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Guest Artist Series:Stephanie Rea, Flute Scott Locke, Clarinet Richard Scott, Piano

Stephanie Rea Flute
Illinois State University

Scott Locke Clarinet

Richard Scott Piano

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Illinois State University

College of Fine Arts

School of Music

Guest Artist Series

Stephanie Rea, *Flute*

Scott Locke, *Clarinet*

Richard Scott, *Piano*

Kemp Recital Hall

October 16, 2005

Sunday Evening

7:00 p.m.

This is the twenty-first program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Bihari Roman Tancok (1950)

Ferenc Farkas
(1905-2000)

Nostalgia d'España (1960)
Viva Granada (Sevillanas)
Por la Noche (Habanera)
Los Campesions (Jota)

Gordon Lewin

Kokopeli (1990)

Katherine Hoover
(born 1937)

Choro No. 2 (1921)

Heitor Villa-Lobos
(1887-1959)

Ante el Escorial (1943)

Ernesto Lecuona
(1896-1963)

Troubled Water (1967)
(based on the spiritual "Wade in the Water")

Margaret Bonds
(1913-1972)

Raga Music
Vilasakhani
Megha (Rainy Season)
Vibhasa (Sunrise)
Gunakali (Morning)
Shri (Afternoon)
Pilu (Evening)
Puravi (End of Day)
Kanada (In the Deep of Night)
Vasanata (Spring Raga)

John Mayer
(born 1930)

Deux Interludes (1943)
Andante espressivo
Allegro vivo

Jacques Ibert
(1890-1962)

Passport to Music from Around the World

Program Notes

Hungarian composer and teacher **Ferenc Farkas** was born in Nagykanizsa in 1905 and died in Budapest in 2000. He began his career as a pianist, but later turned his attention to the study of composition with Weiner and Siklos at the Budapest Academy of Music from 1921 to 1927. He later studied composition with Respighi in Rome from 1929 to 1931. From 1932 until 1936 he held a career as a composer and conductor of film music (a medium for which he would compose until 1973), in Budapest, Vienna and Copenhagen. During his career he also held both high school and college teaching posts, as well as a number of positions as chorus master. He taught a number of influential composers of subsequent generations, and has won a number of awards, among them the Franz Joseph Prize in 1934, the Kossuth Prize in 1950 and the Erkel Prize in 1960.

Farkas has been influenced by Gesualdo, old Hungarian folk ballads, Stravinsky and 12-tone music, but he has forged his own style that is equally individual, national and international and which draws on Italian neo-classicism, Hungarian folk music and a softened, Latin version of dodecaphony. Although not so much an inventor, his work is marked by taste and technical competence.

Bihari Roman Tancok, or *Rumanian* (sic) *Folk Dance* was written in Budapest in 1950. The folk song used as inspiration for this work for clarinet and piano was one that the great twentieth-century composer and ethnologist Bela Bartok had collected on one of his many pilgrimages throughout southeastern Europe. The work is in ternary form with the outer sections containing the evocative and characteristic dance theme, while the middle section contains a florid and highly ornamented section reminiscent of recitative.

British composer **Gordon Lewin** studied clarinet and composition at the Royal Manchester College of Music. He worked in London theaters as an arranger and was a member of the BBC Television Orchestra. From 1964, he has free-lanced on clarinet and saxophone with a number of major orchestras for recordings, radio and television, and has performed on soundtracks for over 100 films. His published compositions include original works as well as arrangements for woodwinds.

In *Nostalgia d'España*, Lewin successfully captures both pensive and dramatic moods of Spain. The first movement is a Sevillanas, a type of Spanish dance originating in Seville. The middle movement is a Habanera, a slow Cuban dance (Habana being derived from Havana), which came to have a large popularity in Spain. It is a two-beat pattern featuring a dotted rhythm like the tango. The final movement, a Jota, is a fast dance in a three-beat pattern originating from northern Spain and especially of Aragon.

