



department of **music**
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Senior Recital

featuring

Isaac Navarro, flute

with

Victor Cayres, piano

April 22, 2023, 12:30 pm
Doudna Fine Arts Center
Recital Hall

Program

Hypnosis

Ian Clark
(b. 1964)

Sonatine pour flute et piano

Pierre Sancan
(1916-2008)

Grand Polonaise, Op. 16

Theobald Boehm
(1794-1881)

Be Still My Soul

Rhonda Larson
(b. 1963)

Sonata No. 1 for Flute and Piano

Samuel Zyman
(b. 1956)

- I. Allegro assai
- II. Lento e molto espressivo
- III. Presto

Hypnosis (1994), by Ian Clarke (b. 1964)

One of today's leading composers within the flute world, British flutist and composer Ian Clarke was born on February 4, 1964 in Broadstairs, United Kingdom. Clarke studied at the Guildhall School of Music and Drama in London and concurrently studied Mathematics at Imperial College, graduating with honors. He is currently the professor of flute at Guildhall. His acclaimed CD *Within* has been hallmarked within the flute community as one of the world's best sellers and his latest CD *Deep Blue* has reached the top 10 in the UK Classical Artist Chart. His music has become standard within the flute repertoire, incorporating various extended techniques, notably in his pieces *The Great Train Race* and *Zoom Tube*. Not only has his compositions led to more regularity of these techniques, but they also showcase Clarke's passionate writing, which is expressive, fiery, and quite virtuosic.

In *Hypnosis*, one of Clarke's oldest pieces, the composer initially started by re-working of tracks that were originally co-written by Ian with David Hicks and Simon Painter when they worked together as a performing rock group. Through numerous gigs between 1986 and 1988, it evolved as a structured improvisation which ultimately developed into a piece for flute and piano by Clarke in 1994. *Hypnosis* is a ballad like piece with a dreamy ambience accompanied by a constant sixteenth note motif in the piano. The piece opens quite mysteriously and evolves naturally throughout. The line of the flute has a naturally expressive, free, and organic quality which builds in intensity towards the end where it climaxes and plays in its upper most register showcasing a melody that soars vigorously.

Sonatine pour flûte et piano (1946), by Pierre Sancan (1916-2008)

French composer, pianist, teacher, and conductor Pierre Sancan was born on October 24, 1916, in Mazamet, France. Sancan began his musical studies in Morocco at the Meknès College of Music following the Toulouse Conservatory before entering the Conservatoire de Paris where his professors included Charles Munch and Roger Désormière for conducting, piano with Yves Nat, and composition with Henri Busser. He won the Prix de Rome competition in 1943 with his cantata *La Légende d'Icare* and was appointed as professor of piano at the Paris Conservatory from 1956 to 1985. Although his fame is largely owed to his career as a pianist and a professor, he wrote many compositions including three ballets, one opera, one symphony, as well as chamber music for other instruments which is not well-known aside from the *Sonatine pour flûte et piano*.

Sancan dedicated the *Sonatine* to one of his colleagues, Gaston Cruelle, who was the flute professor at the time. The piece is impressionistic in style and has three continuous sections, beginning with a fluid melody which sings back and forth with the piano in duet and imitation style. Constantly moving, the flute line has sweeping melodies which bounce about gracefully. The middle *Andante espressivo* section is intimate, withdrawing from the previous section. The flute playing in its poetic middle and lower registers. There is a climax in which both instruments soar upward into a passionate forte ultimately leading up to a flute cadenza which transitions into the final section *Animé*. This final section consists of a rhythmic triplet motif which is quite technical showing off the flute's natural agility. Sancan incorporates a bit of flutter tongue towards the end of this section, creating a contemporary feel, and the melody from the first section reappears, producing a dramatic ending.

Grand Polonaise op. 16 (1831), by Theobald Boehm (1794-1881)

German inventor, composer, and flutist Theobald Boehm was born on April 9, 1794 in Munich, Germany, and is most notably known for perfecting the modern Western concert flute and its improved fingering system which is now known as the "Boehm system". He started taking flute lessons in 1810 with a flutist named Johann Nepomuk Capeller, and worked with him up until 1812, when he was told by Capeller that there was nothing more he could teach him. Much of Boehm's knowledge regarding flute making came from his father's trade as a goldsmith. Upon making his own flute, Boehm progressed quickly, and for a few years he went on concert tours and started playing in orchestra at 18 years old and later became the first flutist in the Royal Bavarian Orchestra in 1818.

In 1823 he established a flute-making factory with his working partner Rudolf Grève, "Boehm & Grève of Munich". During one of his concert tours in Paris and London in 1831, he discovered a seemingly better flute through a performance of a flutist named Charles Nicholson, who got superior

volume of tone because he used a type of flute that had become popular in England. This instrument had larger finger-holes. After returning to Munich, he and Grève produced a new model of flute with a larger bore and finger holes. Since these are harder to cover than the traditional-sized holes, Boehm added ringed touch pieces that would seat themselves evenly over the holes.

