

Halloween Concert

FIU COMMUNITY
FLUTE CHOIR

October 25th, 2023





PROGRAM

Hatikvah	N. H. Imber, S. Cohen Arr. by Jonathan Miller
This is Halloween..... <i>From "Nightmare Before Christmas"</i>	Danny Elfman Arr. by Marja van Kaam
Dance of the Lonely Doll.....	Joseph A. Saenz
Waltz of the Harlequins.....	Grant Horsley
Danse Macabre..... <i>Flute Quartet</i>	Camille Saint-Saens Arr. by Jeremy Corcoran
Harry's Wondrous World..... <i>Harry Potter Medley</i>	J. Williams, P. Doyle, J. Howard Arr. by Marja van Kaam

FLUTE CHOIR MEMBERS

Andreas Buss, Conductor

Prof. Elissa Lakofsky, Flute

***Federico Baez**, Flute, Piccolo

***Kenneth Beauchamp**, Alto Flute

***Erick Cruz**, Flute, Bass Flute

Mavy Mastrovito, Flute

Randy Morales, Flute

Daniel Rivera, Flute

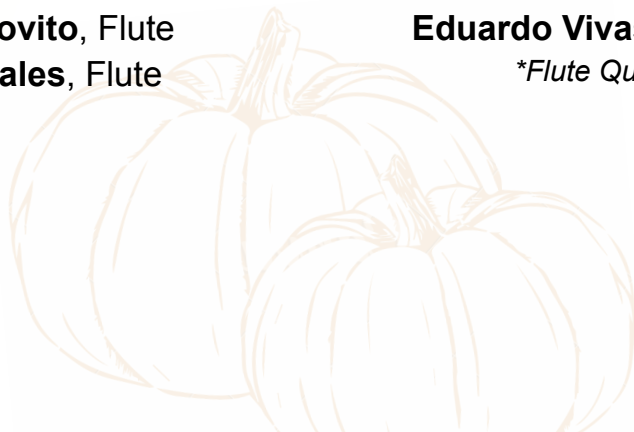
***Joseph Saenz**, Flute, Bass Flute

Bryan Morgan Smith, Flute

Camilla Vargas, Flute

Eduardo Vivas, Flute, Alto Flute

**Flute Quartet member*



PROGRAM NOTES

Hatikvah (The Hope) was composed by Shmuel Cohen (1870–1940), a Jewish immigrant from Moldavia, for the Israeli national anthem. Cohen was an accomplished local violinist and was given the nickname “Stempenu”, after the famous fictional klezmer violinist in Shalom Aleichem’s book of the same name.

In 1887, Cohen set the poem “Tikvatenu” (Our Hope), written by Naftali Herz Imber in 1886, to music. The melody was based on a Moldavian/Romanian folk-song, “Carul cu boi”. The catalyst of Cohen’s musical adaptation facilitated the enthusiastic spread of Imber’s poem throughout the Zionist communities of Palestine.

Within a few years, it spread globally to pro-Zionist communities and organizations, becoming the unofficial Zionist anthem. In 1933, at the 18th Zionist Congress in Prague, it was formally adopted and renamed “Hatikvah” (The Hope). The Hatikvah widely permeated Jewish popular culture, promoted by famous singers such as the American Al Jolson. Hatikvah was sung even outside the gas chambers.

Despite his significant contribution to Jewish history and culture, Cohen was not widely recognized during his lifetime. Today, however, his arrangement of “Hatikvah” is globally recognized and beloved as the National Anthem of Modern Israel.

**We perform Hatikvah tonight in honor of the Israeli lives lost in the current war between Israel and Hamas and for their family members still enduring.*

This is Halloween is a song from the 1993 film “The Nightmare Before Christmas”, composed and written by Danny Elfman. In the film, it is performed by the residents of the fictional “Halloween Town”, which is the film’s main setting, and introduces the town’s Halloween-centered lifestyle. “This Is Halloween” is performed by an orchestra, consisting of a piano, a string section, woodwind and brass instruments, cowbells, tambourines, a xylophone, and a banjo. The residents of the film’s fictional Halloween Town sing the vocal parts. The song starts in the key of C minor, with a moderate tempo and a 4/4 time signature, with every second beat accentuated. According to journalist Helena Asprou, it “[gives] the music a commanding, march-like quality”, with the off-beat emphasis giving it a sense of unpredictability. In the film, “This Is Halloween” serves as the opening song as the characters of the film introduce themselves and the setting of the film is established.