Composer and flautist **Katherine Hoover** was born in West Virginia in 1937. She attended the Eastman School of Music where she received her BM in 1959, with additional studies at Bryn Mawr and Yale Summer Session. She received her MM in 1974 from the Manhattan School of Music. She taught for a time at the Manhattan School of Music as well as Julliard Preparatory School. She has performed widely as a flautist. From 1978 to 1981 she organized Women's Interart Center music festivals in New York. Throughout her career she has received many commissions, residencies, and awards, including the Academy of Arts and Letters Award in composition in 1994.

Cuban composer **Ernesto Lecuona** was born in Guanabacoa in 1896 and died in Santa Druz deTenerife in 1963. He came from a musical family and studied piano from and early age. He composed his first song when he was just 11. Among his piano teachers included Carlo Alfredo Peyrellade, and Saavedra and Hubert de Blanck. In 1913, he graduated from the National Conservatory in Havana having received first prize and a gold medal. Soon thereafter, he toured Latin America, Europe and America as the leader of a popular dance band, *Lecuona's Cuban Boys*. He spent a number of years in New York, where he wrote for musicals, film, and radio. In concerts, he performed his songs and dances for piano, and also championed works by other late 19th-and early 20th-century Cuban composers. His popular piano pieces incorporated 'white' peasant and Afro-Cuban rhythms, and a number of his songs also became popular. He turned to a more formal approach to composition in his later years.

In *Ante el Escorial*, composed in 1943, Lecuona creates a romantic musical landscape of the Escorial Palace constructed in 1584 near Madrid, Spain by King Phillip II. The Escorial was built in an austere terrain and served as a royal palace, cathedral, mausoleum, archive, monastery, college, seminary, pilgrimage site, and hospice. The piece is constructed using three evocative and colorful themes in a classic arch form (ABCBA) with a central climax.

Margaret Bonds was born in Chicago in 1913 and died in Los Angeles in 1972. She was the daughter of a physician, and her mother was an organist as well as Margaret's first teacher. Their home was a gathering place for black writers, artists and musicians, including the composers Will Marion Cook and Florence Price, with whom she would later study piano and composition. She received her BM and MM degrees from Northwestern University after which she moved to New York in 1939 to study at the Julliard Graduate School.

Bonds won the Wanamaker prize in 1932 for her song *Sea Ghost*, and a year later was the first black soloist to appear with the Chicago Symphony Orchestra performing Price's Piano concert at the World's Fair. She was in demand as a soloist thereafter throughout the U. S. and Canada.

Bonds wrote a great deal of vocal music throughout her life, the best-known works are her spirituals for solo voice with or without chorus. She wrote a number of large music theatre works, including *Shakespeare in Harlem*, *Romey and Julie*, and *U. S. A.* Her works for orchestra and piano incorporate spirituals and jazz harmonies, while other works reflect social themes such as *Montgomery Variations*, dedicated to Martin Luther King and written at the time of the march on Montgomery in 1965.

Troubled Water by Margaret Bonds was published in 1967 by Sam Fox Publishing Company. It is a setting of the spiritual *Wade in the Water* infused with jazz rhythms and harmonies. The melody is developed through a series of variations that include traditional, jazz, pentatonic, whole-tone, and impressionistic elements. Particularly interesting are the "dissolves" that separate the various sections.

John Mayer, a British composer of Indian origin, was born in Calcutta in 1930. He studied Indian classical music with Melhi Mehta in Bombay, and violin from age 9 with Phillipe Sandre in Calcutta. While in Bombay, he won a scholarship allowing him to study at the Royal Academy of Music from 1952-1954 where he studied composition with Seiber. He played in the London Philharmonic Orchestra from 1953-1958, and the Royal Philharmonic from 1958-1965.

His style is characterized by use of Indian instruments and techniques with Western forms and orchestration. In his Violin Concerto, sitars, tamburas and tablas make their appearance throughout the work, while the use of ragas, talas, and micro-tonal inflections are found in his Flute Concerto composed for James Galway. His Concerto for Orchestra, commissioned by the London Philharmonic Orchestra utilizes jazz influences. This fueled a further interest in this particular blending of styles, as he became director of and wrote works for a group called *Indo-Jazz Fusions*. In 1989, he became director at the Birmingham Conservatory.

