

Kimberly Turney
DMA Solo Flute Recital
Thursday, May 3, 2012
8:00pm
Conrad Prebys Concert Hall

Petit Aleph (1986)

Philippe Manoury (b. 1952)

Books for Flutes (1999-2001)

Stuart Saunders Smith (b. 1948)

Suite (1953)

Giacinto Scelsi (1905-1988)

Ariana Lamon-Anderson, Clarinet

Ambages (1965)

Roger Reynolds (b. 1934)

Hara (1979)

Harvey Sollberger (b. 1938)

University of California, San Diego
Department of Music

Petit Aleph is an adaptation for bass flute (and flute in C) of a piece originally written for contra-bass flute, first performed in 1986 by Pierre-Yves Artaud, to whom the piece was dedicated. This small piece is a microcosm of the vast cycle of 70 minutes for singers and soloists entitled *Aleph*. In this case it concerns the instrumental treatment of the melodic structure at the basis of this work. All references to new techniques developed for this instrument were voluntarily omitted from the composition. Not that I disapprove of them, but I am trying to bring out the monadic feeling, which should justify itself on its own. The balance, sometimes difficult to find, seems to be situated between a great accuracy of rhythm and intonation on one hand, and on an individualization of the different means of sound production (ranging from the most neutral to the most overcolored sound) on the other.

-Philippe Manoury

Stuart Saunders Smith is a notable and widely performed American composer, percussionist, and poet. He was born in Portland, Maine and grew up in Portland and central Maine. He studied with Edward Diemente at the Hartt School of Music. In 1977, he received a DMA in composition from the University of Illinois at Urbana-Champaign, where his instructors included Edward Miller, Salvatore Martirano, Herbert Brün, and Ben Johnston. He teaches at the University of Maryland, Baltimore County and has also taught at the Atlantic Center for the Arts. He served as executive editor of the Percussive Arts Research Edition from 1982 to 1984. Smith describes himself as "a confessional composer who focuses on revealing in his music the most personal aspects of his life, in the belief that the revelations of the particular speak to the universal." His music is usually chromatic, atonal, and rhythmically complex, with his pitch material selected in an intuitive manner rather than via the twelve-tone technique. Many of his works are theatrical, asking the performers to speak, sing, act, and perform pantomime in addition to playing their instruments. His works often feature improvisation. Approximately half of his more than 130 works involve percussion, and his works are particularly popular among percussionists. He has a preference for found sounds, and often utilizes household objects (such as plates, bowls, and tin cans) and objects found in nature (such as dried leaves, logs, and pod rattles) as sound sources. Many of his works are inspired by the environment and history of Maine.

Giacinto Scelsi was an Italian composer. He is best known for writing music based on only one pitch. He also wrote surrealist poetry in French. Born in La Spezia, Italy, Scelsi studied music first in Rome, and later in Vienna, with a disciple of Arnold Schönberg. Subsequently, Scelsi became one of the first adepts of dodecaphony in Italy. At the end of the 1940s, he underwent a profound religious crisis that led him to the discovery of Eastern spirituality and also to a radical transformation of his view of music. He rejected the notions of composition and author in favor of sheer improvisation. Scelsi came to conceive of artistic creation as a means of communicating a higher transcendent reality to the listener. From this point of view, the artist is considered a mere intermediary. It is for this reason that he never allowed his image to be shown in connection with his music. He preferred instead to identify himself with a line under a circle, a symbol of Eastern provenance. Some photographs of Scelsi have emerged after his death.

Roger Reynolds is a composer who was educated at the University of Michigan in both Music and Engineering Physics. His mentors were representative of the American Experimentalists and the Second Viennese School. He has been honored by the Pulitzer Prize, by the National Institute of Arts and Letters, and the International Koussevitzky Recording Prize, as well as by commissions from the Koussevitzky Foundation, the Los Angeles Philharmonic, Ircam, the British Arts Council, the Philadelphia Orchestra, the BBC Proms Festival, Radio France and Suntory Hall, among others. He has been featured composer at the Edinburgh Festival, Warsaw Autumn, the ISCM, the Suntory Hall International Series, Music Today

(Tokyo), the Darmstadt Summer Courses, the New York Philharmonic's Horizons '84, and has also given master classes in recent years at the Peabody Conservatory, Columbia and Harvard and Yale Universities as well as in Buenos Aires, Thessaloniki, Helsinki, and in Paris at Ircam. Reynolds' music is published by C.F. Peters Corp.

Ambages is a solo flute work that Reynolds wrote for Karen Reynolds, in 1965. It subsequently became a source for significant amounts of material re-used in the 1984-85 *Transfigured Wind* series. This set includes works for solo flute, flute with quadraphonic computer sound, and both chamber orchestra and full orchestra concertos which also use computer-processed sound.

The Japanese concept of “hara” has both physical and spiritual meaning. The literal definition of “hara” is “belly”, or more specifically, the region of the body which lies below the navel. Spiritually, “hara,” the center of the body, also represents the human relationship to, and realization of, the primal life force. It constitutes a state in which the ego is submerged into the primal unity of all things. As such, “hara” is that state of self-mastery and inner calm which does not fear death. Only from this response to the word can perfection of thought, action, and art be achieved. The state of “hara” releases a supernatural strength from within which permits the possessor to realize extraordinary feats which could not otherwise be accomplished even with the most potent technique, greatest concentration, and most ardent willpower.

Sollberger’s *Hara* for solo alto flute, composed in 1978, is informed on a number of levels by the Japanese concept. Its physical relationship to Japanese culture resides in the incorporation of sounds from that culture’s musical world into a twentieth-century musical language. Many of the techniques of tone production are found in Japanese music – inhalation into the instrument, key clicks, modification of tones with the tongue, embouchure and throat – derived literally and in spirit from the Japanese art of the “shakuhachi,” creating a sensitive synthesis of Western and Eastern musical approaches.

In *Hara* Sollberger ingeniously uses a Western approach to pitch organization but arrives at this organization through the portal, so to speak, of the Japanese philosophical view of “hara”. The notation of “ever-increasing” of searching and self-mastery, is expressed in the “framing” techniques which surround the body of work. Beginning and ending the piece, these frames contain intense, active music which “tests” different pitch constructions, slowly arriving, after an ardent musical search, upon the pitches and the order of pitches that form the piece’s twelve-tone set. The pitch material in these frames has been described by the composer as the “primordial muck out of which is generated the pitch structure of the body of the piece”.

The music contained within the frames is characterizes, for the most part, by a slower, more reflexive and inflected music. Here numerous techniques of tone production are used to wring the greatest expressive characteristics out of each note. As the piece progresses, short sections of rapid, active music, clearly defined, are juxtaposed with slower, more broadly spaced music.

Hara is dedicated to Betty Bang-Mather – Sollberger’s beloved teacher; it celebrates her 25th year as Professor of Flute at the University of Iowa.