

Introduction:

This recital draws inspiration from the wide beauty and interactions of nature. Nature is enduring, best understood in silent observation. It is something you can find everywhere and yet is so often forgotten.

In this recital, I hope to revisit this sense of awe and peace as well as consider the importance of being stewards of the world that surrounds us. These pieces draw on the various inspirations and thoughts taken from nature, from admiration to consideration of how humanity has impacted the world. There is the possibility to reconsider the life we are surrounded by and better appreciate how nature is so intricate, unique, strong, and precious.

***Sérénade Aux Étoiles* by Cécile Chaminade(1857-1944)**

Cecile Chaminade was born in 1857 in Paris, France. She was raised in a musical family and began composing at a young age. At eight, she played one of her compositions for George Bizet, who encouraged her to continue her studying music. However, due to opposition from her father, Chaminade was not allowed to study at conservatory. Instead, privately she studied piano with Le Couppey, violin under Marsick, and composition under Savard and Godard. At eighteen, she began touring England and France. By 1908 Chaminade had performed throughout the United States, her pieces becoming incredibly popular. From around the 1890s-1910s, Chaminade wrote approximately 400 pieces. Her writing often included lyrical melodies, ternary form, and functional harmony.

Sérénade Aux Étoiles, or “Serenade to the Stars” was written for flute and piano and published in 1911. It follows the lyrical style that she often wrote in as well as the ternary form. The piece has a musical structure which consists of three subsections, ABA'. The introductory phrase of the piece is given by the piano and begins delicately. At the flute's entrance this phrase is reiterated, opening into fuller exploration. The first A section is characterized by this dreamy melodic line. The B section is lively and full of energy. In the soaring lines, there is a new sense of confidence and strength that stands to contrast the sweeter melody in the A section. In the return to the A section, the same introductory phrase is repeated. As the line evolves, the complexity in rhythm breaks down with a slower melodic line. A coda elongates the piece's ending, allowing the piece to fade upwards.

***Lied* by Toshio Hosokawa (1955-)**

Toshio Hosokawa was born in Hiroshima in 1955. He first began studying composition and piano in Tokyo, then studied composition at the Berlin University of Arts in 1976. From 1983-1986 he studied composition under Klaus Huber at Hochschule für Musik in Freiburg. Through increasing involvement with contemporary music organizations, Hosokawa began receiving recognition. Upon his return to Japan, Hosokawa co-founded, organized, and acted as the artistic director for the Akiyoshidai International Contemporary Music Seminar and Festival from its inception in 1989 until 1998. In 2004 he was appointed as a permanent guest professor at the Tokyo College of Music. Hosokawa's compositions are heavily influenced by Japanese aesthetic, musical, and spiritual elements including calligraphy, traditional Japanese

instruments, and Ganku (Japanese court music). He considers his composition to be associated with Zen Buddhism and its representation of nature.

In *Lied*, the flute takes on the voice of man “singing a song without words,” while the piano symbolizes nature and the universe. The flute's melodic line interacts with the piano's, at times being imitated or contradicted. However, at the piece's end the two finally blend and dissolve into one another. The flute player utilizes the grainy texture of the breath in the flute as well as multiphonics. Multiphonics are the result of specific fingerings that allow the flutist to balance two notes. Multiphonics are often unstable with a hollow, airy sound. In this piece they are utilized to allow the piece to soften and fade.

Landscape with Birds (Ainavas ar putniem) by Pēteris Vasks (1946-)

Pēteris Vasks was born in 1946 in Latvia. His musical training began at his local music school. From there, Vasks went on to study composition and double bass at the Emīls Dārziņš Music School from 1959 to 1964. By 1960, he was already composing for symphony and chamber orchestras, including the Latvian Philharmonic Orchestra, Lithuanian Philharmonic Chamber Orchestra, and Latvian Radio and Television Orchestra. From 1973-1978, Vasks studied composition further with Valentin Utkin at the Latvian Music Academy in Riga. Beginning from 1989, he returned to teach composition at the Emīls Dārziņš Music School. His compositions often include Latvian folk music and are written based on nature. Vasks is incredibly passionate about environmental and social issues, which is reflected in his music. His commentary often speaks to the fragility of the relationship between nature and man, where destruction can be imminent.

Residing in a schoolhouse in Dunte for a summer with his children, Vasks composed *Landscape with Birds* while living close to nature. Along the seashore or within the woods, Vasks was inspired to create a nature-themed piece. In the process, Vasks chose the solo flute to represent a bird. The piece is written without bar lines or tempo markings. Instead, the note values are indicated by relative duration indicated in seconds. In the slow beginning and ending of the piece, the performer and audience are held in suspense. As the piece increases in rhythmic complexity, there is a sense of looping through repetition, building then returning. At its climax, Vasks utilizes tremolos, flutter tonguing, and visualizes the melodic line bursting on the score through a jagged descending line. In the decay there is a stop and silence, slowing the piece to its calmer beginnings.