Dance of the Lonely Doll was written by Joseph A. Saenz (born 1986) for Flute Orchestra. The piece depicts the lonely struggle of a toy music box doll left abandoned in an attic. The doll spins and dances by herself in a beam of moonlight that peers through the attic window, wishing she had someone to enjoy her performance. Dance of

the Lonely Doll aims to shine a spotlight on the different unique voices of the flute orchestra or choir, in particular, the lower flutes. The harmonies presented in Dance of the Lonely Doll are meant to evoke feelings of longing, loneliness and sorrow, but also demonstrate the beauty and stillness of the moonlight.

Joseph A. Saenz is a flutist, woodwind doubler, composer, arranger, and music educator based in Miami, Florida. He received his Bachelor's in Music and Master's in Music from Florida International University. Saenz is currently the High School Band Director at Franklin Academy Charter High School in Pembroke Pines, Florida. Saenz also has experience teaching chorus, orchestra, and piano at the middle and high school level, and elementary music.

Waltz of the Harlequins is a delightful and spirited piece composed by Grant Horsley. This composition is written for a flute choir, specifically for six C flutes where the sixth flute part can be doubled by the bass flute. The piece is also available for clarinet choir. The title of the piece, "Waltz of the Harlequins," is inspired by the character of the Harlequin, a light-hearted, nimble, and astute servant often seen in medieval passion plays. The Harlequin is known for his physical agility and trickster qualities.

The piece is written in waltz time, almost 1 in a bar, and it beautifully captures the playful and light spirit of the Harlequin's escapades.

A live performance of this piece was conducted by Isaac Medina with the Austin Flute Choir on October 5, 2023. This performance showcases the delightful charm and whimsical nature of the piece. "Waltz of the Harlequins" is a testament to Horsley's ability to create music that is both engaging and evocative, perfectly capturing the essence of its inspiration.

Danse Macabre is a captivating orchestral musical composition by French composer Camille Saint-Saëns, first performed in 1875. The piece is based on an old French superstition and a poem by Henri Cazalis. The title, "Danse Macabre," also known as the Dance of Death, is an artistic genre of allegory from the Late Middle Ages, symbolizing the universality of death. It consists of the dead, or a personification of death, summoning representatives from all walks of life to dance along to the grave. The effect is both frivolous and terrifying, beseeching its audience to react emotionally.

In Saint-Saëns' "Danse Macabre," Death appears at midnight every year on Halloween. Death has the power to call forth the dead from their graves to dance for him while he plays his fiddle (represented by a solo violin with its E-string tuned to an E-flat in an example of scordatura tuning). His skeletons dance for him until the first break of dawn, when they must return to their graves until the next year.

The piece opens with a harp playing a single note, D, twelve times to signify the clock striking midnight, accompanied by soft chords from the string section. This then leads to the eerie E flat and A chords (also known as a tritone or the “Devil’s chord”) played by a solo violin, representing death on his fiddle. After which the main theme is heard on a solo flute and is followed by a descending scale on the solo violin.

The piece becomes more energetic and climaxes at this point; the full orchestra playing with strong dynamics. Towards the end of the piece, there is another violin solo, now modulating, which is then joined by the rest of the orchestra. The final section, a pianissimo, represents the dawn breaking and the skeletons returning to their graves.

The piece makes particular use of the xylophone in a particular theme to imitate the sounds of rattling bones. Saint-Saëns uses a similar motif in the Fossils part of his Carnival of the Animals.

Jeremy Corcoran is a talented arranger and music educator with a rich background in music. He received a BM in Music Education from the Crane School of Music at SUNY Potsdam, where he studied Jazz Composition and Arranging with Brett Zvacek¹. He also holds an MM in Music Education from Ithaca College where he studied Composition and Arranging with Dr. Gregory Woodward. Corcoran currently teaches as a middle school band director in the Owego Free Academy School District. He performs with various professional and community ensembles and has composed and arranged a variety of pieces for different ensemble types.

Harry’s Wondrous World is a medley for flute choir that combines themes from the Harry Potter film series soundtracks. The music of the Harry Potter film series was recorded and released in conjunction with the post-production and releases of each of the eight corresponding films. The scores were composed by four different composers: John Williams, Patrick Doyle, Nicholas Hooper, and Alexandre Desplat. John Williams, the composer of the first three films, is the creator of “Hedwig’s Theme”, which is easily the most recognizable song from the entire Harry Potter series. Williams scored the first three films of the Harry Potter series, laying a foundation for all of the beautiful music to come³. Many of the themes Williams dreamed up in the very first film, “The Sorcerer’s Stone”, are heard throughout the entire series.

