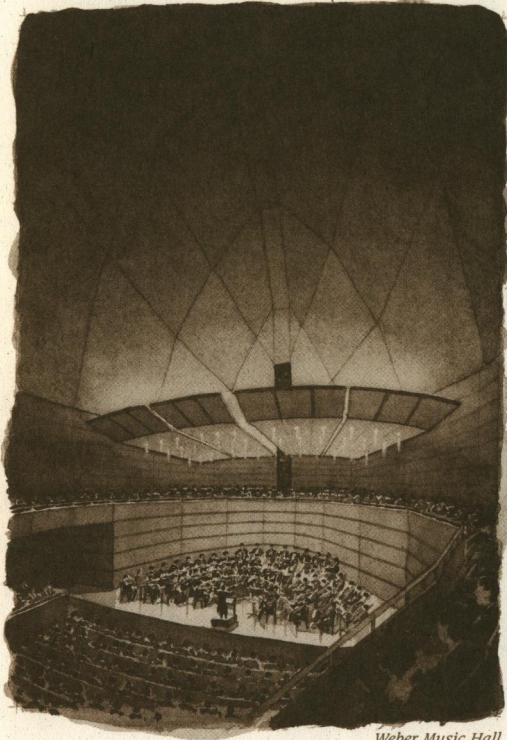


Music

AT THE UNIVERSITY OF MINNESOTA DULUTH



Weber Music Hall

Faculty Artist Recital
The Modern Flute
Amber Waseen, flute
Symeon Waseen, piano

Weber Music Hall
September 19, 2006
7:30 p.m.

the modern flute

Mei (1962)

Kazuo Fukushima

FronDESCENCE (1970)

Robert Morris

East Wind (1988)

Shulamit Ran

Itinerant (1989)

Toru Takemitsu

Intermission

Traces (1990)

Robert Morris

Song, Dance, and Meditation (2005)

Timothy Stulman

Echo (2006)

Symeon Waseen

Mei was composed to mourn the death of Wolfgang Steinecke (1910-1961), a musicologist and music critic at Darmstadt who, until his death, was vitally important to the promotion of avant-garde music. Fukushima's tribute to Steinecke is a poignant contemplation on death as manifested by both title and music. "Mei" refers to the obscure, the intangible, calling to mind the unknown and the mystery that surrounds mortality. The music echoes the significance of "mei" through the ethereal sounds of the flute which bend and move through an array of emotions, from meditative to distress and confusion, suggestive of the grieving process and the very nature of death itself. Fukushima's use of the flute invokes the very essence of the piece, reflecting the ancient Japanese belief that the sound of the flute possessed the power to reach the dead.

FronDESCENCE was written in 1965, my senior year at the Eastman School of Music in Rochester, New York. Paul Britton, a freshman flutist, wanted me to compose a piece incorporating a number of "effects" he had invented for the flute. I revised the piece in 1970 after coming in contact with Robert Dick, the flute virtuoso, then an undergraduate at Yale. Dick had also been compiling new resources for the flute, which he later published in his book, *The Other Flute*.

The title (the process, state or period of putting forth leaves) refers to three interrelated aspects of the piece's composition: I wrote it in early spring after a fairly severe Rochester winter; I felt, and still do, it represented an important step in my growth as a composer; the form of the work unfolds slowly, beginning with isolated sounds and gestures, culminating in full-blown textures and forward-moving gestures and phrases.

—Robert Morris

EAST WIND for solo flute was commissioned by the National Flute Association for its annual Young Artists Competition, and was first performed by the six semi-finalists at the 1988 San Diego NFA Convention. The work's opening motif is a slightly varied treatment of the simplest of ideas — a single note which is then encircled in a flourish-like gesture by its neighboring tones, consisting of a half step above and whole step below. It is this varied treatment, though, immediately conveying a hint of ecstasy and abandon, that imbues the motif with its distinctness and recognizable quality, maintained throughout the journey undertaken as the piece unfolds.

EAST WIND's central image -- from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually emerges...

I have dedicated the work to the memory of Karen Monson, a writer, critic and friend, who died in February 1988 at the age of 42, after the work was already fully composed.

Shulamit Ran

Itinerant is a lament for the death of Takemitsu's friend, Isamu Noguchi, a sculptor accomplished in a variety of mediums including sculpture gardens influenced by Zen Japanese gardens. Like Noguchi, Takemitsu was also influenced by Japanese gardens and sought to create such imagery through sound in several of his works, including his homage, *Itinerant – in memory of Isamu Noguchi*. In this work, the diverse sounds of the flute (e.g., multiphonics, harmonics, whistle tones, portamentos, etc.) and the surrounding silence reflect the Japanese garden aesthetic.

Traces was commissioned in 1990 as a contest piece by the National Flute Association. As the title suggests, the piece moves forward by tracing and retracing various melodic lines in the piano by the flute and vice-versa, until the musical texture evolves into intricate contrapuntal and heterophonic webs of sound.

–Robert Morris

Song, Dance, and Meditation was composed in 2004 for flutist YeJi Kim. In writing it, I tried to incorporate an Eastern feeling. Some people tell me that certain parts sound like wind and water. Someone mentioned to me that the flute line in some parts sounds a bit Native American. I wasn't trying to emulate music from any particular ethnic group, but I wanted the piece to sound spiritual and at times, chant-like. In listening to it, I suggest closing your eyes and allow yourself to be open to imagery, especially in the 3rd movement.

–Timothy Stulman

Echo is an interplay of articulate, metered outbursts and uncoordinated, foggy resonances. The latter are distant echoes of their preceding gestures, slowly altering into an obscure semblance. A middle section interrupts with a frantic drive towards a more lengthy development of the opening theme. Most of the piece is not coordinated between the two players. At many points the performers are to completely ignore each other's part, or they are to react improvisatorially to gestures shared between them.

–Symeon Waseen

Amber Waseen received a bachelor's degree in music education from the University of Minnesota, Duluth and a master's degree in music history from Bowling Green State University. She has studied flute with Jill Mahr, Kathy Neff, Leonard Garrison, and Nina Assimakopolous and has also played for master classes with flutists such as James Pellurite. As a performer, she has played in Minnesota with various ensembles, including the UMD Festival Orchestra, Lake Superior Chamber Orchestra, Duluth-Superior Symphony Orchestra (DSSO), and DSSO Woodwind Quintet. She has done freelance work in Ohio as well and has become particularly involved in performing contemporary music; most recently, she performed at the 2005 Bowling Green New Music Festival and the 2005 Heidelberg New Music Festival. She is currently adjunct flute instructor at UMD and teaches flute for the UMD Music Academy. She also teaches piano theory for LS-STEP Suzuki.

Symeon Waseen received his B.M. from the University of Minnesota, Duluth, with a double major in Piano Performance and Theory/Composition, and his M.M. from Bowling Green State University in Composition. He has studied under the tutelage of Thomas Wegren, Justin Rubin, Marilyn Shrude, and Burton Beerman. In addition to composing, Mr. Waseen is very active in performing music by contemporary composers, and has premiered several works written by himself and his colleagues. He has performed at the 2005 national SEAMUS conference, 2005 Heidelberg New Music Festival, 2005 Bowling Green New Music Festival, and was awarded the first prize in the 2004 BGSU composition competition for his two-piano work, *The Holy Fool*. He currently teaches and accompanies at UMD.

A special thanks to Robert Morris, Shulamit Ran, Timothy Stulman, and Symeon Waseen.

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\$17/\$15/\$12

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7:30 p.m.

\$15

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Richard Stoltzman, clarinet

Peter Stoltzman, piano & keyboard

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