CASE WESTERN RESERVE UNIVERSITY
DEPARTMENT OF MUSIC

JOAN TERR RONIS

Annual Memorial Recital



ERIN HUANG

FLUTE

Alicja Basinska, piano

4:00 PM

SUNDAY
OCTOBER 25, 2026

HARKNESS CHAPEL

11200 BELLFLOWER ROAD
CLEVELAND, OHIO

Cookie reception to follow.

2026–27 CONCERT SEASON
case.edu/artsci/music

CASE WESTERN RESERVE UNIVERSITY

PROGRAM

Flute Sonata in C Major — Otar Taktakishvili (1924-1989)

I. Allegro Cantabile
II. Moderato con Moto
III. Allegro Scherzando

Concerto in D Minor for Two Flutes — Franz Doppler (1821-1883)

I. Allegro Maestoso

Shreya Girish, flute • Erin Huang, flute • Eric Zhang, piano

– INTERMISSION –

Lensky's Aria — Pyotr Ilyich Tchaikovsky (1840-1893)
arr. Mihi Kim

Sonata for Flute and Piano — Yuko Uebayashi (b. 1958)

I. Allegro Moderato
II. Presto
III. Calmato
IV. Allegro

Following the performance, please join us in the foyer for complimentary cookies.

Flute Sonata in C Major
Otar Taktakishvili

In 1948, the prominent Soviet politician Andrei Zhdanov issued a decree on music, beginning a period of harsh compositional censorship known as Zhdanovschina. To Zhdanov, acceptable Soviet music prioritized socialist principles, and was to feature optimistic melodies, accessible classical forms, and state-supportive narratives. He condemned many composers whose music contradicted those expectations, including Dmitri Shostakovich, Sergei Prokofiev, and Aram Khachaturian. The targeted musicians were forced to write repentance letters, had their compositions censored from public performance, and were highly pressured to compose music in line with government expectations. Although Zhdanovschina ended in 1953 with the death of Stalin, it had a lasting impact on Soviet composition.

Otar Taktakishvili was a prominent Georgian composer, and his musical career was deeply tangled with his politics. As a student, he composed what would become and remain the Georgian national anthem until the fall of the Soviet Union in 1991. Later on, he would serve as deputy to the Supreme Soviet of both the USSR and the Georgian SSR, and in 1965 became the Minister of Culture in Georgia, alongside a plethora of other political involvements. His flute sonata was composed in 1966, and adheres closely to communist standards, featuring the frequent inclusion of Georgian folk melodies, standard forms, and lines that evoke vocal music, all of which support values of nationalism and accessibility.

Composed in traditional sonata form, the first movement presents several simple folk melodies alongside virtuosic runs within a lyrical primary theme and jovial secondary theme. At the conclusion of the exposition, an ominous polytonal motif sounds in the low range of the piano, ushering in an extensive development section. Here, the secondary theme alternates alongside new melodies - one characterized by mode mixture and the other by its pentatonic tonality - and undergoes a notable transformation. While it is initially harmonized in a major key, at the end of the development, the C major melody is accompanied with chords in F minor, creating a jarring dissonance. It has conformed as expected to the home key, but it is not happy about it. In the recapitulation, the secondary theme returns again, this time buried in the left hand of the piano, having moved underground beneath a slowly descending chromatic line and repeating C7s from the very top of the flute's range. Despite this unsettling combination of elements, the piece closes out on a humorous flourish, perhaps making a joke of all the Bartókian intensity built up before.

The aria movement features a sorrowful, searching melody. The first section takes a long journey towards a serene plagal cadence in the relative major, but the peace doesn't last long. The music suddenly modulates to the parallel minor, with the flute coming in again on the minor third. It attempts to modulate again into a major key, this time G major, but once again the harmony suddenly shifts to g minor. This sequence of events unfolds once more, but when the D major resolution once again turns into d minor, the music relinquishes tonality, and the next twelve measures are performed both harmonically and melodically within octatonic scale. When the piano returns to the opening key, the flute resists the minor-third entrance with a trill, but eventually succumbs back to the minor mode, repeating the opening melody and ending this time with several key-affirming authentic cadences.

The third movement is a lively rondo, with three major key compound meter themes alternating effortlessly back and forth. A, B, A, C, A, B... and surprise! The dance is interrupted by a fourth minor key theme in duple meter, which is repeated insistently 6 times with relatively little variation. Eventually, the movement gets back on track, finishing the orderly form with the A and C themes, and closing out the piece on a virtuosic coda.

