

School of Music

Graduate Recital Series

Katzin Concert Hall

Thursday, April 21, 2016 • 5:00 pm

Sarah Hartong, flute

Sequenza I for solo flute (1958)

Luciano Berio
(1925-2003)

Vox Balaenae (Voice of the Whale) (1971)

Vocalise (...for the beginning of time)

George Crumb
(b. 1929)

Variations on Sea-Time

Sea Theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

Sea-Nocturne (...for the end of time)

Ruth Wenger, cello
Dongfang Zhang, piano

Intermission

Navi for flute and percussion (1992)

Noriko Nakamura
(b. 1965)

Alexandros Fragiskatos, percussion

Sonata for flute and piano (1957)

I. Allegro giocoso

II. Grave

III. Allegro vivace

Jindřich Feld
(1925-2007)

Dongfang Zhang, piano

Luciano Berio – *Sequenza I for solo flute*:

Italian composer Luciano Berio was the son of musical parents, both organists and composers, and thus received a musical training at home beginning at a young age. After being unwillingly drafted into the army he sustained a hand injury, causing his musical career focus to shift from being a concert pianist to a composer. He entered the Milan Conservatory at the end of the war in 1945 and had relatively little knowledge of the music of the early 20th-century and composers such as Bartók, Stravinsky, and Schoenberg. He began studying composition with Giorgio Federico Ghedini and later studied with Luigi Dallapiccola. Berio is associated with the innovative and influential post-World War II composers including Boulez, Nono, and Stockhausen.

Sequenza I for solo flute (1958) marks the beginning of a long line of *Sequenzas* for solo instruments. The solo flute work was composed for Italian flutist Severino Gazzelloni, a flutist with virtuosity in all styles and eras of music. Gazzelloni was known for frequently enlightening composers of the mid twentieth century to the possibilities of newly developed flute techniques. *Sequenza I* is a monumental work in the flute repertoire for its use of spatial notation to elicit randomness of rhythm and tempo. The extreme variation of range, dynamics, and articulation make this work one of virtuosity, exploring all of the capabilities of the instrument, and creating a sense of polyphony (music having more than one part) despite the work being performed by a solo instrument. The work unfolds with a classic “motive” structure, the first three notes serving as the motive that is explored throughout the entire composition. Also present in this work is the first use of multiphonics (two notes sounding simultaneously) for the solo flute, a technique that is now standard to contemporary flute repertoire.

George Crumb – *Vox Balaenae (Voice of the Whale)*:

George Crumb, born in 1929 in Charleston, West Virginia, was a member of a musical family that would frequently spend their evenings playing chamber music together. He formally studied music at the Mason College of Music in Charleston, the University of Illinois at Urbana-Champaign, and the University of Michigan.

George Crumb’s music is notoriously haunting and beautiful, making him one of the most frequently performed composers in today’s musical society. *Vox Balaenae for three masked players* is written for flute, cello, and piano, all of which are amplified. Latin for “Voice of the Whale,” the source of inspiration for this work is a 1970 recording of humpback whales. This groundbreaking recording publically demonstrated for the first time the elaborate vocalizations

that are made by humpback whales. While making recordings for this project, it was discovered that the vocalizations (or songs) repeated themselves exactly. The songs varied in length from six to over thirty minutes and were sometimes repeated continuously for over twenty-four hours. It was discovered that whales in the same ocean sing the same song, changing subtly from year-to-year, never returning to previous songs. The album on which these recordings were released quickly sold over 100,000 copies, went multi-platinum, helped spawn a worldwide “Save The Whales” movement, and led to a ten-year global moratorium on commercial whaling.

As in most of his works, Crumb calls on the performers to produce unique sounds on their instruments. The flutist is instructed to sing while playing, occasionally singing directly into the instrument, to imitate the songs of the humpback whale. The cries of seagulls are heard through the use of cello glissandos of artificial harmonics, and the pianist often manipulates sounds by playing inside of the piano, directly plucking or scraping strings with a chisel. In his performance notes, Crumb instructs the performers to wear black half-masks. He says “the masks, by effacing a sense of human projection, will symbolize the powerful impersonal forces of nature (nature dehumanized).” The form of the work is a simple three-part design consisting of a prologue, a set of variations named after geological eras, and an epilogue.

Jindřich Feld – *Sonata for flute and piano*:

Jindřich Feld, a Czech composer, was born in Prague in 1925. The son of two violin players, his father was the violin professor at the Prague Conservatory. Feld began his musical career as a violinist and violist and eventually went on to study composition. He studied with Czech composers Emil Hlobil from 1945-48 in Prague and Jaroslav Řídký at the Academy of Musical Arts from 1948-52. Feld held positions such as Professor of Composition at the Prague Conservatory, composer-in-residence at the University of Adelaide, and visiting lecturer at the University of Indiana, Bloomington, among others. Before his death, Feld composed over 200 works, including several compositions for the flute, such as a concerto in 1954 that was premiered by Jean-Pierre Rampal.

Immediately after premiering the concerto, Rampal requested a sonata from Feld. *Sonata for flute and piano* (1957) comes from his first compositional period, which lasted until the end of the 1950s. The music of this period was influenced greatly by composers such as Martinů, Stravinsky, and Barók, as seen in the sonata with its combination of classical clarity and sense of wit. This first period demonstrates Feld’s ties to traditional European and Czech

music, having tonal harmonies, clear form, and virtuosic melodies. The sonata is written in a typical three-movement sonata form - the outer, fast movements of the sonata display the bravura of both the flute and piano, while the inner slow movement offers a complete change of mood.

Noriko Nakamura – *Navi for flute and percussion:*

Born in Shiga, Japan, composer Noriko Nakamura's compositions have been performed all across the world in countries such as Korea, China, Mexico, Germany, France, Switzerland, Finland, Mexico, and the U.S. Completing both her bachelor's and master's degrees at the Kyoto City University of Arts (KCUA), there she studied with Ryohei Jirose, Michio Kitazume, Masahisa Fujishima, Shuichi Maeda, and Wataru Tahjima. In 1997, she received the Ogura Risaburo Music Scholarship for her research into traditional east-Asian music. Though many of Nakamura's compositions call for traditional Japanese instruments, she does have a large output of vocal and chamber music written for various Western instruments, including percussion. Currently, Nakamura is Associate Professor of Composition at KCUA.

Scored for flute, toms, bass drum, mukosho (Japanese woodblocks), cymbals, gong, sistrum, stones, and windbells, *Navi* was premiered in December 1992 at the Kyoto International Festival. The title, according to the composer, is "from Japanese ancient times. Perhaps it concerns animistic and spiritual tradition. Sometimes it means religious mountain and often it means holy forest." These are the images that Nakamura attempts to evoke in the piece. The flute employs various techniques such as portamento/glissando, mixing of breath, and slow vibrato speed; these techniques combine to mimic the sound of a shakuhachi (Japanese end-blown flute). Unique among the percussion instruments used in this piece are the windbells, a kind of hybrid between wind chimes and handbells. For *Navi*, the percussionist is required to use rocks and their hands to activate some or all of the bells. The combinative effect with the flute adds to the mystique of the piece and its possible programmatic meanings. The Soleri windbells used in today's performance are courtesy of the Cosanti Foundation.

-Program note by Alexandros Fragiskatos