

Bennington College Presents...

SU LIAN TAN

FLUTE

JOHN McDONALD

PIANO



MUSIC... ALL NEW!

MONDAY, Nov. 10TH

8PM DEANE CARRIAGE BARN

PROGRAM

Sonata No: 2

Martin Amlin

- I. Molto Moderato
- II. Adagio Espressivo

Sonata No. 2 for Flute and Piano/ was commissioned by the Chicago Flute Club and was premiered by flutist Mary Stolper with the composer at the piano at the Sherwood Conservatory of Music in Chicago in March, 2004. A single tetrachord (0,1,5,8) is used throughout the sonata, and the symmetrical nature of these four pitches is mirrored in various levels of symmetry throughout the piece. The first movement is essentially a modified sonata-allegro form. The second movement is a kind of hybrid, with its quiet introduction evolving into a /moto perpetuo/ that is the main body of the movement.

Down at the Crossroads (2008)

Matthew La Rocca '02

I went down to the Crossroads,
Fell down on my knees.
Asked the Lord above "Have mercy now,"
"Save poor Bob if You please."

Standing at the Crossroads,
Trying to flag a ride.
Didn't no one seem to know me babe,
Everybody pass me by.

Standing at the Crossroads.
Rising sun going down.
I believe to my poor soul now,
Poor Bob is sinking down. (Robert Johnson, ca. 1936)

Orfeo In Asia (2006)

Su Lian Tan

- I. Invocation
- II. Mysterious Voices and Dancers
- III. Metamorphosis

Intermission

Brief Lyric, Op. 247, No. 1 (1994)
Flute On The Bottom, Op. 440, No. 1 (2008)

John McDonald

These two miniatures come from sets of compositions that explore the flute's various characters. *Brief Lyric* was composed spontaneously in a single day, while *Flute On The Bottom* was composed with admiration for flutist/composer Su Lian Tan for a fall concert series including tonight's concert, Bennington College, and other locations. *Flute On The Bottom* experiments with what might happen when the flute is treated as the bottom voice of a texture. Most of the piano part is above the flute in this work, and the title derives from the idea of "fruit on the bottom" yogurt—a concept designed to "flavor the flavorless" with a stir. (John McDonald)

Horizons (2008)

Mary Montgomery Koppel '04

i. nocturne—ii. dawn—iii. siesta—iv. afternoon—v. sundowner—vi. nocturne

Horizons is comprised of six sections: nocturne, dawn, siesta, afternoon, sundowner, and nocturne. Though they share musical material, each section depicts its own individual scene. The opening nocturne paints a still, ethereal backdrop over which we hear haunting fragments of a melody in the flute and light hints of color in the upper registers of the piano. As the colors of the nocturne morph and dissipate, the dawn theme emerges. Here, brighter and lighter motifs interact, contrast, and merge. The motivic dance of dawn subsides into the siesta, led by a lyrical flute melody over swaying chords in the piano. The largest section of *Horizons* is the afternoon. A long introduction to the section sets an ominous tone, gradually building in tension until it releases into a stormy scene. An ostinato in 7/8 drives this music, meandering through the voices, touching upon evolving tonal centers and rhythmically clashing with the other layers. The afternoon pushes further and further towards a clear climax, a moment of jarring intensity. After this, a flute solo winds down from the day with the sundowner. Echoes from previous scenes direct this melody. As the flute solo comes to a close, the piano's gently rocking chords guide the music back to the nocturne. This provides a return to the texture and stasis of the opening, but colored more vividly by memories of the day. (Mary Montgomery Koppel)

Grand Theft Flauto (2008)

Peter Hamlin '73

Grand Theft Flauto is written for flute and video game controller. The flute is heard live, and the flute sound is also being altered in various ways by a computer. The video game controller is used by a second performer to control exactly what kind of processing is happening at a given time -- it can choose between delays, distortion, pitch shifting, and a variety of other transformations of the live flute sound.

There's really not much more to it than that. I found it very interesting to write a solo part that interacts with itself in different ways. It's been fun writing a piece for two fabulous musicians, and getting to hear how their own musical personalities bring the piece to life. (Peter Hamlin)

About the performers:

Martin Amlin studied at the Eastman School of Music where he received a doctorate, and in France with Nadia Boulanger. He has received grants from the National Endowment for the Arts, ASCAP, and the Massachusetts Cultural Council. He has been a soloist with the Boston Pops Orchestra and attended the Tanglewood Music Center for several summers. Mr. Amlin has recorded for Folkways, Wergo, Hyperion, Crystal, Centaur, Albany, and Koch International, and his compositions are published by the Theodore Presser Company. He is currently Associate Professor and Chair of the Department of Composition and Theory in the School of Music at Boston University, where he has taught since 1983.

Peter Hamlin teaches theory, electronic music, and composition at Middlebury. He is an active composer who has written numerous works for orchestra, band, choir, chamber ensembles, solo instruments, solo voice, music theater, and electronic media. He received his BA in music at Middlebury in 1973 where he studied composition with George Todd. He was a radio producer/host at KPBS-FM in San Diego from 1974-1980, and from 1980-1990 hosted a classical music program on KUNI-FM in Cedar Falls, Iowa. He also served as fine arts host on Iowa Public Television. He received an MM degree in composition at the University of Northern Iowa in 1989, studying there with Peter Michaelides. His PhD is from the Eastman School of Music where he studied composition with Joseph Schwantner and Samuel Adler. He taught at St. Olaf College in Northfield, Minnesota, from 1992 to 2004, and was appointed to the Middlebury faculty in 2004.

