

Junior Recital

Georgia Hunter, Flute & Victoria Stracener, Oboe

Elena Panchenko, Piano

Including Crimson Eclipse Quintet:

Evelyn Zoller, Clarinet | Halden Tilly, Bassoon | Patrick Vigus, Horn

Bryan Hall Theatre

Friday, October 17, 2022

4:10pm

Composer **Ian Clarke** is the professor of flute at the Guildhall School of Music & Drama and Senior Fellow of the Higher Education Academy. Clarke was born in 1964 in Broadstairs, United Kingdom and is acknowledged as one of the leading players/composers of the flute world. A prize-winning student, Clarke studied part-time with Simon Hunt, Averil Williams, and Kate Lukas at the Guildhall School of Music in London. At the same time as undergoing a performance degree in flute, he was concurrently studying mathematics at Imperial College, London and graduated with honors. He has written several flute solos that take hold of flute repertoire such as *The Great Train Race*, *Deep Blue*, *Zoom Tube*, *Spiral Lament* and so on. He experiments with extended techniques in flute playing, creating a modern exploration of the flute repertoire. Clarke is intrigued by the essence of sound and pushing the limits of musical interpretation. Most of his works include multiphonics, quartertones, and breathy figures to explore sound in a more in-depth way.

Ian Clarke's *Deep Blue* was published in 2013. Clarke describes the piece as being inspired by the ocean and whale song. The first performance of the piece was by Clarke himself in the summer of 2012 (in Vegas in the US at the NFA convention, and in Manchester, UK for the BFS convention). This piece explores extended techniques including quarter tones and pitch bends while also still relating to the idea of water and whale song. This piece is tonal, primarily maintaining in the key of g minor, but the main emphasis of the piece remains on the note C#. In addition to this, there are multiple rhythmic moments that separate the flute and the piano lines in a very unconventional way. The piece is explorative and uses sounds and note concepts as a way to show the variety of texture in the piece.

Composer **Benjamin Britten** was a 20th century pianist, conductor, and composer, living from 1913-1976. Though he was the son of a dentist, Britten showed musical promise from an early age, later attending the Royal College of Music in London. He also studied privately with Frank Bridge, a leading violin/viola musician and composer of the time. Britten composed a wide range of works including orchestral, solo instrumental and vocal, choral, and chamber music. Some of his most well known works include *Peter Grime*— an opera about a fisherman accused of murder—and *War Requiem*. *War Requiem* is an anti-war choral and orchestral work that was immediately praised as a masterpiece by the public and has since remained one of Britten most well known pieces.

Benjamin Britten wrote *Six Metamorphoses After Ovid*, inspired by the poet Ovid's *Metamorphoses*. The piece was dedicated to oboist Joy Boughton, who was the daughter of friend and composer Rutland Boughton. The first performance was given in 1951, the year it was published. The piece was composed of six short movements, each representing a different poem. *Pan* is written with no meter and frequent pauses, meant to imitate the spirit of Pan, who turned his beloved Syrinx into a pipe as she fled from him and didn't return his love at first

sight. The metamorphoses in this movement occur in moments that you can hear Syrinx peak through in the movement. *Niobe*, who had fourteen children, bragged to Leto about how many children she had, saying she was better for having more than two children. This angered her two children, Artemis and Apollo. Artemis heard of this and killed all of her daughters, then Apollo killed all of her sons. This tragedy caused her to plead with the gods to end her suffering, causing Zeus to turn her into a mountain to make her feelings turn to stone, yet even as a mountain she wept. This is the portion of the story that Britten's movement takes place. The metamorphosis in the movement occurs when she turns to stone, yet her sorrow does not fade. *Arethusa* is a story of a water nymph who was spotted by the river lord Alpheus. She fled from him and transformed into a spring to try to stay away from him, however, he unfortunately noticed she was the water and turned into his own water form to join her. Britten's movement is up for artistic interpretation, however, this movement takes place before running, during the fleeing, the transformation into water, and though again open to interpretation, ends with her despair at not having truly left Alpheus.

Anna Bon Di Venezia was an Italian composer and singer born in 1739 Prussia. She was born to a couple that both worked in opera productions. Her mother was a singer, and her father was a librettist and set designer. When she was four years old her parents enrolled her in Ospedale Della Pietà, a world-renowned music school and orphanage in Venice. She was a tuition-paying pupil (*figlia di spesi*), while most of the other students were orphans. She studied at Ospedale until 1754 when she was 15 years old, however she would leave periodically to tour with her parents as a musical prodigy. In 1755 her parents accepted a position within the Bayreuth court of Princess Wilhelmina of Prussia. She held the position of "chamber music virtuoso" and dedicated her work *Six Chamber Sonatas for Flute and Continuo* to the flute playing king. She married an Italian singer in 1767 and passed away sometime between then and 1769.

