



SENIOR RECITAL
CHLOÉ UPSHAW '19, FLUTE
KIM DAVENPORT, PIANO
SATURDAY, MAY 4, 2019
SCHNEEBECK CONCERT HALL | 5 P.M.

Program

Black Anemones.....Joseph Schwantner
b. 1943

Chloé Upshaw '19, flute
Kim Davenport, piano

The Shadow of Sirius.....Joel Puckett
b.1977
I. The Nomad Flute
II. The Eye of Shadow
III. Into the Clouds

Chloé Upshaw '19, flute
Kim Davenport, piano

INTERMISSION

Sonatine for flute and Bassoon.....Pierre Gabaye
I. Modéré sans lenteur (1930–2000)

Chloé Upshaw '19, flute
Rosie Rogers '20, bassoon

Fantasia for Solo Flute in C Major.....Georg Philipp Telemann
(1681–1767)

Chloé Upshaw '19, flute

Ballade, Pastorale and Dance for flute, horn, and piano.....Eric Ewazen
b. 1954

Chloé Upshaw '19, flute
Savannah Schaumburg '20, horn
Kim Davenport, piano

Reception following the recital in School of Music, Room 106.

PERFORMER

Chloé Upshaw '19, student of **Karla Flygare**, is pursuing a degree in flute performance at the University of Puget Sound. She has been featured as principal flutist in the University of Puget Sound Wind Ensemble, as well as on piccolo and alto flute. In spring 2019, she performed Joel Puckett's flute concerto, *The Shadow of Sirius* with the University of Puget Sound Wind Ensemble. In addition to her dedication to the Wind Ensemble, she is the principal flutist of the University of Puget Sound Symphony Orchestra and a substitute flutist for the Bainbridge Symphony Orchestra. She is a member of the Velvet Five Woodwind Quintet and other mixed chamber ensembles. Before coming to UPS, she studied with Rachel Rencher in Portland, where she grew up. Chloé has performed in master classes with renowned flutists such as Amy Porter, Vivianna Guzman and Jeffrey Barker. She was selected as a finalist in the 2017 UPS Concerto/Aria competition, and awarded first runner-up in the Seattle Philharmonic Bushell Concerto Competition, performing Anže Rozman's *Phoenix for flute and orchestra*. She was featured in the 2018 Society of Composers national conference in the electroacoustic concert, performing Sue Jean Park's *Dialogue for flute and electroacoustic accompaniment*, and in the new music Wind Ensemble concert playing principal flute in Joel Puckett's *that secret from the river*.

GUEST PERFORMERS

Savannah Schaumburg '20, student of Rodger Burnett, is majoring in music education.

Rosie Rogers '20, student of Francine Peterson, is majoring in bassoon performance.

ACCOMPANIST

Kim Davenport joined the Puget Sound faculty in 2017, teaching aural skills. She holds both a Bachelor of Arts and Bachelor of Music from the University of Washington and Master of Music in in piano performance from Northwestern University. In addition to her appointment at Puget Sound, she is on the faculty at the University of Washington Tacoma.

Davenport is active as a collaborative artist, having worked with singers, instrumentalists, choirs, and orchestras around the Pacific Northwest. As a performer, Davenport is primarily interested in new and under-represented works, whether for solo keyboard or in a chamber music setting. Her solo recording, John Verrall: Compositions for Piano, highlights this focus. She is pianist for Duo Alea, whose performances and recordings have featured local and world premieres of several important works for bass clarinet & piano.

ACKNOWLEDGEMENTS

I am extremely thankful for all of the incredible opportunities and experiences I've had during my time here at UPS. I'm grateful for my parents and family for their encouragement and support over the years. Words cannot express how thankful I am to have studied with Karla Flygare; she always pushes me to not only perform at a high level but to be artistic and expressive. The way she interprets music is very inspiring and sparked my interest in performing music by living composers. I'd like to thank Dr. Gerard Morris and Dr. Anna Wittstruck for the special memories, pushing me to my limits and inspiring me to take leadership in large ensembles. The music on this recital wouldn't be possible if it weren't for my amazing accompanist, Kim Davenport. It has been an absolute pleasure to work with Kim! Lastly, I'd love to acknowledge my incredible friends for their endless love and support; especially Savannah, Rosie, and Drew for collaborating with me in my senior recital. I love you all.

