanger**  
Composed in 1918

Hear the waking insects, the trembling bulbs beneath the thawing soil! The violence of life awakening, the beauty of growth, the urgent search for warmth and light. The earth begins to rest as the piano drives forward and the flute sustains a trill, and finally relief comes briefly in the form of a lyrical flute line basking in the first temperate day of springtime – moving with ease as if this is a comfort that will remain. But quickly the dissonant stirring of the earth returns, continuing to bring forth verdant flora. The flute erupts into flying scales, bursting forth like flowers reaching skyward; the piano punctuating with bright dissonance that enlivens rather than disturbs. The explosive finish arrives, and springtime is revealed in its resplendent beauty.

**Sonata | Yuko Uébayashi**  
Composed in 2003

I. Lento – Allegro moderato

This complex movement is a mellifluous journey with cascading piano and ruminative melodies. The interplay of flute and piano flows effortlessly between moving together and distinct but correlative ideas. The listener's quest is to notice the hints of Japanese motifs, floating in and out of the French patterns. This movement is the broadest, most expansive of the program – the most film-like, shifting among scenes and moods, painting with sound.

II. Presto

This playful dance between flute and piano is a swirl of motion and color. You may find yourself tapping your toes and then discover that they missed a step – this dance takes unexpected turns but returns to form before the deviation can be caught.

III. Calmato

Almost a slow, disjointed waltz<sup>1</sup>, this movement sways and undulates. A relief from the flurry of the Presto but without the fluctuation of the first movement, the Calmato provides an opportunity to relish in the lush, vivid harmonies and sustained tones.

IV. Allegro

The movement opens with an accented, enthusiastic theme not atypical of finale movements. Heavy accents, notes both fast and high, intense, exciting – these are the ingredients for a satisfying finale, and all are present here. If you missed it, don't worry, this theme will return twice more. The theme brings the fire, but the charm comes from the middle section which you will notice when you hear lots of “deedley-dees.” (This is a very technical musical term and you should be honored I shared it with you.) It describes a quick set of three notes (very quick, like a flourish) followed by a single, short note. In this engaging figure appears in both instruments, the flute and piano chasing each other, occasionally colliding in a sparkling burst but often offset just enough to remain playfully chaotic. They morph into a more sophisticated version with gem-tone rather than bright harmonies before returning to the triumphant tone of the finale, bringing this epic work to a close.

Cari Shipp, November 2023

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<sup>1</sup> a waltz by definition is counted (or “felt”) in 3 with a strong emphasis on beat 1 – so ONE, two three, ONE, two three... This movement is counted in 6, but we are moving more at a pace of two groups of 3, so “almost” is the operative word here.