

PROGRAM NOTES

ELISABETH LA FORET ♪ RECITAL

December 9, 2007, 4pm



A freelance flutist from Bucks County, Pennsylvania, Elisabeth La Foret graduated with a master's degree in flute performance in 2006 from Carnegie Mellon University, where also she finished her undergraduate degree. While there, she completed a minor in architecture history, was a fencing TA, built a small programmable robot that *technically* was a part of the 2003 RoboCup American Open (...okay, okay, it was in a "Please touch" exhibit for kids...), was the CMU flute studio webmaster, worked as a graduate student assistant to Jeanne Baxtresser and in the university library, maintained a 4.0 despite continual course overloads, and hardly ever slept. She has also been a recipient of the Presser Foundation Scholarship and the Harry G. Archer award.

La Foret has substituted with the New World Symphony, and attended music festivals such as the Music Academy of the West, the National Repertory Orchestra, and the Aspen Music Festival, where she played under conductors such as John Williams, Peter Oundjian, and Sir Andrew Davis. Her teachers have included Jeanne Baxtresser, Alberto Almarza, Adeline Tomasone, and Jeffrey Khaner.

She joined the Air Force this past July, and will begin her training in January prior to being assigned to Operations Intelligence. La Foret will continue to play the flute, teach, and participate in community outreach through music wherever she goes, but has felt the call of the Air Force for too long to ignore it any longer. For more information about her, please visit her website at silentgalaxy.com.

A note about this afternoon's music:

You will hear a variety of "non-flutelike" sounds today, such as singing while playing, pitch-bending, multiphonics (two notes played at once), harmonics (the higher frequencies of every musical tone), whistle tones, microtones (notes pitched between "regular" notes, like those on a piano), key slaps, circular breathing (continuing to play while breathing in through the nose), and air used as part of the tonal palette. While they may seem modern and unusual, all of these so-called "extended techniques" (or x-tech, in flute slang) are actually ancient, deeply integrated classical flute traditions from cultures around the world throughout history.

Because composers for flute today have become aware of this, they have given us a more vibrant, diverse, and culturally rich modern repertoire than exists for any other instrument. I play Bach and Mozart as well, but standard classical repertoire for flute isn't as large or rewarding as it is for other instruments such as the piano or violin, to which Bach & Co. gave their best works. I hope you enjoy listening to classical flute music like you've never heard before!



Reza Vali – Persian Suite, Folk Songs, Set No. 12 E (2002)

Reza Vali was born in Ghazvin, Iran, and is currently a faculty member at Carnegie Mellon University. He studied at the Conservatory of Music in Teheran, the Academy of Music in Vienna, and the University of Pittsburgh, and has received numerous awards and commissions.



www.andrew.cmu.edu/user/rv01/

Critically acclaimed for his integration of ethnic folk music with the Western classical style, Reza Vali has been writing cycles of Persian songs since 1978, of which this set is the twelfth. Each movement contains authentic Persian and Armenian folk music as well as melodies written in the manner of folk songs.



Fisher – Te Tangi A Te Matui (1986)

A native of Nelson, New Zealand, Helen Fisher obtained degrees in English and composition from Canterbury University and Victoria University. Her compositions are often inspired by the Maori culture, the indigenous population of New Zealand.



Written for solo flute and voice, both parts are intended for the same performer, who must be female. *Te Tangi A Te Matui*, or The Call of the Matui (the tui is a native New Zealand bird), is written in memory of Helen Fisher's mother. It begins with a Maori *karakia* or incantation, which Fisher first learned from her Maori language teacher, Teariki Mei of the *Tuhoe* tribe. The *karakia* is first sung in its entirety, and then appears again in small sections throughout the piece, each time blended with the sound of the flute. The quarter tones and embellishments of the flute part evoke the *koauau*, a small Maori flute.

Te Reo Maori, as the Maori call their language, is considered to be the soul and *mana* (prestige) of its people. It declined in use after English became the dominant language in the nineteenth century and Maori was outlawed from being used in schools, but recovery programs are in place today to reintroduce the native language of Aotearoa ("Land of the Long White Cloud", the Maori name for New Zealand). Soon after *Te Tangi A Te Matui* was written, *Teo Reo Maori* at last became an official language of New Zealand.

Te Tangi A Te Matui

Kia whakarongo ake au
Ki te tangi a te manu nei
a te Matui
Tui-i-i, tui-i-i, tuituia
Tuia i runga
Tuia i raro
Tuia i waho

The Call of the Matui

As the senses of my physical self
are drawn to the plaintive cry
of the Matui
Tui-i-i, tui-i-i, tuituia
That it be woven above
Enmeshed below
Entwined outside

Tuia i roto
Tuia i te here tangata
Ka Rongo te po
Ka Rongo te ao.

Embraced within my very being
Interlaced by threads of human love and compassion
Let Peace abound throughout the night
and the light of day.

(Author unknown, translated by Huirangi Waikerepuru)



Wil Offermans – Honami (1994)



www.wiloffermans.com/

Wil Offermans is from Maastricht, Holland, and is one of today's foremost flutist-composers. He graduated from the Brabants Conservatory with degrees in classical flute and improvised music, and today composes, performs, and gives masterclasses world-wide.