An Indian raga is more than a merely a scale. Indian musicians believe that the raga helps to create a mood or feeling, and is "that which colors the mind." Hindu musicians divide the octave into twenty-two notes by means of micro-tones, and from this system are derived over sixty ragas with strict rules as to their implementation during improvisation. John Mayer's *Raga Music* for solo clarinet approximates the Indian ragas as played on a western instrument, with short movements that capture both reposed and improvisatory moods.

French composer, **Jacques Ibert** was born in Paris in 1890, and died there in 1962. His father was in the export business and his mother was a talented pianist who had studied with teachers at the Paris Conservatory. Ibert began learning the violin at age four, and then took piano lessons from Marie Dhere. After obtaining a baccalaureate, he spent the first part of his career giving lessons, accompanying singers and writing program notes. Some songs were published under a pseudonym, and he even became a cinema pianist for a time.

In 1910, he furthered his studies at the Paris Conservatoire, taking classes in harmony, counterpoint, composition, and orchestration. Ibert's time away from Paris as a stretcher-bearer at the front during World War I, as well as his subsequent winning of the first prize in the Prix de Rome in 1919, kept him from inclusion in the avant-garde group critics had designated *Les Six*. This in spite of the fact that Ibert knew two of the group's most important members: Honneger and Milhaud.

The premier of his first symphonic works, the publication of two collections for piano, *Histoires* and *Les Rencontres*, as well as the success in 1927 of his *opera-bouffe Angelique* confirmed his status as one of the pre-eminent composers of his generation. In 1937, Ibert enjoyed an ambassadorship representing French culture at the Villa Medici in Italy, but struggled during World War II when the Vichy government banned his music. Undaunted, Ibert continued to compose in southern France in the city of Antibes. After the war, Ibert returned to Paris where he accepted an administrative appointment which included, among other things, overseeing the *Opera* and the *Opera-Comique*.

Ibert's style owes much to the Classical tradition incorporating well-defined formal structures, clean-cut melody, transparent textures and freshness of inspiration.. Although his harmonic language is tonal, he'll frequently make use of 9th, 11th, and 13th, as well as altered and added-note chords.

Deux Interludes for flute, clarinet and piano features a sweetly subtle first movement, trading melody and counter-melody between the flute and clarinet in the outer sections of the interlude. The second movement has a marked Spanish flavor, alternating vigorous Spanish dance sections with fast arpeggios in the piano, with free, quasi-improvisatory passages featuring the clarinet. The great irony here is that the French Ibert, wrote this Spanish interlude during his ambassadorship in Rome.

Her major works are instrumental, but she has also written works for solo voice and chorus. Extra-musical references in her work can be attributed to Amerindian myths in such works as *Kokopeli* and *Stitch-te Naku*, and her *Da Pacem* takes its name from a 16th-century cantus firmus on which it is based. Her style is marked by clarity and eloquence with moments of unexpected beauty arising from sometimes acerbic harmonies.

Kokopeli was written in Albuquerque, New Mexico in 1990. Katherine Hoover says of its title, "Kokopeli was a great mahu, or legendary hero of the Hopi. He is said to have led migrations through the southwest, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with the land.

Heitor Villa-Lobos was born in Rio de Janeiro in 1887 and died there in 1959. He became Brazil's premiere composer in the twentieth-century, fusing together contemporary European art music innovations with those idioms and influences of his native country. He was internationally acclaimed during his lifetime, and was very influential to subsequent generations of Brazilian composers.

Raised in a middle class family, his father was employed at the National Library and an amateur musician. He encouraged his son to learn the cello, which became his favorite instrument. After his father's death, Villa-Lobos taught himself guitar, an instrument generally eschewed by polite Brazilian society of the day. He then became, as guitarist, a member of Rio's street musicians developing especially an interest in the *choroes*. During the 1920s, he would designate the term *choros* to a series of pieces reflecting his life among these street and featuring a variety of Brazilian styles. It is thought that his extensive travels throughout Brazil gave him additional musical fodder in which to develop his personal style.

