



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

presents

*Sounds of the Forest*  
*A Senior Recital*

*Breanna Daley, flute*  
*with*  
*Yoon-Wha Roh, piano*

*July 16, 2020*

*7:30 p.m.*

*Bryan Hall Theatre*

    @WSUPullmanMusic

music.wsu.edu

## *Program*

Syrinx for solo flute	Claude Debussy (1862-1918)
Sonata No. 2 in F Major, op.1 I. Largo II. Allegro III. Allegro	Anna Bon di Venezia (ca. 1740-?)
Sonata for Flute and Piano I. Allegro cantabile II. Aria – Moderato con moto III. Allegro scherzando	Otar Taktakishvili (1924-1989)

## *Intermission*

Sounds of the Forest	Sofia Gubaidulina (b. 1931)
Trillium for solo flute	Elizabeth Brown (b. 1953)
The Swiss Shepherd	Pietro Morlacchi (1828-1868)

*This recital is in partial fulfillment of the bachelor's degree in Music Performance.*

*The use of recording devices or photographic equipment during the performance is prohibited without permission from the School of Music.  
Please turn off all cell phones and electronic devices.*

## Program Notes

**Breanna Daley** holds a Bachelor of Music in Flute Performance with a minor in Music Technology from Washington State University, where she studied with Dr. Sophia Tegart. During her studies at WSU, she regularly performed in the WSU Symphonic Wind Ensemble, Symphony Orchestra, Crimson Flute Choir, and various chamber ensembles. She also has performed with the Washington-Idaho Symphony in Pullman, Washington, and the InterHarmony International Music Festival Orchestra in Acqui Terme, Italy. In 2020, she placed second in the Washington-Idaho Symphony Young Artist Competition. In addition to maintaining a private flute studio, Daley spends her summers working at various music camps in her home state of California. She also was active in leadership and musical service organizations during her studies at WSU. She has served as the President and Treasurer of the Crimson Flute Choir, the Music Committee Chair for the Theta Delta Chapter of Tau Beta Sigma, and the RSO Coordinator for the WSU Allegro Association for Music Advocacy.

In the fall of 2020, Daley will begin pursuing Master's degrees in both Flute Performance and Music History at the University of Northern Iowa, where she has been awarded a position as a teaching assistant.

French composer **Claude Debussy (1862-1918)** was one of the most influential composers of the late-nineteenth and early-twentieth centuries. Early in his career, he took an interest in the music of Russia and Eastern Asian countries and their uses of the octatonic, whole tone, and pentatonic scales. Debussy used these tonalities to create atmospheric musical textures and harmonies in his works. He was also inspired by the symbolist poetry movement of the late-nineteenth century and wrote a number of pieces based on poems.

*Syrinx*, or *La flûte de Pan*, was written as incidental music for Gabriel Mourey's dramatic poem *Psyché*. It accompanies a scene in which the shepherd god Pan plays a melody on his reed pipes, hidden in a grotto out of sight from two conversing nymphs. Flutist Louis Fleury performed the work at the poem's premiere in 1913. When performing *Syrinx* in his subsequent recitals, Fleury recreated the original setting of the music by playing it behind a folding screen, becoming invisible to the audience.

**Anna Bon di Venezia (ca. 1740-?)** was a lesser-known Italian singer and composer from the Baroque period. She and her family were employed as musicians at several courts throughout Europe during her lifetime, first for the vice-count of Brandenburg-Bayreuth, then for Prince Esterházy, where the composer Joseph Haydn was the kapellmeister. She eventually moved to the court of Hildburghausen in Thuringia, following her marriage to a singer called Mongeri in 1767. Nothing is known of her whereabouts afterwards, or when she died.