Anna Bon's *Six Sonatas for Flute and Continuo* was one of 18 pieces she wrote in her time, all of which were written between 1756 and 1759. The Six sonatas she wrote for flute were the first published pieces she ever wrote. They were published when she was in Nuremberg when she was 16 years old. Living in the late 1700's her work was not well received as a female composer. During this time, she would have also been performing for the Princess of Prussia where she was named "chamber music virtuoso." Looking at these flute sonatas and especially *Sonata V*, it is apparent that she had a love for chamber performances. Considering all her compositions were written for chamber performances, her title and expertise in this area are well understood. Even though at the time of her career she was not well regarded, today she is well represented as a wonderful female composer especially in the flute repertoire.

Camille Saint-Saëns was born in Paris in 1835. At the age of three, Saint-Saëns had already begun lessons in piano, later debuting at age 10. He studied organ and composition at the Paris Conservatoire in 1848. Less than a decade later, he was appointed the organist of Church de la Madeleine, a position he held for 20 years. In 1871, Saint-Saëns helped to found the Société Nationale de Musique. During this period of time, he wrote some of his most notable works such as *Danse Macabre* and *Carnival of the Animals*. Saint-Saëns did not allow for *Carnival of the Animals* to be published while he was alive, however this work became popular when it was published after his death. After retiring from Société Nationale de Musique, Saint-Saëns travelled through Europe, East Asia, South America, and North Africa. While traveling, he continued to play but did not compose as prolifically as before.

Saint-Saëns oboe sonata was composed the same year that he died in 1921. It was the first of three wind quintets he composed, alongside a clarinet and a bassoon sonata. Saint-Saëns wanted to compose works for instruments that did not have many color repertoire written for them at the time. He had intended on writing one for the english horn as well, but unfortunately passed away before he could. The piece was dedicated to Louis Bas, the first solo oboist with the Société du Conservatoire de l'Opéra, who helped him with the piece. The sonata has three movements that do not follow the fast-slow-fast sonata system, rather having each movement get progressively faster. The first movement is written to be pastoral, the second to be more romantic in nature, with the third being the most virtuous of the movements.

Adriana Isabel Figueroa Mañas is one of the most celebrated Argentinian composers today. She has written many kinds of works and even wrote the music for the movie *La Mirada del Colibri* released in 2016. Mañas was born in 1966 in Argentina and graduated from the National University of Cuyo school of music in 1997 where she earned the title “Licenciada in Music and Flute.” She currently teaches a number of subjects including lessons in the flute and saxophone as well as composition, orchestration, and more. She has had her works premiere all around the world. Her works are very focused on her Argentinian culture and represent a great deal of history into her music.

Mañas’s *Rhapsodia Andina* is a great representation of her culture and how she continues to embrace it in her compositions. The first movement titled *Lamento y Bailecito* has the same dance-like structure that is seen in the second movement. The title means “lament and little dance,” which is easily shown through this movement. The figures in the flute line, while not swift, have a very dance-like movement. The middle section of this movement shows the majority of the dance figure, whereas the beginning and end reflect the lament that is described in the title. The second movement of the piece titled *Sonatina con Aires de Cueca* represents the popular dance style of Cueca. This style of dance is also very prevalent in Chile, Peru, and Bolivia. It represents a courtship ritual typically very rapidly played and accompanied by guitar.

Leda and the Swan: Written for Wind Quintet is an original piece written by 3rd year music education and flute performance major Georgia Hunter. This piece depicts the tale from Greek mythology called Leda and the Swan. As the story goes, Zeus was captivated by Leda’s beauty and transformed himself into a swan to seduce her while she was bathing in a lake. Leda, the Queen of Sparta and wife of King Tyndareus, was enchanted by the majestic bird and after the encounter laid two eggs, one becoming Helen of Troy.

The wind quintet version of the story represents a different interpretation. Hunter’s piece focuses on the deception of the swan rather than the divine majesty. The horn part embodies Zeus, and his main theme is the first notes played in the first movement. When Zeus turns himself into a swan, the oboe takes over and represents Leda and the swan’s interaction. The third movement is a prayer to the God’s from Leda’s perspective seeking comfort from the deception she had discovered. The flute represents Leda throughout each movement, while the clarinet and the bassoon represent the setting or the other gods. This interpretation describes the manipulation rather than the fantasy, and through the use of instrumentation, the seduction is unmasked.

There are hints of different themes around the piece that guide the story, such as Zeus’s theme, and most take inspiration from other works such as *The Bartered Bride*, or *Shenandoah* by Frank Ticheli.