Mimic by Nicole Chamberlain (1977-)

Nicole Chamberlain was born in 1977 and is a composer and flutist currently residing in Georgia. As a teen, she hoped to become an animator and composer, but instead settled into working in web and graphic design. Then at thirty two, Chamberlain decided she wanted to

pursue a career as a composer and flutist. She earned her degrees in Music composition and Digital Media from the University of Georgia in pursuit of her aspirations. Her debut album came in 2018 with Dr. Mary Matthews and Matthew Angelo, titled “Three-Nine Line.” Since then, she has performed multiple times at the National Flute Association (NFA) convention, and received numerous awards for her compositions. Her compositions are influenced by storytelling and visual imagery from her previous work in web design and animation.

Mimic, as the name suggests, includes the use of repetition that one may expect when listening to birds. While at the piece’s start there is one lone piccolo, a second joins to bring a sense of competition. The piccolos listen and react, pushing and pausing in space. Their unique lines grow and flurry into rhythmic intensity. Following the burst of energy, the two birds sing out to one another, blending. In the final call one piccolo starts, and the second finishes. The piece utilizes pitch bends, flutter tonguing, and pizzicato, adding textures more similar to those of birds. Taking direct influence from birds, “Mimic” uses calls from Eastern Towhee, Tufted Titmouse, and Brown Headed Nut-hatch. “Mimic” was composed in 2014 for the Wilderness Act Performance Series in Atlanta, Georgia, commemorating the 50th Anniversary of the Wilderness Act of 1964.

***Deep Blue* by Ian Clarke (1964-)**

Ian Clarke was born in 1964 in Kent, UK. Clarke began playing piano at eight, and developed an interest in flute at age ten. He first taught himself to play flute, later taking private lessons with Simon Hunt, Averil Williams, and Kate Lukas. Outside of Classical music, Clarke developed an interest in rock music, and concurrently played in a rock band while studying flute. Clarke is a professor of flute at the Guildhall School of Music and Drama and has been teaching since 2000. Clarke has performed as a guest artist and masterclass teacher at major conventions internationally, including at the National Flute Association Convention, Royal Academy of Music, the Royal Scottish Academy, and more.

Composed in 2012, *Deep Blue* for flute and piano is partly inspired by the ocean and whale song. The flutist uses pitch bends, glissandi, and alternate flute fingerings to change the color and timbre of the notes, allowing them to blend together. In the longer tones, tension builds then wanes, like a distant whale call. *Deep Blue* follows an AAB musical structure and is overall simple in its rhythmic and harmonic components. However, this simplicity allows the player to settle and develop the notes, bending and decaying. With a profound sense of sorrow there is still a calm that washes through the piece. Clarke is able to create this feeling through strong and low notes that anchor the piece. However as intensity increases and an increasing number of notes bend in pitch, the tension builds until the unease can dissipate from the return of a slower pace in the melody.

***A Day in the Forest of Dreams* by Billy Childs (1957-)**

Billy Childs was born in 1957 in Los Angeles. He began playing piano as a child and by 16, he was accepted into the Community School For Performing Arts sponsored by USC. Childs went on to study composition at USC, graduating in 1979. Childs's inspiration came from not only classical music but also jazz, with his influences ranging from Herbie Hancock to Igor Stravinsky. Throughout the years he has released a number of albums, garnering him seventeen GRAMMY nominations and six awards. Childs has received numerous orchestral commissions for groups such as the LA Philharmonic, the Detroit Symphony Orchestra, and the National Symphony. Childs is an incredibly prolific and acclaimed artist, successful in joining jazz and classical genres.

Commissioned in 1997 by the Dorian Quintet, *A Day in the Forest of Dreams*, was composed with inspiration from the qualities of each instrument of the quintet. The first movement, *First Glimpses of Sunlight*, was written as a free form fantasy, where the first glimpse of sunlight evolves into the full light of day. The piece is impressionistic, allowing players the freedom to build and decay as the melodic line passes between instruments. Childs's jazz influences are heard throughout the piece in the freedom that players are given to push and pause the line, as well as explicit passages of improvisation. *Afternoon Dance* is a scherzo. With syncopated rhythmic themes and lyrical passages, the second movement is dance-like and energetic. The movement bounces between different divisions of the time signature, rhythmic subdivisions, and syncopation. Yet between the highly technical and demanding sections Childs continues to give players the opportunity to shape their solo lines.