Lensky's Aria from Eugène Onégin
Peter Ilyich Tchaikovsky, Arr. Mihi Kim, Leopold Auer

Tchaikovsky was initially apprehensive about composing Eugène Onégin, a lyric opera based on a Pushkin novel of the same title. The book was loved for its storytelling, but the story itself was rather unimpressive. However, Tchaikovsky recognized that his compositional talents were well matched to the author's compelling narrative voice, and ended up producing what would become a staple in the operatic repertoire.

The opera follows the failed love story between the protagonists Eugène Onégin and Tatyana. In short, Tatyana falls in love and confesses to Onégin shortly after their first meeting, but is rejected. Onégin only realizes his love for her five years later, when he sees her at a ball, but she has already become the wife of a prince. He tries pursuing her, but while Tatyana still feels love for him, she decides to remain faithful to her husband, leaving Onégin devastated.

This aria is performed by Onégin's friend, Lensky, who is devoted to Tatyana's sister Olga. In a rather senseless side plot at the end of Act 2, Onégin gets annoyed that Lensky has convinced him to attend a ball, and decides to dance with Olga to get back at him. Things escalate, and Lensky eventually challenges Onégin to a duel, which the latter reluctantly accepts. Lensky sings of life, death, and his love for Olga before being ultimately killed by Onégin. While the flute arrangement does not strictly follow the form of his aria, the text translation is included on the following page.

Where, where, where have you gone,
my golden day of spring?

What does the coming day hold for me?
It escapes my eyes; in darkness it lies!
But the law of fate cannot be wrong.
Shall I fall, pierced by an arrow,
or should it fly wide?
No matter. There is a predetermined time
For life and for sleep.
Blessed is the clear day
And blessed, too, the coming darkness.

When the sunbeams part the morning,
and the day begins to brighten,
will I, perhaps, descend
into the mysterious darkness of my tomb?
And the memory of a young poet
will be engulfed by Lethe's sluggish stream.

The world shall forget me - but you, you, Olga!

Tell me - will you, beautiful maiden,
come to shed a tear over my grave
and think: "He loved me!
he devoted to me
the gloomy dawn of a troubled life!"
Ah Olga, I did love you,
and to you alone I devoted
the gloomy dawn of my troubled life.
Yes, Olga, I did love you!

My beloved friend, my dear friend,
come, for I am your betrothed.

Where, where, where have you gone,
My golden day, golden day of spring?

Sonata for Flute and Piano
Yuko Uebayashi

Yuko Uebayashi is a Japanese-born, France-based composer whose works have been widely acclaimed throughout Europe and Asia. She has made significant contributions to the contemporary flute repertoire, having written over fifteen pieces for the instrument. Her flute sonata was commissioned by the pianist Emile Naoumoff and flutist Jean Ferrandis, and is quite distinct within her oeuvre. While her flute pieces often feature titles that evoke picturesque scenes, Ferrandis had encouraged the composer to try composing a piece more "absolute", drawing inspiration from within rather than from the outside world. The final work sits at an intersection between Japanese film music and French impressionism, but simultaneously building atmospheres and instilling emotions that are distinctly the composer's own.

In the first movement, colors dance around like sunlight on water underneath a gentle, nostalgic melody. The melodies blend into each other organically, shifting between instruments and around various keys. And while three distinct melodic motifs are identifiable, they develop organically each time they appear, singing in the moment atop open cascading harmonies. Characteristic of impressionism, the chords in this piece do not serve much functional purpose, capturing some precious fleeting instance rather than documenting a consequential narrative journey.

Out of the bright atmosphere of the first movement emerges a playful scuttle in the grass, as two little animals (squirrels, perhaps) begin a skittish duet. The left hand of the piano lays down a pedal harmony as the right hand and the flute chitter back and forth, impatiently talking over each other as they debate a melody that changes a little bit each time. Luckily, our two woodland friends soon reach an agreement, rhythmically locking in together as they weave back and forth in a charming dance. Happy, they attempt to modulate from A minor to C major (the relative major), but things quickly go awry as the tonal center begins a slippery journey. C... B... Bb... A... the key sloshes around, changing as often as once per measure! The introduction of new material, scalar the first time and melodic later on, offers a little bit of tonal stability, but not for long, and the key center quickly continues sliding down and bouncing around. Accidentals change so often that it's impossible to find any grounding. The end of the movement seems to center around C once again, the original goal, but the movement ends without a tonal center as the key flutters up to an abrupt stop on an A major chord.

