

Capital University Conservatory of Music

STUDENT RECITAL

Hannah Kavanaugh, flute

with Dianne Frazer, piano

Assisted by Brandon Doeringer, drumset; Satch Garlock, piano;
Clayton Sheleheda, bass; Alycia Thompson & Akira Walls, flute

6:00 PM, Saturday, March 18, 2023

Huntington Recital Hall

Program

Touching the Ether Ian Clarke
(b. 1964)

Suite for Flute and Piano, op. 34 Charles-Marie Widor
(1844–1937)
I. Moderato
II. Scherzo
III. Romance
IV. Finale

Intermission

Ruby St. NOLA for C Flute Trio Valerie Coleman
(b. 1970)

Theme and Eight Variations on *Les Folies d'Espagne* Marin Marais
(1656-1728)
Theme
Variation III arr. Hans-Peter Schmitz
Variation VIII (1916-1955)
Variation IX
Variation XI
Variation XVIII
Variation XIX
Variation XXIII
Variation XXIV
Theme

Action Planet Mark Flugge (1962-2014)

This recital is in partial fulfillment of a Bachelor of Music
in Instrumental Performance & Music Industry.
Hannah Kavanaugh is a student of Dr. Lisa Jelle & Dr. Michael Cox

*Please, no flash photography or unauthorized recording.
Please turn off all cell phones and audible devices.*

93rd concert of the 2022–2023 Season

Program Notes

Touching the Ether, premiered in 2006, explores humanity's relationship with the natural world. It reflects upon the connections between people all over the world and through generations stretching across time. In this way, this piece is an exploration of the butterfly effect. **Ian Clarke** is known for his compositions highlighting the flute's wealth of extended techniques. His works showcase methods ranging from simple harmonics and flutter tonguing to pitch bending, tongue stops, quarter tones, and more.

Charles-Marie Widor was a French organist and composer best known for his organ music, though also wrote two operas, ballets, and various vocal and orchestral works. He taught at the Paris Conservatory, where he met and became friends with flutist and fellow professor Paul Taffanel. His **Suite for Flute and Piano** was commissioned by and dedicated to Taffanel in 1877. It is mainly in the Classical style, apart from the third movement, which is more Romantic. The first movement, "Moderato," presents beautifully flowing melodic lines. "Scherzo" features spirited arpeggios at the beginning and end, intersected by a calm interlude. The third movement, "Romance," is characterized by a graceful melody that occasionally shifts up a whole step in key and back again, in addition to a chromatic cadenza covering nearly the entire range of the flute. Finally, the fourth movement takes off in a flurry of vivace motion titled "Finale."

An homage to the "bon temps" of New Orleans nightlife, **Ruby St. NOLA**, written in 2012, should be performed with jazz articulations and styles in mind. Aiding this is tight, crunchy harmonies and heavily syncopated rhythms. **Valerie Coleman** was born in Louisville, Kentucky, and by the age of fourteen, had written three symphonies and won several local and state contests. She also founded the Imani Winds, a chamber group established with all African-American musicians whose focus is to bring awareness to underrepresented composers of contemporary music.

Marin Marais was a French composer who played the viola da gamba, a precursor to the modern cello. He was widely considered to be the master of viol music, for which he published several books. **Les Folies d'Espagne**, written by Marais in the eighteenth century, translates to "the follies of Spain," and is one of the oldest known European melodies. As such, it is meant to be performed on any instrument. When rearranging it for the flute, **Hans Peter-Schmitz** turned double-stops into arpeggios and transposed the octaves as necessary to make it playable. Some movements have been further altered by the performer with modern-day additions like extended techniques and the use of swing feel.

Action Planet was originally written by jazz pianist **Mark Flügge** for a trio setting. A flute part was later added for Dr. Lisa Jelle, and the tune has since been rearranged for a larger combo, big band, flute quartet, and even flute choir. The title relates to the nickname "Action Planet," often given to Mars. This stems from astrological practices, where Mars represents energy, anger, and drive. The association with these attributes harkens back to ancient Roman and Greek mythology, in which Mars, or Ares, is the god of war.