

Ji Yeon Wyu, Flute, with Sung Chang, Piano
New Orleans Friends of Music, Monday, January 19, 2026
St. Charles Avenue Presbyterian Church (*Note change of venue!*)

PROGRAM

Sonata in D Major (1773)

Johann Gottfried M \ddot{u} thel (1718–1790)

1. Adagio
2. Allegro ma non troppo
3. Cantabile

Feathers and Wax (2014)

Amanda Harberg (b. 1973)

Introduction and Variations on “Trockne Blumen” (D. 802)

Franz Schubert (1797–1828)

Intermission

Sonata (FP 164, 1957)

Francis Poulenc (1899–1963)

1. Allegro malincolico
2. Cantilena
3. Presto giocoso

Sonata (“Undine”) (Op. 167, 1882)

Carl Reinecke (1824–1910)

1. Allegro
2. *Intermezzo*: Allegretto vivace
3. Andante tranquillo
4. *Finale*: Allegro molto agitato e appassionato, quasi presto

PROGRAM NOTES

by Marc Loudon

[*Note*: Performance links provided in these notes are generally available *YouTube* links that in some cases contain advertisements. You can skip the ads by clicking on the “Skip” message that will appear on the lower right of the video after a few seconds.]

About the Artists

In response to our audience survey, Friends of Music is proud to present for the first time an outstanding local musician in a special concert. Flutist **Ji Yeon Wyu** was appointed principal flutist of The Louisiana Philharmonic Orchestra by then director Carlos Miguel Prieto in 2019. She received the Master of Music in Orchestral Performance from the Manhattan School of Music, and the Bachelor of Music and Accelerated Master of Music from The Juilliard School. She has frequently performed with the New York Philharmonic as a guest flutist and with other distinguished ensembles in and around New York. She has won a number of competition prizes,



among them the National Flute Association Soloists Competition, with a special prize for the Best Performance of the Newly Commissioned Piece, and the Silver Medal at the Vienna International Music Competition. She is a founding member of *Frisson*, a New York City-based nonet, with which she has toured more than 20 cities across the U.S. annually and has been featured on NPR's *Performance Today*. She is a Sankyo Artist and performs on a handmade 14k Sankyo Flute.



In this concert, Ji Yeon teams with piano accompanist **Sung Chang**, known to New Orleans piano-music audiences as the silver medalist in the 2018 New Orleans International Piano Competition and a performer of the Grieg Piano Concerto with the LPO in 2019. With over 20 concerti and many complete recital programs in his repertoire, Chang has been engaged as a soloist in Germany, Italy, The Netherlands, France, Czech Republic, Japan, Taiwan, China, Korea, and the United States. Mr. Chang completed the Master of Music “Künstlerische Ausbildung” and a postgraduate program “Soloklasse” at the Hochschule für Musik, Theater und Medien Hannover. After completing his studies in Germany, he came to the United States and finished further studies at the University of Southern California Thornton School of Music.

About the Music

Johann Gottfried Mützel was a German composer and keyboard virtuoso who was the last pupil of J. S. Bach. Mützel was born in Mölln. His father was an organist and a friend of Georg Philipp Telemann. After musical studies in Lübeck he served as court organist for Duke Christian Ludwig II in Schwerin. In 1750 he became the last student of J. S. Bach in Leipzig for the three last months of Bach's life and took over Bach's duties for nine weeks after Bach's death. Shortly after, he mostly travelled, occasionally meeting and later maintaining a lifelong friendship with C. P. E. Bach. In 1753 Mützel moved to Riga, Latvia, where his first works were published. After working several years as a conductor of a private orchestra, he was appointed organist at St. Peter's Church in Riga, where he served from 1767 until his death in 1788.

The Sonata for Flute and Basso Continuo in D major was discovered as an autograph manuscript in 1958 by editor Johann Philipp Hinnenthal. Most likely the Sonata was composed around 1753, when Mützel moved from Leipzig to Riga. This charming sonata is a short work in three movements, in which, unlike classical sonatas, the middle movement is the “allegro” movement.

The following link is to a 2015 performance of the sonata at the New England Conservatory.

