Sara Page, Flute

Kimberley Shepherd, Piano
Endy Zhou, Piano
Tyson Doknjas, Violin
Julie Nadalini, Voice
Jay Schreiber, Percussion

Program

Chant de Linos
André Jolivet
1905-1974

Kimberley Shepherd, Piano

Dance of the Blessed Spirits
C. W. von Gluck
1714-1787

Endy Zhou, Piano

Trio Sonata in C Minor
Johann Joachim Quantz
1697-1773

Endy Zhou, Piano
Tyson Doknjas, Violin

Intermission

Cassandra’s Dreamsong
Brian Ferneyhough
1943-

Syrinx
Claude Debussy
1862-1918

Julie Nadalini, Voice
Directed by Alexa Badea-Hasanian

Coming Home
Farshid Samandari
1971-

Jay Schreiber, Percussion

Sara Page is from the class of Professor Suzanne Snizek

This recital is presented as part of the requirements for the Bachelor of Music in Performance program.

Reception to follow in the Lounge.

April 3, 2013 – 8pm
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Free Admission
Special Thanks To:

My relentlessly supportive family
Jan and Keith Simpson

Jay Schreiber, Endy Zhou, Kimberley Shepherd, Tyson Doknjas, Julie Nadalini, Alexa Badea-Hasaian, Alex Jang

My teachers and mentors,
Margaret Burton, Mary Byrne, Lanny Pollet, Suzanne Snizek, Mark McGregor, Carol Stromberg, Wendell Clanton, Sandra Pohran-Dawkins, Christopher Butterfield, John Celona, Dániel Péter Biró, Gerald King, Ajtony Csaba

The flute studio, past and present
The composition studio, past and present
My accompanists, past and present

Thomas Law, Kylie Flower, Adam Dyjach, Alex Richards, Richard Bailey, Brad Justason, Alice Maundrell, Siobhan Raupach, Alyssa Hutchinson, Heather Harker, Thor Kell, Nathan Friedman, Nadia Pona, Tobias Moisey, Laura Vanek, Catherine Wilkins, Calena Olsen, Matthew Blockberger, Caroline Johnson, as well as everyone else that has helped and inspired me to reach my musical goals and continue to enjoy the art of music making.

Thank you so much, Farshid Samandari. It is an honor for Jay and I to perform your composition.

Music Of Ancient Myths

When programming this recital I intended to have a theme that would connect my pieces with interest and fluidity. I believe that having a theme provides another parameter of depth to a recital program and challenges the performer to undergo historical research and maintain a common aesthetic across a breadth of musical styles and periods during the performance.

“Chant de Linos” is a piece I have been searching for an opportunity to perform for the past four years—the piano part is excruciatingly difficult and finding a pianist to perform it with was seemingly unfeasible until Kim Shepherd agreed to perform it for me. It is a milestone of great importance to me that I can add one of Jolivet’s works to my repertoire.

Another piece I had hoped to perform for several years was “Cassandra’s Dreamsong.” This was not the first piece of Ferneyhough’s I had seen the score for, however the complexity and artistry of his scores fascinated me. I strongly desired to perform one of his works in my graduating recital and to discover his notations, rhythmic manipulations, and abundant world of extended techniques and far boundaries of sonic creation. Although considered modern and contemporary, both these pieces circled around ancient Greek myths. Mythology has always been a point of fascination for me and when I further explored flute repertoire I found many other pieces with mythical background stories.

“Syrinx” is a widely known piece amongst flutists and performed regularly at competitions, yet rarely with text in its original play setting. This piece as well as Gluck’s “Dance of the Blessed Spirits” present ancient story tales. Gluck’s work is an essential piece for a flutist to know, found often on orchestral audition lists. It presents difficulties of phrasing and breathing over long passages, and presents a middle lament section that doesn’t flow in a normal minuet style.

When I saw Farshid Samandari’s piece performed I was intrigued by his use of ethnic musical styles. I felt very inspired to learn a piece full of such complex interaction, emotion, and dance. Coincidentally it also contained a background story concerning the saga of the reed flute. Its thematic ‘search for home’ provides a fresh ambition for the stage that many can relate to.

I hope that this concert leaves you with a greater awareness of mythology’s role in music making—not just as a programmatic element or a composer’s theme, but its lasting effects on our world today and the role of music in provoking thought and providing us with the ambition to overcome struggle and succeed in finding our passions in life.
French composer, André Jolivet, was interested in ancient and modern styles of composition, and greatly inspired by acoustics and atonality. “The ‘Song of Linus’ … [is] a funeral lamentation interrupted by cries and dances.” Linus, son of Apollo and Psamathe, was Hercules’ music instructor. His death is connected to withering or harvesting of crops. While the piece begins with grief and mourning, it closes with a gesture of life-renewing dance.

Dance of the Blessed Spirits  

C. W. von Gluck  
(1774)  
(1714-1787)

Christoph Willibald Ritter von Gluck was a Viennese composer of the early classical era. This piece is an excerpt from his opera, “Orfeo ed Euridice.” Euridice is killed and her husband, Orfeo is struck with grief. Amore (Cupid) tells Orfeo that he may enter the underworld and reclaim his beloved as long as he doesn’t look at her until they are back on earth. When Euridice is found she doesn’t understand why Orfeo will not look at her and refuses to continue back with him. Unable to endure the torture, Orfeo looks at her and she is lost again. Amore takes pity when Orfeo then tries to kill himself, and returns Euridice to life.

In 1772, Gluck added a ballet set in Elysium to the opera, and the flute solo was added to accompany part of this ballet in 1774. The minuet and dance evoke the divine setting of Elysium as well as Orfeo’s pleas and cries to retrieve Euridice.

Trio Sonata in C Minor, QV 2:Anh. 5  

J. J. Quantz  
(1697-1773)

Johann Joachim Quantz was a German composer, flutist, and flute maker. He made breakthrough achievements in flute design and wrote over 500 compositions featuring the flute. This trio sonata is orchestrated for basso continuo and 2 other players. Two treble instruments of choice can include any combination of flute, oboe, recorder, violin, or viola d’amore.

Brian Ferneyhough is an English born composer based out of California. His music is known for its extended techniques and notation so complex that it’s almost impossible to realize. In Greek myth, Cassandra of Troy longed to be a seer. Apollo wanted her to become his consort and offered her the gift of prophecy in return yet after Cassandra received his gift, Apollo could not overpower her. Instead he cursed her so no one would believe her predictions. The flutist is presented with two separate pages of material to combine in an order of their choice. One page represents Apollo’s curse, rigid and restraining. The other represents Cassandra’s nightmares of the future and her journey to come to terms with her curse. This material is wild and emotional.

Coming Home  

Farshid Samandari  
(2010)  
(b. 1971)

Farshid Samandari is a Vancouver-based composer originally from Iran. His music commands the audience through his use of ethnic music, spectral analysis, and extended techniques. Groups including the Tehran National Orchestra and Vancouver Orchestra have performed his works internationally.

He writes in his foreword for this piece, “Coming Home is based on the dramatic saga of the reed-flute, as told by Rumi in the prologue of his masnavi:

Hearken to the reed-flute, how it complains, 
Lamenting its banishment from its home: 
Ever since they tore me from my osier bed, 
My plaintive notes have moved men and women to tears. 
I burst my breast, striving to give vent to sighs, 
And to express the pangs of my yearning for my home. 
He who abides far away from his home 
Is ever longing for the day he shall return…

The piece depicts four episodes: the memory of eternal past, unwilling exodus, arduous homeownership, and ultimate arrival.”