STEVEN LESTER
Flute, Graduate Degree Recital
March 10th, 2023 @ 5:30pm
Gore Recital Hall

Dance of the Wood
Herman Beeftink (b. 1953)
Dr. Angela Draghicescu, Piano
Robbie Strauss, Alto Flute

Nightsong (Piccolo)
Carla Rees (2016)

Zoe & Xena - A Romp in the Park
Daniel Dorff (b. 1956)
Josh Snively, Bass Clarinet

Intermission (10 minutes)

Scrivo in Vento
Elliott Carter (1908-2012)

Sonata for Flute and Piano
Otar Tatakishivili (1924-1989)

I. Allegro cantabile
II. Aria: Moderato con moto
III. Allegro Scherzando
**Dance of the Wood**

Herman Beeftink is a Dutch-American composer, born in the Netherlands in 1953. He immigrated to the United States in 1982 and has lived in Southern California ever since. Beeftink studied classical piano, harmony and counterpoint, and composition at the Utrecht Conservatory. While pursuing studies he developed an educational Blues and Jazz method in which he established the Conservatory’s Jazz Department in 1978. During his time living in Los Angeles, Beeftink started playing his own jazz/fusion compositions in local clubs. Later he was introduced to TV/Film composer Dan Foliart and began a career in scoring for TV shows such as Cheers, five seasons of Roseanne, and all episodes of Home Improvement. In the late 90’s Beeftink started a production company, Elite Source Music, through which he was able to license music in movies such as Hannah Montana: The Movie, X-Men Origins, and The Simpsons movie. Besides writing for film and television, Beeftink is currently pursuing his other passion for composing performance pieces for various instrumentations.

**Nightsong**

Carla Rees studied flute and composition at the Royal College of Music, where her passion for performing new music was ignited. Her teachers included Graham Mayger, Simon Channing, Timothy Salter and Edwin Roxburgh. Her Multi-faceted career incorporates solo and chamber music performance, improvisation, composition, arranging, editing, teaching and recording.

Nightsong was composed in January 2016 for Mariangel Villalobos. The musical inspiration for the piece came from two sources; one was the sound of a robin, who sang loudly outside my window each night at 2am. The bird’s distinctive bright sound and clear voice formed a stark contrast with the surrounding silence and elements of this idea (although not the pitches themselves) found their way into the piece.

Nightsong was written during the days after the death of Pierre Boulez, with whom I had been lucky enough to work on a performance of Le Marteau sans maître. This piece had a significant impact on my performing career (leading indirectly to the formation of Rarescale and the beginnings of important collaborations), and Boulez himself had an unforgettable presence which could not fail to inspire. Nightsong is, in part, my way of saying thank you.

– Carla Rees

**Zoe & Xena**

Daniel Dorff is an American composer from Rochelle, New York. Dorff has received degrees in composition from Cornell and the University of Pennsylvania and has studied with renowned composers such as George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, and Elie Siegmeister. Even though Dorff plays the clarinet, his flute compositions have become staples in the world of flute. Dorff has been a guest composer in residence at the International Piccolo Festival in Grado, Italy, received numerous premieres and performances at annual NFA conventions, and the International Clarinet Association.

Following the release of Leonard Garrison (piccolo) and Shannon Scott's (bass clarinet) Albany CD of Dorff's Two Cats and other flute/clarinet duets, The Scott-Garrison Duo commissioned Dorff to even the score with a sequel celebrating their two dogs, Xena and Zoe, young and exuberant Labrador retrievers. Rather than composing for flute/clarinet duo, Dorff instead chose piccolo and bass clarinet, creating repertoire for a neglected and ripe instrumentation, and to evoke the energetically gleeful gait of young retrievers running free in a big field.
**Scrivo in Vento**

Elliott Cook Carter Jr. was an American modernist composer. One of the most respected composers of the second half of the 20th century, he combined elements of European modernism and American "ultra-modernism" into a distinctive style with a personal harmonic and rhythmic language, after an early neoclassical phase.

SCRIVO IN VENTO, for flute alone, dedicated to the wonderful flutist and friend, Robert Aitken, takes its title from a poem of Petrarch who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem.

> Blessed in sleep and satisfied to languish, to embrace shadows, and to pursue the summer breeze, I swim through a sea that has no floor or shore, I plow the waves and found my house on sand and write on the wind;
>
> and I gaze yearning at the sun so that he has already put out with his brightness my power of sight; and I pursue a wandering, fleeing doe with a lame, sick, slow ox.
>
> Blind and weary to everything except my harm, which I trembling seek day and night, I call only Love and my Lady and Death;
>
> thus for twenty years-heavy, long labor- I have gained only tears and sighs and sorrow: under such a star I took the bait and the hook!
>
> -Translated by Robert M. Durling*

**Sonata for Flute and Piano**

Born in Soviet Georgia, Otar Taktakishvili was a composer, teacher, writer, and conductor. At an early age Taktakishvili rose to national prominence after being awarded the winning composition for the official anthem for the Georgian Soviet Socialist Republic. Taktakishvili studied composition at the Tbilisi Conservatory under the instruction of Sarkis Barkhudaryan. Within two years of graduating from the Conservatory he was appointed as professor of the choral literature and director of the choir in 1949. Other than the *Sonata for Flute and Piano*, Taktakishvili’s other compositions include operas, two symphonies, four piano concertos, two violin concertos and two cello concertos, the symphonic poem *Mtsyri* and the oratorios *In the Steps of Rustaveli* and *Nikoloz Baratashvili*.

Taktakishvili’s music often resembles Caucasus music, which is a mixture of Armenia, Azerbaijan, Chechnya, and Georgia culture. Within his Flute Sonata, folk idioms can be identified through repeating diatonic melodies with limited tessituras, repetition of rhythms that strongly demonstrate the meter, and dance-oriented rhythms in a compound meter. This sonata is comprised of three movements, with the second movement resembling that of a vocal aria, as the melody is intended to be sung through the instrument. The sonata ends with a spirited sonata-rondo form full of folk-like qualities of all of the movements in the sonata through its emphasis on hemiola, a common characteristic in Georgian folk songs.