[Paramor and Yagano. Mützel Sonata in D Major](#)

Amanda Harberg is a composer, pianist, and educator whose music has been presented at major venues including Carnegie Hall, Lincoln Center, and Verizon Hall (now Marian Anderson Hall) in Philadelphia. Her writing for a wide range of instruments weaves classical Western tradition with contemporary influences to create a distinctively personal style that “conveys a thoroughly original sense of happiness in music,” according to *Cleveland Classical*. As the in-house composer for Common Good Productions, Harberg has composed scores for The Abominable



Crime, an award-winning feature documentary, and *Beyond Borders: Undocumented Mexican Americans*, which aired over 2,000 times on PBS stations across the country, as well as a number of shorter films for Common Good Productions. Dr. Harberg is a dedicated educator with more than two decades of experience teaching composition, piano, music theory, aural skills, and 20th/21st century music history. She is an Associate Professor at Berklee College of Music in the Contemporary Writing and Production department, and in summers she is on the composition faculty at the Interlochen Arts Camp. Harberg began teaching through the Morse Fellowship program, which sends Juilliard students into New York City public schools. She also served on the faculty of the Juilliard School's Music Advancement Program, which is dedicated to educating students from diverse and

underrepresented backgrounds.

Dr. Harberg's **Feathers and Wax** won the 2016 Newly Published Music Award from the National Flute Association. Rhythmically exciting, playful, and soaring, this showpiece for flute and piano was inspired by the Greek myth of Icarus. Through virtuosic and jazz-influenced writing, the piece depicts the brash, young Icarus reveling in the thrill of flight, before he meets with his tragic demise. *Feathers and Wax* was commissioned by flutist Julietta Curenton in 2013 and was premiered at the Philadelphia Museum of Art in 2014. This exciting piece will make you want to hear more from this talented composer.

Performance link: <https://amandaharberg.com/feathers-and-wax/>

Though **Franz Schubert** made significant contributions to the symphonic and chamber music repertoire, he is most lauded for his prolific song output—he produced over 600 songs in his short 31-year life. From the early success of *Gretchen am Spinnrade* (1814) and *Der Erlkönig* (1815) to the masterful song cycles *Die schöne Müllerin* (1823) and *Winterreise* (1827), his works set a new standard for the genre of song. While Schubert's vocal lines declared the texts of such great poets as Schiller, Goethe, Rückert, and Müller, his piano writing discarded the role of mere accompaniment, ascended to equal partnership with the voice, and assumed an extra-musical persona that supported the poetry.

The **Introduction and Variations** for flute and piano (1824) uses the 18th song from *Die schöne Müllerin* ("Trockne Blumen") as the basis for a set of variations. This narrative song cycle sets 23 poems from Wilhelm Müller's *Seventy-Seven Poems from the Posthumous Papers of a Travelling Horn-Player* and tells the story of a wanderer who falls in love with a miller's beautiful daughter only to have his affections replaced by a hunter wearing green. The wanderer becomes obsessed with the color green, fantasizes about his death, and ultimately drowns in the same river that initially led him to the mill. "Trockne Blumen" (Dry Flowers) is one of the last songs in the cycle in which the narrator imagines taking the now-withered flowers from the miller's daughter to his grave so that they may spring forth once more and prove that his love was true. Ferdinand Pognier, a flutist and friend of Schubert, commissioned the set of variations specifically on "Trockne Blumen" after hearing a performance of the song cycle. Though the text of the chosen song may seem quite somber for a set of flute variations, this brilliant tour de force

demands equal technical virtuosity from both the flutist and the pianist and ends with a triumphant march.

The following link is to a 2015 performance of the variations by flutist Emily Beynon and pianist Julius Drake preceded by a stunning performance by tenor Ian Bostridge of the song on which the variations are based.

[Variations on “Trockne Blumen”](#)

As the only son of a prosperous pharmaceutical manufacturer, **Francis Poulenc** was expected to follow his father into the family firm, and he was not allowed to enroll at a conservatoire. He studied with the pianist Ricardo Viñes, who became his mentor after the composer's parents died when Poulenc was only 16. Poulenc also befriended Erik Satie, under whose tutelage he became one of a group of young composers known collectively as “Les Six”.

In his early works Poulenc became known for his high spirits and irreverence. Two unrelated events in 1936 combined to inspire a reawakening of religious faith and a new depth of seriousness in Poulenc's music. His fellow composer Pierre-Octave Ferroud was killed in a car crash, and almost immediately afterwards, while on holiday, Poulenc visited the sanctuary of Rocamadour. As a result of these transformative experiences a much more serious side to his nature emerged, particularly in the religious music he composed from 1936 onwards, which he alternated with his more light-hearted works.

