

Doctoral Recital at Barnett Hall

18th, March, 2023

1:30 p.m.

Siliang Wang, flute

with

Yanqing Zhang, clarinet

Yidie Hua, piano

Trio for flute, clarinet, bassoon

I. Allegro risoluto

II. Adagio

III. Scherzo

IV. Allegro con spirito

Rosy Wertheim
(1888-1949)

Eric Li, bassoon

Techno-Parade for flute, clarinet, piano

Guillaume Connesson
(b. 1970)

~ intermission ~

Trio Op.6 for flute, clarinet, cello

I. Introduction

II. Scherzo

III. Adagio

IV. Passacaglia and Fugue

Leslie Mann
(1923-1977)

Nathan Kwok, cello

Trio No.1 for flute, alto saxophone, piano

I. Andante/Moderato

II. Adagio/Andante

III. Allegro

Russell Peterson
(b. 1969)

Henry Cao, alto saxophone

This recital is in partial fulfillment of the requirements for the
Doctorate of Musical Arts degree with a major in Flute Performance.

*We gratefully acknowledge that we are gathered together for this performance on the
traditional, ancestral, and unceded territory of the x^wməθk^wəyəm (Musqueam) people.*



Program notes

Trio, Rosy Wertheim

Born in Amsterdam in 1888, Rosalie Marie Wertheim was a Dutch composer and pianist. Wertheim studied the piano at the Muzieklyceum in Amsterdam, at which time, she approached harmony and counterpoint. Wertheim graduated from the Muzieklyceum in Amsterdam in 1921. Since then, she began teaching solfège en piano at the Muzieklyceum. During this decade, besides writing choral music, she also served as the director of several children's and women's choirs, including the choir of the Religious Socialist Union.

In 1929, Wertheim moved to Paris. Wertheim established and maintained good connections with other famous composers while she lived in Paris. Such as Ibert, Jolivet, Honegger, Milhaud and Messiaen. Wertheim gave lectures and organized the performances of her work in New York in 1936, which gave her exposure. A comment on her composition style is that "much of her chamber music is cheerful and neo-classical, and can be playful."¹

During her travel to these places, Wertheim never stopped studying composition from other composers. In 1935, she took lessons on counterpoint with Karl Weigl in Vienna. Wertheim went back to the Netherlands in 1937. Due to her Jewish heritage, she was forced into hiding during World War II in 1942. The trio for flute, clarinet, and bassoon was composed in 1942. Even if Wertheim worked on this piece during the upheaval of the war, one still could feel the playful elements and characters in this work. Wertheim was specific in terms of notation, dynamic, and tempo marks. There are many rapid character changes in this piece. For example, one can hear a declamatory character suddenly switching to a sly and sneaky personality, then changing into a more soft and friendly figure.

Techno-Parade, Guillaume Connesson.

In 1970, Guillaume Connesson was born in Boulogne-Billancourt, France. He started his musical education at an early age with the piano, then moved on choral music. After he entered the Conservatoire national supérieur de musique, Connesson started to learn composition and orchestration. Perhaps duo to his early-age experience with choral music, Connesson composed many vocal works. Besides these vocal works, he has written concertos for various instruments, such as violin, viola, cello, flute, oboe, saxophone, piano, and the Chinese two-stringed instrument, Erhu. This list of works demonstrates Connesson's interest in exploring the different timbres of diverse musical instruments. In addition, these works, Connesson's works also include chamber music, orchestral music, stage music, and film music. His most successful works are Supernova for orchestra and Techno-Parade for flute, clarinet and piano.

Connesson composed Techno-parade in 2002 for flute, clarinet, and piano. The piece

¹ Metzelaar, Helen. "Wertheim, Rosy." *Grove Music Online*. 2001; Accessed 22 Feb. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048125>.

is a title work from his early recordings released by a music company, BMG, in 2005. Besides Techno-parade, the recording includes Disco-Toccata (1994) and Jurassic Trip (1998). His works embodied a distinct individuality of his musical style, but it is generally accessible to most people. When listening to Techno-parade, one can have a different experience of excitement created by conventional classical instruments. Connesson explored unique sound effects on these three instruments and applied extended techniques. The piece is demanding in accuracy, flexibility, and even improvisational skills.

Trio, Op.6, Leslie Mann

Leslie Mann was a Canadian composer and clarinetist born in 1923. Unlike many other musicians and composers, Mann began studying the music relatively late, he was mostly self-taught. He began to learn the clarinet at 13 and composition at 15, and became the principal clarinet of the Canadian Broadcasting Corporation Winnipeg Orchestra and the Winnipeg Symphony Orchestra in 1960. After he left the WSO in 1971, Mann dedicated to composition. Since then, he would receive various CBC commissions. His composition style is tonal, with flourish chromatic alteration.

In 1952, Mann composed the trio Op.6 for flute, clarinet, and cello, which was premiered in Toronto shortly after being finished. The instrumentation of this trio is rather unconventional. Each of the instruments has a distinct timbre and a different aesthetic criterion in the style of vibrato. In general, the trio is tonal, but contains some dissonant harmony as a hint of his aesthetic of atonality. Mann introduced a pretty but melancholy melody in the Introduction. The following movement is a Scherzo which creates an intense and explosive ambience. The next movement is an Adagio which introduces a struggling, painful figure. The last movement is a Passacaglia and Fugue, which serves as a "conclusion" because it encompasses many of the motifs and elements which happened in previous three movements.

Trio no.1, Russell Peterson

Russell Peterson is an accomplished saxophonist who received many prizes in major saxophone competitions. Besides being a soloist, Peterson is active as a chamber musician. He has also emerged as a prolific contemporary composer who has received a large number of commissions.

Peterson composed the trio no.1 for flute, saxophone, and piano in 2009. The piece is gorgeous and magnificent with its demanding techniques. The piece contains three contrasting movements. The first one employs modal movements and emphasis on the interplay between the flute and the saxophone. The second movement is built on a Middle East mode and the two wind instruments imitate the Duduk, a Middle Eastern double reeds instrument. The last movement is fueled with forward-driving energy and challenges the technical ability of the players.