In the third movement, the right hand of the piano maintains its equal melodic role to the flute, and the two wind around each other in gentle song. The piano has the first say, singing a tonally ambiguous tune that sits somewhere between melancholy and serenity. The first two bars seem to be in Db major, but with only the root, second and fifth, no key is clearly established. Even the harmony features a sus4 chord, which avoids the mode-determining third. The flute soon comes in with its own idea, and throughout the piece, the piano and flute lines engage in an ideological exchange; they switch roles, merge melodies into a single line, break solos into duet, and superpose intervallic motives into rhythmic ones. In the B section, a third theme temporarily interrupts this fluid exchange, introducing faster eighth-note rhythms that add motion to a tranquil scene. It alternates moments of tonality in mediant-related keys with whole-tone measures, creating debussian colors that bloom out of one another into a scintillating F-minor climax. From there, the movement slows down and returns to the opening material, eventually sizzling out on the same motif it started with.

The final movement is a sprightly rondo, and while the flute returns to a more soloistic role once more, many elements of the previous movements are maintained. The movement opens with a rhythmically driving motif in the piano, one which underlies both the rondo and its episodes. However, although the new material is always initially presented alongside this insistent figure, the episodes both learn to shake off the urgency as they grow and develop, encouraging dialogue with the piano, and returning to the melty textures of the first movement. While this last movement is perhaps the most pointed, it still knows how to stop and smell the roses.

ABOUT THE RECITAL PRIZE

Established in 1996 by Leonard Ronis in memory of his wife, Joan Terr Ronis, a distinguished Cleveland pianist, chamber musician, and educator, the Joan Terr Ronis Recital Prize recognizes undergraduate music majors who have made exceptional contributions to the musical life of Case Western Reserve University. Awarded each spring through a competitive audition during Jury Exams, the prize honors an outstanding student musician with a featured recital the following fall.

A native of Cleveland Heights, Joan Terr Ronis began studying piano at age four with her mother, renowned pianist Fanny Faust Terr. She pursued studies at Case Western Reserve University, Yale School of Music, Longy School of Music, and Cleveland State University, where she graduated summa cum laude and later taught for many years.

An accomplished soloist and chamber musician, Ronis performed with the Cleveland Philharmonic Orchestra, Cleveland Chamber Symphony, Suburban Symphony, and members of The Cleveland Orchestra. Recognized by Northern Ohio Live as one of Cleveland's six "Leading Ladies of Classical Music," she left a lasting legacy in the region's musical community. Following her passing in 1993, her husband established the recital and scholarship fund to honor her memory and celebrate the musical achievements of CWRU students.

ABOUT THE PERFORMER

Erin Huang is a third-year Music and Biomedical Engineering student at Case Western Reserve University, where she studies flute with Heidi Ruby-Kushious. During her time in Cleveland, she has performed with the New Music Ensemble and Wind Ensemble at the Cleveland Institute of Music, the CIM/CWRU Baroque Orchestra, and the Case/University Circle Symphony Orchestra as section leader. She is also an active competitor, and in the past year has received recognition as the winner of the 2026 CWRU Concerto Competition, the second place winner in the 2026 U.S. Army Band "Pershing's Own" National Collegiate Soloist Competition, and as the third place winner of the 2026 Central Ohio Flute Association Collegiate Competition.

A native of Boston, Erin has performed with the Boston Youth Symphony Orchestra, Boston Ballet Next Generation Orchestra, Rivers Youth Symphony, Tufts Youth Philharmonic, and various All-State ensembles. In 2022, she was also a finalist in the Boston Pops Fidelity Investments Young Artist Competition. Outside of school, Erin loves attending summer festivals, and has studied at Domaine Forget de Charlevoix, Renova Summer Music Festival (on the Joseph Regna Full Scholarship), The Consummate Flutist at Carnegie Mellon University, and Aria International Summer Academy, and Interlochen Arts Festival.

CWRU

Thank you for joining us.

Your support helps our students experience, create, and share music that inspires.

Scan the QR CODE to MAKE A GIFT today. Please designate your gift in the **"Notes"** field

Friends of Music Fund

SCAN HERE

4:00 PM • Saturday, November 7, 2026
Percussion Ensemble
Harkness Chapel

7:00 PM • Sunday, November 8, 2026
Mixed Chamber Ensembles
Harkness Chapel

7:00 PM • Wednesday, November 11, 2026
Symphony Orchestra & Concert Choir
Maltz Performing Arts Center

4:00 PM • Sunday, November 15, 2026
Collegium Musicum & Early Music Singers
Harkness Chapel

7:00 PM • Friday, November 20, 2026
Symphonic Winds
Maltz Performing Arts Center

EXPLORE MORE AT
case.edu/artsci/music

Connect with CWRU Music.

Scan the QR CODE to subscribe to our digital newsletter and follow us on social media.

@cwrumusic

CASE WESTERN RESERVE UNIVERSITY