PROGRAM NOTES

Compiled and Written by Chloé Upshaw

Black Anemones is a poem by surreal Colombian-American artist, Agueda Pizarro. Black Anemones was written in Spanish and in 1980, **Joseph Schwantner** set an English translation by Barbara Stoler Miller for soprano and piano. Schwantner is an American composer known for his eclectic, colorist style, drawing from elements of French impressionism and minimalism. The poem describes a young child dreaming of their mother, however throughout the poem, there is a lingering sense of agitation and despair expressed by the child in regard to their mother. Schwantner's response to the poem was to create a calm, dream-like atmosphere with thin piano textures and winding melismas and expressive leaps in the vocal line. Shortly after Schwantner composed Black Anemones for soprano and piano, he created a transcription for flute and piano. As an instrumentalist, it is important to develop a relationship with the poetry in order to effectively convey the work without words. Black Anemones is a truly eclectic work that invites listeners to emerge the child's dream colored by Joseph Schwantner.

Black Anemones (Agueda Pizarro)

Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is as I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me

deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pine trees and the griffins.
You call me blind,
you touch my eyes
with Black Anemones.
I am a spider that keeps spinning
from the spool in my womb,
weaving through eyes
the dew of flames
on the web.

Joel Puckett is an American composer known for his unique composition style and evocative works for wind ensemble, unlike anything heard before. He has utilized his orchestration knowledge to create an original sound, one that is recognizable as none other than Joel Puckett. Puckett's music is a reflection of his life, knowledge and past experiences, and for those who follow his musical output can hear those memories (musical motifs) change over time in his new works while being affected by various life experiences. *The Shadow of Sirius* is not only a pivotal work in the flute repertoire, but an extremely heart wrenching, emotional journey for the listeners and performers. **The Shadow of Sirius** is an intimate work that sheds light on feelings of shock, heartbreak, depression, and eventually hope and acceptance. "I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings. In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin's, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow. A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra. Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separates the individual movements.

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.”-Joel Puckett

The Nomad Flute

You that sang to me once sing to me now
let me hear your long lifted note
survive with me
the star is fading
I can think farther than that but I forget
do you hear me
do you still hear me
does your air
remember you
o breath of morning
night song morning song
I have with me
all that I do not know
I have lost none of it
but I know better now
than to ask you
where you learned that music
where any of it came from
once there were lions in China
I will listen until the flute stops
and the light is old again

The Eye of Shadow

Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting
in its own fair time
all in its rags it rises
revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy
o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known
herald without a sound
leave-taking without a word
guide beyond time and knowledge

o patience
beyond patience
I touch the day
I taste the light
I remember

Into the Clouds

What do you have with you
now my small traveler
suddenly on the way
and all at once so far
on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to
my endless company
when you could stay close to me
until the day was done
o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

Sonatine for flute and Bassoon is a typical work of French Neoclassicism. This piece exemplifies Gabaye's light-hearted, energetic style. **Pierre Gabaye** is a French composer in both Classical and Jazz spheres. This Sonatine is in three movements. The interlocking voices of the flute and bassoon demonstrate advanced chamber music techniques using nearly the entire ranges of the instruments. Movement one, "Modéré sans lenteur" (translates to "Moderate without delay") is whimsical with lots of character. The contrasting slow section demonstrates expression and romance, in addition to the quirky interjections before returning to the opening theme.

Fantasia for Solo Flute in C Major is fifth among the 12 Fantasias for Solo Flute without Bass by **Georg Philipp Telemann**. The Telemann Fantasias are among standard Baroque flute repertoire. The collection of Fantasias are arranged by their key, progressing more or less stepwise from A major to G minor; Telemann avoided writing fantasias in keys that were impossible to play on Baroque flutes. The fantasias have been regarded as extremely difficult to play on Baroque flutes, however, they sound lovely on modern day flutes and have become a popular choice of repertoire in modern music education and performance. The C Major Fantasia is in three parts. The form of the first movement is presto-largo-presto-dolce, the second movement is allegro, and the third is an allegro dance.

Eric Ewazen composed **Ballade, Pastorale and Dance for flute, horn, and piano** in the winter of 1992. The combination of flute and horn have a pastoral quality and in addition to the piano, the potential colors and dynamic contrasts of this chamber ensemble are abundant. The first movement begins mysteriously and suddenly turns energetic with powerful gestures by the horn and piano, and spinning flourishes in the flute. Movement two is very lyrical with a gentle, impressionistic feel. The final movement is a lively dance with unique rhythms and contrasting dynamics.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Monday, May 6

Clarinet Ensemble

Jennifer Nelson, ensemble director
Wheelock Student Center,
Rasmussen Rotunda, 6:30 p.m.

Tuesday, May 7

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn
Lehmann, conductors
Kilworth Memorial Chapel, 7:30 p.m.

Monday, May 6

Percussion Ensemble

Jeff Lund, ensemble director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 8

The Noon Recital Series

Short Performances by

Puget Sound Students

Schneebeck Concert Hall, noon

Wednesday, May 8

Pops on the Lawn

Karlen Quad, 4 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

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