Poulenc particularly liked writing for woodwinds. He composed sonatas for flute, oboe, and clarinet near the end of his life. The **Sonata for Flute and Piano** was commissioned by the American Library of Congress and is dedicated to the memory of Elizabeth Sprague Coolidge, an American pianist and patron of chamber music. The sonata was premiered by flutist Jean-Pierre Rampal with Poulenc at the piano in June 1957 at the Strasbourg Music Festival. The work was an immediate success. The flute sonata became one of Poulenc's best-known works and is a prominent feature in 20th-century flute repertoire. It may well be the most played of any work in the flute/piano repertoire.

One wonders if the first two movements of the sonata could be a memorial not only to Ms. Coolidge, but also to Poulenc's lost friend from the 1930s. Although by no means a religious work, the sonata has hints of the seriousness that characterizes his later works. The first movement is more a “melancholy *andante*” than a “melancholy *allegro*.” In 4/4 meter, with occasional measures of 3/4 and 2/4, it ends with a gentle 3/4. The second movement, in a minor key and in a slow four beats per measure, could be a lamentation. It transforms briefly to a major key only near the end. In the third movement, the playful Poulenc returns. The movement finishes with a lingering chord in the piano over which Poulenc leaves us with a suggestion of the theme from the first movement.

The following link is to a performance of the flute sonata by flutist Mimi Stillman and pianist Charles Abramovich.

[Poulenc Sonata for Flute and Piano](#)

Carl Heinrich Carsten Reinecke received all of his musical instruction from his father, Johann Peter Rudolf Reinecke (1795–1883), a music teacher and writer. Carl first devoted himself to violin-playing but later turned his attention to the piano. He began to compose at the age of seven, and his first public appearance as a pianist was when he was twelve years old. In 1843 he undertook his first concert tour as a pianist, after which he lived in Leipzig, where he studied

under Felix Mendelssohn, Robert Schumann and Franz Liszt; he became friends with Mendelssohn and Schumann. In 1846 Reinecke was appointed Court Pianist for Christian VIII in Copenhagen. In 1848 he resigned and went to Paris. In 1851, Reinecke became a professor at the Cologne Conservatory, and in 1860, Reinecke was appointed director of the Leipzig Gewandhaus Orchestra and professor of composition and piano at the Leipzig Conservatory. He led the orchestra for more than three decades, until 1895.

Reinecke is remembered as one of the most influential and versatile musicians of his time. He served as a teacher for 35 years until his retirement in 1902. His students included (among many others) Edvard Grieg, Charles Villiers Stanford, Christian Sinding, Leoš Janáček, Isaac Albéniz, and Max Bruch. After his retirement as a teacher, Reinecke devoted himself to composition; his compositional output includes more than 300 published works.

Reinecke's best known work is the **Sonata for Flute in E minor ("Undine")**, published in 1882. The sonata was dedicated to Wilhelm Barge, the principal flutist of the Leipzig Gewandhaus Orchestra, which Reinecke was directing at the time. The work is a core piece of the Romantic flute repertoire and was inspired by Friedrich de la Motte Fouqué's popular 1811 novel about the ill-fated love of a water spirit Undine, who longs for an immortal soul that can only be obtained through true love with a mortal man.

The first movement portrays Undine in her underwater world with "watery" flute melodies. She leaves the water kingdom in search of love with a mortal man and is discovered as a child by a fisherman and his wife who have recently lost their own daughter. They then decide to raise Undine as their own.

The second movement depicts Undine's cheeky nature as she is growing up through piano and flute melodic lines that chase each other. The piano's proud folk-like solo section represents the knight Huldebrand, who seeks shelter at the fisherman's house from a raging storm and falls in love with Undine.

The third movement represents the couple's happy marriage. They both befriend Bertalda, who is revealed to be the true daughter of the fisherman and his wife. The peacefulness is interrupted when a fountain is uncovered and Undine's uncle, a water spirit, rushes out and beckons to Undine not to continue this relationship with a mortal. All is stilled suddenly by the dropping of a boulder over the fountain.

In the fourth movement, all three good friends take a trip on the Danube, which rouses the anger of the water spirits. Huldebrand states he wishes he never married Undine, for his life is constantly in danger from spirits. In shock, Undine falls overboard and sinks to the bottom. Thinking she is dead, Huldebrand makes plans to marry Bertalda. On the night of Huldebrand's wedding Undine returns as a spirit and kills him with a kiss.

The following link is to a performance of the "Undine" Sonata by flutist Marianna Julia Zolnacz and pianist Marianna Waszkiewicz:

["Undine" Sonata by Reinecke](#)