

SILENCIO

Rachel Beetz, flute
Dustin Donahue, percussion
Paul Hembree, electronics

Conrad Prebys Music Center Concert Hall
University of California, San Diego
May 8, 2012 8PM

Voice (1971)	Toru Takemitsu (1930-96)
inward (1995)	Richard Barrett (b. 1959)
Unanswered Questions (1995)	Tristan Murail (b. 1947)
imagE (2009)	Roger Reynolds (b. 1934)
Ravine (2001)	Stefano Gervasoni (b. 1962)
Laconisme de l'aile (1982)	Kaija Saariaho (b. 1952)
All'aure in una lontananza (1977)	Salvatore Sciarrino (b. 1947)

Please hold all applause until the conclusion of the recital.

Voice - Toru Takemitsu

In Toru Takemitsu's "Voice," the flutist speaks fragments of text from Shuzo Takiguchi's "Handmade Proverbs to Joan Miro." The flutist asks, "Who goes there?" and demands, "Speak, Transparency!" But to whom is the flutist talking? Could it be the audience, an unknown entity in the concert hall, or could it be to herself?

In addition, the piece hints at many meanings of "Voice." At the simplest level, there is the speaking voice of the flutist, heard at the opening of the piece. Yet there is also the unheard voice, the presence to which the flutist responds. As the composer, Takemitsu's voice is heard in his pioneering use of contemporary flute technique. As the author of the poetic inspiration, Takiguchi's voice underlies the music.

There is also the musical voice of the flutist. The score is very open in its temporal notation, leaving the flutist to pace the phrases according to her own intuition. To me, "Voice" exposes the inner dialogue of the flutist not only musically, but also existentially, questioning not an external being, but herself vocally and musically.

To the air within

inward - Richard Barrett

Richard Barrett drew upon two inspirations for his flute and percussion piece, "inward," Paul Celan's poem, "Sprachgitter" and an ancient Egyptian ceremony called the opening of the mouth. Throughout the piece, the flutist whispers fragments of Celan's text:

The snow-bed under us both, the snow-bed.

Crystal upon crystal,

enmeshed deeply as time, we are falling.

we are falling and lying down and falling.

And falling.

We were. We are.

We are one flesh with the night.

In the passages, the passages.

Translated by Richard Barrett

distant clamour of great waters, they pass and leave us and we are no longer the same. They are space traversed by a single thought.

Translated by Robert Fitzgerald

Perse's poem *Oiseaux* is a thirteen-part description of George Braque's paintings of the same title. Several themes become apparent throughout the poem. Birds represent the seasons, cross-cultural myths, and war. They are an ever-mysterious compliment to humanity; they inspire us with their flight and song.

Saariaho's solo explores this relationship between birds and humanity. Throughout the piece, there are always two melodic lines distinguished either by register or technique. In addition, there are two tempo indications. The first is slow and very free; the flutist is encouraged to play with rubato, letting the melody flow intuitively. The second tempo is faster with strict rhythmic content. The piece disappears with repeated ascending scales that evaporate into the ether of glissandi and whistle tones. The birds are leaving us, and we are forever changed.

To the soul in the absence

All'aure in una lontananza - Salvatore Sciarrino

This is the first flute solo contained in Sciarrino's *Opera per flauto*. He completed the piece while visiting some friends in Capri, where the weather had been particularly dreary during his visit. The title of the solo translates to "To the air in the distance." For Sciarrino, "music inhabits a threshold region like dreams, where something both exists and does not yet exist, and exists as something else as well." The main motive of this solo is a single pitch, that moves in and out of audibility with the flutist's breath. This sense of life is interrupted with bursts of wind and shrieks. The motive returns in the end, but a semitone lower. As Saariaho's birds came and left, changing us, so does Sciarrino's distant wind.

Silencio



Special thank you: Dustin Donahue, John Fonville, Roger Reynolds,
Paul Hembree, Stephanie Aston, Heather Grindstaff, Jessica Flores,
Kyle Johnson, Casey Brook, and Mom and Dad.

This recital is in fulfillment of a Master of Arts Degree
Please join us for a reception with cupcakes by Stephanie Aston.