Villa Lobos came to fame in the 1920s, a period where the modernist movement began to flourish, and where during the "Week of Modern Art" in 1922, a number of his chamber works were heard by audiences and critics. The attention garnered by these performances led Villa Lobos to Europe in 1923 where he settled for a time in Paris. There he met many met composers Ravel, d'Indy, de Falla, Stravinsky, Prokofiev and Varese, among others, and his music began to be published by Max Eschig. He returned to Brazil in 1930, having attained fame in Paris unparalleled by any other Latin American composer. By the mid-1940s, he developed a truly international reputation after conducting a number of his works in New York. He met a number of influential musicians in the U. S., including Toscanini, Copland, Ormandy, Menuhin, Duke Ellington and Benny Goodman.

Villa-Lobos was a very prolific composer. His tonal palette includes post-romantic impressionism through atonal techniques. His rhythmic gestures include the habanera *ostinato* patterns found in the Brazilian dances of the *tango*, *samba*, *maxixe*, and *choro*, as well as Afro-American syncopations, and cross-rhythms. Melodically, Villa-Lobos could be intensely lyrical, or pit a tonal Brazilian children's song against atonal harmonies.

Choros was originally used as a Brazilian term meaning a popular band of guitars, flutes, trumpets and percussion instruments. Villa-Lobos uses the term to represent a genre of chamber music in which one of the instruments dominates the texture with its virtuosic improvisation. In his *Choros No. 2*, the flute exhibits an improvisatory style accompanied by habanera *ostinato* patterns in the clarinet. The two instruments then exchange the melodic and accompaniment lines.

About the Artists....

Clarinetist **Scott Locke** has presented solo and chamber music programs at the British Embassy, the Kennedy Center, the World Bank Concert Series, Dartmouth College, San Jose State University, Earlham College, the University of Georgia, Arkansas State University, the Oberlin Conservatory of Music and on a six-concert tour of France. He soloed with the Indianapolis Symphony as a Vistas in Performance winner. From 1993-1995, he was guest artist at the Pacific Rim Summer Music Festival on Vancouver Island, Canada. He has recorded music for composer Deborah Kavash's most recent compact disc recording, *Fables and Fantaises*, and in May 2004, he performed for the International Alliance of Women in Music at the National Museum for Women in the Arts. Recently, he was invited to perform a recital at the Oklahoma Clarinet Symposium, and last November a solo work with Yamaha Disklavier at the International Computer Music Association Conference in Miami. He made his Carnegie Hall debut last March performing John Steffa's *Canyon Music* for clarinet and electronics. He recorded a solo compact disk this past summer, *Contemporary Works for Clarinet*, to be released on Everglade Records in the spring of 2006. Currently, he is Associate Professor of Clarinet at Murray State University, and is principal clarinetist in the Paducah Symphony Orchestra.

Flutist **Stephanie Rea** performs regularly as a soloist, chamber player and orchestral musician. She was recently featured as soloist on *Brandenburg Concerto No. 2* at the 12th International Bach Festival in Trujillo, Peru where she also served as principal flutist with the Trujillo Symphony Orchestra. Rea also performed as a member the Rome Festival Orchestra in Rome, Italy, performing as principal flutist or piccoloist in symphonic and opera orchestra performances. She has also given a lecture-recital as part of a professional development program for university professors in Regensburg, Germany and several performances in Matsumoto Japan, where she studied at the Talent Education Institute. In 2004, she was featured as a soloist on the closing concert of the National Flute Association's Annual Convention. In the scholarly arena, she has given lectures, classes, or presentations at the University of Michigan, Arizona State University, the College Music Society, Mid-South Flute Society, and the Kentucky Music Educators' Association, among others. Her areas of interest include performance anxiety and incorporating musical analysis into performance. Rea received her formal training at East Tennessee State University in flute and piano performance and at The Florida State University in flute and music theory. She served as a graduate teaching assistant at Florida State in both of these areas. Additional training was done at the Brevard Music Center. Stephanie Rea teaches at Murray State University where she received the university's Presidential Fellowship, an award for her work on her debut solo compact disc entitled "Solo French and American Flute Works" which was released on the Centaur label in 2005. She serves as the 2006 Kentucky Flute Festival Program Chair and is on the Board of Directors of the Mid-South Flute Society.

Pianist **Richard Scott** performs regularly as solo recitalist and collaborative artist. Appearances in Germany, Poland and the United States include interdisciplinary lecture-recitals that combine art slides and live performance. Scott holds the Doctor of Musical Arts degree in piano performance from the University of Wisconsin-Madison. He has been featured in the Kentucky Performing Arts Directory. Scott teaches at Murray State University where his responsibilities include studio and group piano as well as courses in piano literature, pedagogy, and music history. He is founder and director of the Young Artist Piano Concerto Competition and the Contemporary Keyboard Festival. He received the Regents Award for Teaching Excellence for the College of Fine Arts and Communication in 1995. Scott is an active member of the Kentucky Music Teachers Association, currently serving as past president of the organization. Scott has been a faculty member for the Kentucky Institute for International Studies in Salzburg, Austria, given Professional Development Seminars in Regensburg, Germany, and lectured for the Uniworld European River Cruise Line in the Netherlands, Germany, Austria, and Hungary.

Upcoming Events

October

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|----|-----|------------|--|
| 18 | KRH | 11:00 a.m. | Convocation Recital * |
| 18 | KRH | 7:30 p.m. | Charles W. Bolen Faculty Recital Series: Angelo Favis, <i>guitar</i> * |
| 21 | KRH | 7:30 p.m. | Senior Recital, Christina Quatrini, <i>clarinet</i> * |
| 21 | KRH | 8:30 p.m. | Senior Recital, Jennifer Szyal, <i>horn</i> * (tentative) |
| 22 | BA | 7:30 p.m. | Bandarama |
| 23 | KRH | 7:00 p.m. | Graduate Recital, Yen-Ju Chen, <i>piano</i> |
| 23 | CDM | 2:00 p.m. | Octubafest: A Tuba/Euphonium Ensemble |
| 23 | CPA | 3:00 p.m. | Gold Series: ISU Symphony Orchestra and Choirs |
| 23 | KRH | 6:00 p.m. | Senior Recital, Erick Somodi, <i>tuba</i> * |
| 24 | KRH | 8:00 p.m. | Guest Artist Series, Tamara Thweatt, <i>flute</i> * |
| 25 | CPA | 8:00 p.m. | Charles W. Bolen Faculty Recital Series: "Animal Ditties"
Michael Forbes, <i>tuba/euphonium</i> |
| 28 | KRH | 8:00 p.m. | Halloween Brass Bash * |
| 28 | CPA | 8:00 p.m. | Opera Practicum |
| 29 | CPA | 8:00 p.m. | Opera Practicum |
| 30 | CPA | 3:00 p.m. | Madrigal Singers and Early Music Ensemble |
| 30 | KRH | 7:00 p.m. | Percussion Ensemble * |
| 30 | CDM | 2:00 p.m. | Trumpets, Trumpets Trumpets! |
| 31 | CPA | 8:00 p.m. | Jazz Ensembles I and II |

November

- | | | | |
|----|-----|-----------|---|
| 02 | KRH | 7:30 p.m. | Guitar Ensemble * |
| 03 | KRH | 7:30 p.m. | Guest Artist, Brian Morris, <i>guitar</i> * |
| 03 | CPA | 8:00 p.m. | ISMTA: Guest Artist, Claude Frank, <i>piano</i> |

* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

ZOO – Miller Park Zoo, Rainforest Theatre

CDM – Children's Discovery Museum

HS – Hancock Stadium

BA – Braden Auditorium