Mary Montgomery Koppel is currently enrolled in the Doctor of Musical Arts program at Boston University's School of Music. She holds a bachelor's degree from Middlebury College in Vermont and a Diplôme from l'Ecole Normale de Musique Alfred Cortot in Paris. She has studied composition with Su Lian Tan, Evan Bennett, Michel Merlet, Allen Shawn, Theodore Antoniou, Martin Amlin, and Richard Cornell. Before coming to Boston, she taught at Bennington College, where she also founded and conducted a chamber choir. She is currently on the faculty of the Walnut Hill School. Her works have been played by the Takács Quartet, Joel Sachs, the Middlebury College Orchestra, and the Boston University Symphony Orchestra, as well as various chamber ensembles in Paris, Vermont, and Boston.

Matt LaRocca is a composer, guitarist and violist based in Bozeman, Montana. He holds a Bachelor's Degree in Music and Chemistry from Middlebury College in Vermont, and a Masters Degree in Music Composition from Carnegie Mellon University in Pittsburgh, PA. His principle composition teachers have been Su Lian Tan, Leonardo Balada and Nancy Galbraith. His works have been performed by the Takacs Quartet, Quartetto Latino Americano, Carnegie Mellon Philharmonic, Montana State University Symphony, and have also been heard on Good Morning America. Currently, he is working in the Music Technology Department at Montana State University, where he is the Faculty Composer in Residence for the MSU Symphony Orchestra. In addition, Matt is an avid performer of guitar and viola music, and is the Assistant Principal Violist of the Bozeman Symphony Orchestra and Intermountain Opera Company.

John McDonald, Associate Professor of Music and Director of Graduate Music Studies at Tufts University, is a composer who tries to play the piano and a pianist who tries to compose. His recent and in-progress projects include Peace Process (basset horn and piano), The Creatures' Choir (an evening-long song cycle for voice and piano), Ways To Jump (a choral work concerning frogs, commissioned by Music Worcester), Piano Albums 2005, 2006, 2007, 2008 (collections of piano miniatures that attempt to chronicle some difficulties and joys of daily life through musical observation), Four Compositions for flute and piano, and a new work for saxophone and piano commissioned by the Massachusetts Music Teachers Association that responds to Schubert's song cycle "Winterreise." Pianist Andrew Rangel has just completed a recording of McDonald's Meditation Before A Sonata: Dew Cloth, Dream Drapery, a piece which can function as a preamble to either of the monumental Charles Ives sonatas.

McDonald was recently named the 2007 MTNA-Shepherd Distinguished Composer of the Year by the Music Teachers National Association. His recordings appear on the Albany, Archetype, Boston, Bridge, Capstone, Neuma, New Ariel, and New World labels, and he has concertized widely as composer and pianist. His recent solo piano recital of "Common Injustices" by twenty-five living composers prompted Richard Dyer of The Boston Globe to write "one can hardly imagine anyone else undertaking such a program, or playing it with such modest and unobtrusive but total musical and pianistic mastery."

Su Lian Tan made her first recordings as a flutist by age 14. By age 17, she was both a Fellow and Licentiate of the Trinity College, London. She has appeared with orchestras and ensembles worldwide, and has performed a number of times at Lincoln Center. Her performances and performance of her music have been featured on radio's Morning Pro Musica, Dutch public radio, CBC radio, and many more. Tan has been commissioned by several ensembles, including the Grammy-winning Takacs String Quartet, Meridian Arts Ensemble, Vermont Symphony Orchestra, and the New Juilliard Ensemble. *Moo Shu Rap Wrap*, written for the Meridian Arts Ensemble, has been toured throughout the U.S., Europe, and South America and recorded, with Tan performing with them in Amsterdam, The Hague, Germany, and at the Norfolk Chamber Music Festival. Recent commissions and performances include a second quartet for the Takacs, a chamber opera composed with poet Anne Babson, the premiere of a work for Donald Berman/Dinosaur Annex, and a work for celebrated mime Yass Hakoshima and the Da Capo Chamber Players. Her work has been featured at the Ravinia Festival, Caramoor Festival, Summergarden at MOMA, Lincoln Center, and Merkin Hall, among others. She is Professor of Music and former Chairman of the Music Department at Middlebury College, and also coaches, conducts, and coordinates both student and professional concerts. Tan has garnered distinctions such as grants from Meet the Composer, American Music Center, and the Argosy Foundation, ASCAP awards, an Irving Berlin Scholarship award, Naumberg Fellowship, and a Vermont Music Teachers Association award. In addition to being the Chair of the Editorial Committee of Vox Nova Media for the Lotte Lehmann Foundation, she has been guest lecturer at the Princeton Institute for Advanced Study, Dartmouth College, University of Colorado School of Music, among others. Her music is published by the Theodore Presser Company. BA, Bennington College; MM, The Juilliard School; MFA and PhD, Princeton University. She is a visiting faculty member in Music at Bennington College in the fall of 2008.