Honami is based on the techniques and sounds of the Japanese shakuhachi flute. The shakuhachi flute dates back to the indigent Komuso monks of the twelfth century, who used the bamboo instrument for spiritual purposes and to help them reach enlightenment or nirvana. (Interestingly, the flute became a weapon during the tumultuous 17th century Edo period, when samurai forbidden to carry swords became monks and developed it into a hefty, sword-sized club.)



istic in the Japanese language where words are combined ones, the word *Honami* comes from *ho* (ear of corn) and Offermans writes, "Together, they refer to the waving an see when the wind blows over a blooming rice field. is the cause, the rice field is the medium, and the waving movement is the consequential result." The use of air carries over from the music's imagery into how the piece is performed, where air and how it can create different sounds and timbres is vital to evoking the right character and atmosphere. (Thus making it possible for *Honami* to be performed only on a wind instrument.) The middle section of the piece quotes a Japanese folk song, which is played on the flute with only three fingerings used: every note sounded is achieved via harmonics.



– The Great Train Race (1993)

British flutist-composer Ian Clarke studied the flute at the School of Music in London while he also received a degree mathematics at the Imperial College. Currently a professor Guildhall School as well as an international soloist, Clarke is



at Guildhall
one in
the of

ianclarke.net

today's best composers for the flute, whose most popular pieces for flutists are *The Great Train Race* and *Zoom Tube*.

Subtitled "The Flute As You Don't Usually Hear It!!", there is little need to explain what this piece represents. Like most modern flute repertoire, Clarke incorporates techniques such as multiphonics and singing while playing. Which train wins? You decide!



Shirish Korde - *Tenderness of Cranes* (1990)

Shirish Korde was born in Uganda of Indian parents, and currently lives in the United States. He attended New England Conservatory, Berklee College of Music, and Brown University, where he studied composition, jazz, and African and Indian ethnomusicology. His music reflects his diverse interests and includes influences from jazz, computer technology, Indian tala, Asian musical and dramatic forms, and Balinese gamelan.



www.holycross.edu

Composed in 1990, the inspiration for *Tenderness of Cranes* literally came to Korde in a dream, when he saw flocks of birds and heard the voices of the cranes, whose sounds he used in this composition. The piece is based on the Japanese shakuhachi flute style of playing, and in the second and final sections, contains a literal transcription of *Tsuru no Sugomori*, a traditional melody for shakuhachi, the English translation of which gives the piece its title. The techniques used, such as flutter tonguing, pitch bends, airy sounds, and key clicks, evoke the vocalizations of birds and the affection between the parents and their young.



Anthony



Ritchie – *Tui* (2004)

A native of Christchurch, New Zealand, Anthony Ritchie studied composition at the Liszt Academy and has completed a Ph.D. composer Bela Bartok. Mr Ritchie's works have been commissioned and performed by the New Zealand Orchestra, the Dunedin Sinfonia, the Auckland Philharmonia, among others, and he lectures in composition at the University of Otago.



<http://www.otago.ac.nz>

studied the

symphony

Tui dates from 2004 and was commissioned by the New Zealand flutist Bridget Douglas. Named for a bird native to New Zealand, the tui is a member of the honeyeater family, and is considered the nightingale of New Zealand because of its varied range of calls. *Tui* is based on two particular calls which were recorded in the Dunedin Botanical Gardens in 2003. Mr Ritchie writes, "The



<http://www.nzbirds.com>

piece unfolds slowly at the start... a more flowly [sic] second section builds up to a faster tempo... The Tui is frightened by something and disappears, with fragments of the Tui call, now in harmonics, sounding distantly."



Robert Aitken – *Icicle* (1977)

Born in Nova Scotia, Canada, Robert Aitken is a flutist, composer, and conductor of new music. Widely considered the foremost flutist of Canada, he graduated from the University of Toronto, and has been playing, teaching, composing, and conducting throughout the world for nearly fifty years.



www.thelivemusicreport.com

Icicle is a study in microtonal nuances – the notes you will hear are not found on a piano keyboard. Throughout the piece, the flutist uses special fingerings invented by Aitken to create crystalline wisps and spikes of sound that evoke the fragility and translucence of ice and the pointed sharpness of icicles.



Robert Dick – *Fish Are Jumping* (1999)

"Summer time.... and the living is easy.... Fish are jumping.....and the cotton is high..." The title for this piece comes from the haunting lullaby Bess sings in Gershwin's opera, *Porgy and Bess*. Just as Gershwin combined more than one musical style in his works, Robert Dick does the same with this piece. *Fish Are Jumping* features styles such as jazz, rock and roll, and blues, with an ending that is mostly improvised by the performer after the manner of jazz improv.



www.haverford.edu

Dubbed the Jimi Hendrix of the flute, Robert Dick literally wrote the book (called "The Other Flute") on using extended techniques in flute playing, creating new sounds for the instrument and standardizing a way to notate these in written music. He is a musical jack of all trades, who has revolutionized flute playing and the flute itself, working with the Brannen flute company to invent a new style of headjoint. Interested in fusing all sorts of American musical styles together in his compositions, he is the United State's foremost flutist-composer, and one of the most talented musicians and composers in the world today.