The Flute Sonata in F Major is the second in her collection of Six Flute Sonatas with Violoncello and Basso Continuo, composed in 1756 during her employment at the court of Brandenburg-Bayreuth. There are only two other known collections of her music: Six Sonatas for Harpsichord (opus 2), and Six Divertimenti for Two Flutes and Bass (opus 3). Bon's flute sonatas show both Germanic and Italian influences in their style and structure. As is customary for Baroque music, the performer adds ornamentations to the notated music, usually within the restatement of previous thematic material. These can be in the form of trills, turns, arpeggios, scalar runs, or altered rhythms, to name a few.

**Otar Taktakishvili (1924-1989)** was a Georgian composer, conductor, and professor of music at the Tbilisi National Conservatory. While still in school, Taktakishvili made a name for himself when one of his compositions was chosen to become the national anthem for the country of Georgia. He later went on to become the director of the Georgian State Chorus and the chairman of the Georgian Composers' Union.

His compositional output includes operas, two symphonies, concertos, oratorios, and a symphonic poem. This flute sonata is his most well-known work outside of Georgia.

The influences from Taktakishvili's nationality and choral background can be heard all throughout this Sonata for Flute and Piano. The soaring, songlike melodies that run through the first and second movements are written in modes from traditional Georgian choral polyphony, and the lilting and energetic rhythms in the third movement emulate Slavic folk dances.

**Sofia Gubaidulina (b. 1931)** was born in the Tatar Republic of the Soviet Union and studied composition at both the Kazan and Moscow conservatories. Her music is characterized by its prominent spiritual and religious themes, unusual instrument combinations, and her use of mathematical sequences and ratios in the structure of her compositions. Gubaidulina's music was faced with opposition from the Soviet government during the first part of her career, mainly due to its spirituality, until her works began to gain international recognition in the 1980s.

*Sounds of the Forest* was composed in 1967, when Gubaidulina still lived and worked in the Soviet Union. The piece has influences from nature and birdsong, which can be heard in the flute's quickly articulated notes and trills. It is written in a more familiar tonal style, in comparison to the heavy chromaticism and cluster harmonies in many of her other works. The interlocking rhythms between the flute and piano throughout *Sounds of the Forest* show Gubaidulina's affinity for complex rhythmic structures and reflect the interconnectedness of the natural world.

Composer and performer **Elizabeth Brown's (b. 1953)** works are often inspired by the natural world and traditional Japanese music and instruments. In addition to flute, she also performs on Shakuhachi, a traditional Japanese bamboo flute, and the Theremin, an electronic instrument controlled by the player's hand motions in the air above it. Many of her compositions feature parts for these three instruments.

*Trillium* was commissioned by the National Flute Association for the 2000 High School Competition. It is named after a three-petaled wildflower commonly found in the North American Appalachian Mountains, and draws upon influences from Shakuhachi music and birdsong. *Trillium* features many extended techniques on the flute, including harmonics, multiphonics, microtones, and timbral trills, which make use of the flute's wide range of tone colors.

**Pietro Morlacchi (1828-1868)** was an Italian composer who lived during the nineteenth century. Very little is known about his life and musical activities. He was most likely a student at a conservatory in Italy, during which he composed *The Swiss Shepherd* and a duet for flute and bassoon, which are his only known works.

*The Swiss Shepherd* consists of an introductory section, theme, two variations, and a closing scherzo. Morlacchi's melodies and intricate passagework are full of drama and character, and show off the virtuosic abilities of the flutist.

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First of all, a big thank you to the WSU School of Music as a whole, especially Sandra Albers, Shaun Sorensen, Michael Turano, and the stage crew for making this recital happen despite the current circumstances (and unexpected venue changes!). Thank you to Dr. Yuna Roh for playing with me today, and overall for being so kind and amazing to work with. Thank you to all the professors who have taught and supported me over these last four years, particularly the woodwind faculty, director of bands Dr. Danh Pham, and my flute teacher, Dr. Sophia Tegart. You all have helped me to find my identity as both a musician and a person. Lastly, thank you to my friends and family, especially my mom for being my biggest supporter and one of my best friends.