Patrick Doyle scored “Harry Potter and the Goblet of Fire”, Nicholas Hooper scored “Harry Potter and the Order of the Phoenix” and “Harry Potter and the Half-Blood Prince”, and Alexandre Desplat scored “Harry Potter and the Deathly Hallows: Part 1” and “Harry Potter and the Deathly Hallows: Part 2”. The music in Harry Potter plays a significant role in enhancing the magical world created by J.K. Rowling. The scores not only serve to strengthen the narrative but also take on a life of their own. The music has found its way into our memories, with each composer contributing their unique

characteristics to these iconic films. The music from Harry Potter has become iconic and is instantly recognizable to fans worldwide. The themes created for this series have been reprised and incorporated into later scores; in particular “Hedwig’s Theme”, which can be heard in all eight films¹. The soundtracks have left a lasting impact on film music, setting a high standard for fantasy film scores.

Marja van Kaam is an arranger known for her work with various musical pieces. Her arrangements have been performed by ensembles and appreciated by audiences. Van Kaam’s arrangements are recognized for their creativity and musicality. She has arranged pieces for different types of ensembles, demonstrating her versatility and understanding of various musical styles.

FACULTY



Elissa Lakofsky is a flutist and music educator based in South Florida. She is the principal flute with the Florida Grand Opera Orchestra, the Florida Classical Orchestra, and the Sunshine Pops Orchestra. She is also an avid chamber music performer and a member of the Florida Woodwind Quintet.

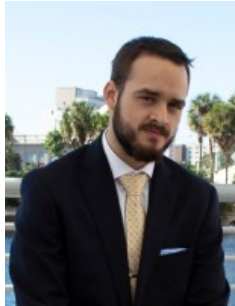
Lakofsky began her professional career with an appointment in the Chicago Civic Orchestra, the training orchestra of the Chicago Symphony. Since arriving in South Florida, she has performed as Principal Flute in many of Miami’s highest profile orchestras, including Orchestra Miami, the Florida Grand Opera, Miami City Ballet, and the Florida Symphonic Pops. In addition to her orchestral career, she has worked with opera artists such as Andrea Bocelli and Plácido Domingo, various jazz artists such as Peter Nero, and Latin artists Nestor Torres and Arturo Sandoval.

Lakofsky is a much sought after clinician and instructor and currently teaches at both Florida International University and Florida Atlantic University. As a soloist, she has performed with the Savannah Symphony, the Greater Miami Youth Symphony, Florida International University Wind Ensemble, Florida Atlantic University Wind Ensemble, Boca Symphonia, and Bay View Orchestra.

Lakofsky received her degrees in flute performance from the University of Michigan (BM) and Northwestern University (MM), where she studied with Walfrid Kujala. She later continued her studies with renowned flutists Julius Baker and Keith Underwood. She has participated in many summer music festivals including the Aspen Music

Festival, the Bach Aria Group, and the Sarasota Music Festival. Lakofsky is also a past winner of the National Flute Association Competition.

CONDUCTOR



Andreas Buss is the current assistant conductor to the Florida International University (FIU) symphony orchestra and student of Orchestra Director Javier Jose Mendoza. He earned his bachelor's degree from FIU in music performance in Trombone from the studio of John Kricker and performed both as a church musician, and band leader for small ensembles in central Florida. Andreas returned to FIU after a successful audition for the graduate assistant conductor position to Maestro Mendoza. As a graduate assistant, he has taught classes in both instrumental conducting and aural skills to undergraduates of FIU's school of music. He has also helped handle organization and coordination for the orchestra as orchestra manager. Currently, Andreas serves as the conductor for the community orchestra FIU Filarmonía and is leading the ensemble for its first performance after a three-year hiatus.

Andreas has performed several works in concert performance with the FIU symphony orchestra, including selections from George Frederic Handel's Messiah and Gabriel Fauré's Pavane. In an effort to publish and encourage performance of Johann Adolph Hasse's work, Andreas has transcribed and performed Hasse's Overture to Cleofide. In the latter half of his degree, he hopes to perform more works by Ludwig Van Beethoven, Francis Poulenc, and Igor Stravinsky. Upon successfully completing his master's orchestral conducting degree, Andreas aspires to become the principal or assistant conductor of a professional orchestra in Florida and an academic conductor to educate and empower young musicians.

SPECIAL THANKS:

