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Guest Artist Recital: ZAWA!

ZAWA!

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*“It is
my plan
to build
a school
of music
second
to none.”*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

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GUEST ARTIST RECITAL

ZAWA!

Jill Felber, flute, alto flute, and piccolo
Claudia Anderson, flute, alto flute, and piccolo

Assisted by:
Diane Birr, piano
Kristin Bacchiocchi, flute
Jana Smith, flute
Kelly Jepson Covert, alto flute
Wendy Herbener Mehne, alto flute

Brandenburg Concerto No. 3 in G Major,
BWV 1048
Allegro

Johann Sebastian Bach
(1685-1750)
arranged by Claudia Anderson

Pan et les Oiseaux, from *La Flute de Pan*

Jules Mouquet
(1867-1946)
arranged by ZAWA!

Ecstatic Dances (1979-90)

Ross Edwards
(b. 1946)

Aluxes! (1997)

Jeremy Haladyna
(b. 1955)

commissioned by ZAWA!

Liquid Dialogues (1999)

Richard Lavenda
(b. 1955)

commissioned by ZAWA!

Nocturne in Db Major, Op. 27, No. 2

Frederic Chopin
(1810-1849)
arranged by William Bennett

Rigoletto Fantasie, Op. 38

Franz Doppler and Karl Doppler
(1821-1883)/(1825-1900)

Recital Hall
Thursday, November 16, 2000
7:00 p.m.

Ms. Felber and Ms. Anderson are exclusively Miyazawa artists. Partial funding for this performance comes from Miyazawa Flutes, Ltd.

PROGRAM NOTES

Pan Et Les Oiseaux The three-movement suite entitled *La Flute de Pan* was written in a particularly felicitous vein of the Paris Conservatory style, at the turn of the last century. The second movement, *Pan and The Birds*, contains exquisite melodies that ZAWA! has adapted to a new format, adding alto flute to the sound palette. This arrangement features an antiphonal treatment of the cascading runs that open the piece; in performance, ZAWA! enhances the notion of individual sound space with separated stage placement.

Estatic Dances composed for Australian flutist Geoffrey Collins, these dances represent what Ross Edwards calls his "maninya style" ("dance-chant"). Edwards' musical language evolved out of a distillation of the natural sound environment of Australia's eastern seaboard. The first dance uses the medieval device known as "hocket" (division of a single line among the separate parts), resulting in "a graceful interplay of hypnotic insect patterns." There is a brief interlude evoking a faraway nocturnal mood, followed by the second dance which Edwards describes as "radiant": at the same time, however, a set of mesmerizing rhythmic patterns that underlie the entire dance, create intertwining shades of melancholy.

Aluxes! is from a series of works that Jeremy Haladyna has composed, inspired by Mayan legends: this one personifies a pair of rainforest spirits, the impish *aluxes*. These sly apparitions are, according to the composer, "true mythological survivors" of pre-Columbian times and they "strike uneasy bargains with today's Mayan farmers of the Yucatan peninsula." They cause mischief, good luck, disaster, or all-out pandemonium, depending on their capricious moods; Haladyna wisely chose piccolos to evoke the ironic and sassy tone he desired, in an atonal setting with sporadic bar lines; flexibility and spontaneity are paramount in bringing off the tongue-in-cheek character of another ZAWA! commission. The piano provides a background of resonances and sharply accented chord clusters.

Liquid Dialogues Alto flutes are featured in this ZAWA! commission. Elegant imitative lines build from the start in interrupted waves, which re-gather in increasingly punctuated and aggressive statements,

then unwind into a cadenza. Also imitative but with a new character (agitated interjection by one flute, followed by an attempt to catch up from the other), the cadenza's range and tension stretch upwards until the performers switch to C flutes. Vigorous rhythmic motives and more homophonic writing characterize the ensuing section which, however, still breaks into imitative moments and gradually relaxes back to a distant memory of the beginning.

Nocturne in Db Major, Op. 27, No. 2 The English flutist William Bennett has created a sensitive and richly-textured arrangement of this well-known Nocturne. The demands of shaping a Chopin melody with the perfectly rounded and fluid touch that a fine pianist achieves, translate into a more subtle kind of "extended technique" for flutists: searching for the perfect tone colors, stretching breaths to accommodate the spun-outlines, sustaining laserlike focus through intricate melismas that travel among all three registers.

COMPOSERS

Jules Mouquet studied harmony and composition at the Paris Conservatory, and won the Prix de Rome in 1896 with his cantata *Melusine*. In 1913 he became professor of harmony at the Paris Conservatory; his other works with flute include *Divertissement grec* for flute and harp, and a sonata for flute and piano.

Ross Edwards was born in Sydney. After extensive study in Australia and Europe, he held teaching positions at the University of Sydney and the Sydney Conservatorium of Music; he now works full-time as a composer. He was the Australia Council's Don Banks Fellow in 1989 and has twice been awarded an Australia Creative Artists Fellowship. Edwards is best known for his orchestral works: his *Symphony da Pacem Domne* received the 1993 APRA Award for Best Australian Classical Composition. Recent works have been written for the Academy of St. Martin-in-the-Fields Octet and the Balanescu Quartet.

Jeremy Haladyna, Associate Director for the University of California at Santa Barbara's Ensemble for Contemporary Music, holds prizes and academic qualifications from three countries. A recipient of the Lili Boulanger Prize and a diploma from the Schola Cantorium on Pads' Left Bank, Professor Haladyna also holds the Masters Degree with Distinction from the University of Surrey (U.K.).

Aluxes! was a winner of the National Flute Association's Newly Published Music Competition in 1998. His music has been performed recently at London's South Bank Centre and St. Paul's Cathedral, and at the National Museum of Art in Mexico City. As a pianist performing the music of William Kraft, he is recorded on CR1 and Albany Records.

Richard Lavenda's music includes an opera, numerous pieces for orchestra, and a wide diversity of chamber music. It has been widely performed by such ensembles as the Houston Symphony Orchestra, the Slovak Radio Orchestra, Da Camera, the Fischer Duo, and Earplay. He is Professor of Composition and Theory at the Shepherd School of Music, Rice University.

ZAWA!

ZAWA! has been described as "electrifying" and "mesmerizing" in performances across the country. Musical soulmates Jill Felber and Claudia Anderson merged artistic forces in 1997, and offer recently commissioned and traditional duo works with high-spirited energy and impact. *ZAWA!* has appeared at New York's Carnegie Hall, London's Wigmore Hall, and many colleges and universities nationwide. Recognized as a unique and brilliant partnership, they are frequent guest artists at both national and international flute festivals. This premiere duo recording includes four recent commissions which demonstrate *ZAWA!*'s commitment to expand the repertoire for two flutes, to encompass the larger flute "family" (with piccolo and alto flute) and to reflect a wealth of contemporary styles that—collectively—demonstrate enormous versatility, lyricism, drama, and humor.

Jill Felber has been hailed for her "beautifully finished performances" by the Detroit News and has been praised by Musical America for her "handsome performance." Jill Felber has performed solo recitals, chamber music and concertos on four continents and has held residencies in Hong Kong, Taiwan, Australia, Mexico, France, Switzerland, Italy, Great Britain and the United States. An enthusiastic promoter of new music, Ms. Felber has inspired many composers to write solo and chamber works for her and is currently engaged in numerous

commissioning projects. She has premiered over three hundred works for the flute and has released world premiere recordings for Centaur Records, CR1 and Neuma Records. Holding degrees from the University of Michigan and Bowling Green State University, Ms. Felber has taught on the faculties of Ohio University, Capital University and Wright State University. She is currently Professor of Flute at the University of California, Santa Barbara, and Principal Flute with the Santa Barbara Grand Opera.

Claudia Anderson's brilliance and originality as a solo performer ("vast range of sonorities" *Giornale di Skila*, "flute playing of the highest echelon" Concert Artists Guild) have graced audiences in the United States, Europe and South America since the early 1970's. After graduating with honors from the University of Michigan, and participating in the world premiere of Leonard Bernstein's *Mass*, Ms. Anderson went to Italy on a Fulbright scholarship and remained for several years to play Principal Flute with the Orchestra dell'Opera del Teatro Massimo in Palermo. Since her return to the United States, she has toured many states as a recitalist, as well as a guest artist and clinician for state and regional flute festivals. Her advanced degrees are from the University of Massachusetts-Amherst and the University of Iowa; she has taught at the Universities of Iowa and Northern Iowa, Ithaca College, Grinnell College and the University of California at Santa Barbara. Ms. Anderson has recorded for the Golden Crest, CBS (Sony Entertainment Inc.), Centaur, CR1, and Neuma labels.

Notes by Claudia Anderson