Between 1846-47 Boehm devoted himself entirely to the study of acoustics. Using what he learned, he redesigned most aspects of the instrument. The holes were large and were completely covered by padded covers. These were lifted by a system of keys. This design has proven to be applicable to flutes of all sizes and has been adapted to other woodwind instruments as well. Although other designers have made some modifications to Boehm's layout, the essence of it has proven highly practical and reliable and has remained the standard for flutes since the new "Boehm system" flutes first appeared in 1847.

Boehm's *Grand Polonaise* is one of the flute literature's most demanding pieces, presenting many technical nuances which are a challenge for even the most skilled of players. The piece opens with a grand intro from the piano which the flute then joins at bar four. Marked at *adagio* the introduction is elegant and gives the opportunity for expressionistic freedom for the soloist with tons of flourishes spanning most of the instrument's range. The remainder of the *Polonaise* is where lies the technical challenges of this piece. Boehm includes various different articulations, rhythmic triplets, and cute grace notes. In the middle section, a sweet melody is played by the flute which is repeated several times transitioning into the intense acrobatics of constant articulated triplets giving listeners a scope of what the flute is capable of. Upon this technical climax comes the *con espressivo* section with draws back in tempo and gives both the audience and performer alike a chance to breathe. The final section recapitulates the beginning of the *Polonaise* section with more triplets which then ends with scalar patterns and arpeggios marked at *presto*, giving the piece a dramatic ending.

Be Still My Soul (2003), by Rhonda Larson (b. 1963)

American composer and Grammy Award-winning flutist Rhonda Larson was born in Montana, USA in 1963. Born and raised in the mountains, Larson has always been a free-spirited, trailblazing individual with a passionate soul for creating music that moves others she says, "My first priority is to artistic authenticity, hoping to better serve the odds of lifting people's hearts—THAT is why I am a musician." In 1985 she won the NFA's (National Flute Association) Young Artist Competition and was awarded a Carnegie Hall debut. Soon after, she joined talents with the Paul Winter Consort, delving into the World Music genre. She has toured internationally in Russia, Asia, Europe, Central America and throughout Northern America. Larson is an esteemed virtuosic performer and continues to push the boundaries of what the flute is capable of.

In Larson's *Be Still My Soul*, the melody originally comes from Jean Sibelius' *Finlandia* which is referred to throughout, though hidden, intertwined with rapid harmony and melody at the same time. The flute line essentially accompanies itself with flourishing notes providing harmony as the melody is played simultaneously. Larson includes accents on big beats of the flute line which highlight the melody. Towards the middle, she includes harmonics which give the piece this cool atmospheric effect which evolves as the harmony changes. After this section, the flute plays in its upper register in a delicate fashion creating a soft ambience which shortly after changes completely, playing virtuosic runs. After this rush of energy, the flute sustains a high E which is then followed by a tranquil line which ends the piece.

Sonata no. 1 for flute and piano (1997), by Samuel Zyman (b. 1956)

Mexican composer Samuel Zyman was born on June 21, 1956 where he studied piano and conducting with María Teresa Castrillón and Francisco Savín at the National Conservatory of Music in Mexico City and composition with Humberto Hernández Medrano. He attended The Juilliard School in New York City for his Masters of Music and Doctoral of Musical Arts degrees in composition from studying with the American composers Stanley Wolfe, Roger Sessions, and David Diamond. Zyman since then has joined as a faculty member at the Juilliard School, teaching music theory and analysis. Zyman has been the recipient of numerous commissions and awards, including the Diploma from the Mexican Society of Theater and Music Critics of Mexico (1992), the Mozart Medal (1998), and the

Medal of Merit in the Arts (2014), awarded by the Mexico City Legislature for his contributions to art and culture in Mexico City.

Zyman's music is characterized by intense and vigorous rhythmic energy, expressive lyricism, and the frequent use of near-jazz imitative counterpoint. His musical language often displays both his Mexican and his Jewish heritage. In his *Sonata no. 1 for flute and piano*, the piece consists of three movements all of which are very unique. Movement 1, *allegro assai*, is highly rhythmic consisting of various slur markings, articulations, and funky beat displacements. Both the flute and piano lines are quite difficult and must be metronomically precise or all else will fail. The second movement, *lento e molto espressivo*, begins very somberly. Picture a time where the Mayans and Aztecs still walked our Earth. A blaring sun borders the horizon. This is the atmosphere of what the second movement brings about in my realm of thought. The flute opens solo in its hollow evocative lower register creating a mysterious atmosphere. Shortly after the piano joins and both voices come together creating tension. Movement three, *presto*, is very rhythmic, with continual triplets in both lines almost all the time. The patterns jump around quite a bit, creating this unique disjunct feel in the flute line, including chromaticism, duple rhythms, and rigid accents. Set in an ABA format, the B section is chaotic with the flute and piano imitating one another, gradually accelerating. Upon this second section the original material is recapped and ends dramatically with the flute singing in its uppermost register.