



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Tuesday, June 10, 2025 • 7:00 PM

CHAOSUPEI GAO

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

CHAOSUPEI GAO, FLUTE

Graduate Recital

PROGRAM

Theobald Boehm (1794-1881)

Grand Polonaise in D major, Opus 16 for Flute and Piano (1831)

Yoko Yamada, piano

Georg Philipp Telemann (1681-1767)

Twelve Fantasies for Flute Solo, TWV 40:2–13 Fantasy No.1, A major
(1733)

Vivave

Adagio Allegro

Allegro

Amanda Harberg (b. 1973)

Court Dances Suite for Flute and Piano (2017)

I. Courante

II. Air de Cour

III. Tambourin.

Yoko Yamada, piano

- Intermission -

Sergei Sergeyevich Prokofiev (1891-1953)

Sonata in D major for Flute and Piano, Op.94 (1943)

I. Moderato

II. Scherzo

III. Andante

IV. Allegro con brio

Yoko Yamada, piano

Joachim Andersen (1847-1909)

24 Etudes for Flute, Op.15 (1885)

No. 3 G major

*Chaosupeí Gao is from the studio of Stefán Ragnar Höskuldsson. This recital is
presented in partial fulfillment of the degree Master of Music.*

*As a courtesy to those around you, please silence all cell phones and other electronic
devices. Flash photography is not permitted.*

PROGRAM NOTES

Theobald Boehm (1794-1881)

Grand Polonaise in D major, Opus 16 for Flute and Piano (1831)

Duration: 12 minutes

Theobald Boehm was a French composer, flutist, and pioneering reformer of musical instruments. He first learned the recorder by himself and then turned to flute playing with flutist Johann Nepomuk Kapeller. His invention of the key mechanism for woodwinds brought a revolutionary advancement in instrument design, creating the foundation for what is now known as the Boehm system.

This piece opens with a long introduction. After three measures of piano solo, the flute melody comes in with a very fantasy-style opening. Then, the rhythm gradually settles, and the character of the piece begins to emerge. The Polonaise is a traditional Polish dance form that appears in the works of many great composers. Typically written in 3/4 time, it is marked by a steady rhythm, light but unhurried in tempo, and carries a strong sense of ceremony. However, delivering an excellent performance demands a high level of technical skill—without overcoming the piece's technical challenges, it is difficult to fully express the emotional depth and nuance embedded in the music.

Georg Philipp Telemann (1681-1767)

Twelve Fantasies for Flute Solo, TWV 40:2–13 Fantasy No.1, A major (1733)

Duration: 3 minutes

Georg Philipp Telemann was a German Baroque period composer and multi-instrumentalist born in Magdeburg. His family was not a musical one; only his great-grandfather was a conductor. Telemann was introduced to music at the age of ten. He soon showed his talent, and by the age of 12 he had written an opera. He studied law after entering the University of Leipzig, but became a professional musician after graduation. He wrote a total of 12 Fantasies for flute solo. The Fantasy No. 1 in A Major has three movements: Vivace, Adagio-Allegro, and allegro. The whole piece sounds light, bright and lovely. The piece is very interesting because you can hear the conversation and contrast between phrases.

Amanda Harberg (b. 1973)

Court Dances Suite for Flute and Piano (2017)

Duration: 13 minutes

Amanda Harberg is a very popular living composer, pianist and educator. According to *Cleveland Classical*, “her musical style...conveys a thoroughly original sense of happiness in music.” As a composer, especially in the flute field, she contributes many important repertoires for flutists and was

commissioned to compose for many flute competitions. As a pianist, she loves to play her own music and is always happy to perform. She played the piano part in the world premiere of this piece, *Court Dances Suite*, with flutist Cobus du Toit in 2017.

Every movement of *Court Dances Suite* represents courtly dances and songs of the 16th and 17th centuries. The first movement, Courante, features a very light, passionate and tango style with numerous accents. Unlike a normal Courante dance in a 3-beat system, the rhythm in this movement is variable and complicated which creates diverse form and feeling. The second movement, *Air de Cour*, is a French term that means “courtly song” or “song of the court” in English. It’s a very lyrical, placid, and flowing movement like a river. As a second movement, it does a great job to contrast with first movement and third movement. The third movement, Tambourin, is very cheerful and lively like any other Tambourin. Tango accents come back, and syncopation as well. Contemporary flute techniques like percussive tonguing, flutter tonguing, further develop the excitement toward the end of this piece.

Sergei Sergeyevich Prokofiev (1891-1953)

Sonata in D major for Flute and Piano, Op.94 (1943)

Duration: 24 minutes

Prokofiev is a renowned composer and pianist of the former Soviet Union. Like most important composers, Prokofiev was a child prodigy. He began writing music before his sixth birthday. His music is easy to understand, and at the same time has exquisite composition skills, appealing both to the music-loving audience of the masses, and professional experts alike. In terms of musical works, he has distinct personal characteristics and most of his musical styles are passionate and have a strong sense of rhythm. Jumping into the melody, rough rhythm and hyper-technique are always his biggest features. He is good at using large syllable span to strengthen the style of his works, which is related to his good professional foundation in the early stage. When it comes to lyricism and gentle movements, he is as good as any Romantic composer.

This piece was composed around 1942-1943 when he got a commission from Levon Atovmyan, an officer of the Financial Division of the Soviet Union Composers in Moscow, and when he evacuated from Moscow. It was composed in 1943, and a year later, under the enthusiastic encouragement of his close friend David Oistrakh, Prokofiev arranged it for violin—resulting in the well-known Violin Sonata No. 2 in D major, Op. 94a. Over time, the violin version gained widespread popularity, while the original flute version gradually faded into relative obscurity.

Nonetheless, within the flute repertoire, this work still holds a place of great importance—so much so that it is considered essential study for virtually every serious flute student because of the highly challenging technique on flute. This is very much in line with Prokofiev's tendency to challenge the flute in his compositions. He consistently sought to push the technical boundaries of the instrument—as can already be seen in his No.1 Symphony, "*Classica*". Time and again, his writing helped elevate and advance the entire flute community.

Joachim Andersen (1847-1909)

24 Etudes for Flute, Op.15 (1885)

Duration: 3 minutes

Joachim Andersen was a renowned Danish flutist, composer, and conductor, and one of the founders of the Berlin Philharmonic Orchestra. As a composer for the flute, he created many classic etudes that every flutist must study. His works hold an extremely important position in the flute performance education of music schools in Europe and America, comparable to the significance of Chopin's works in piano music education. This etude can be said to be the most famous among the flute etudes he composed. Its difficulty level is moderate and not overly difficult, making it a very suitable transition from amateur to professional in flute studies. Many flute performance major students usually practice it during their undergraduate studies.

Notes by Chaosupei Gao

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