

## Variationen, Op. 39

**Marie Leopoldine Blahetka** (1809-1885) was an Austrian pianist and composer whose music is firmly set in the Romantic styles and traditions. Her father was a teacher of history and mathematics. Blahetka's maternal side was more musically inclined as her mother was a teacher and performer of the physharmonica and her grandfather was a composer. Blahetka took piano lessons from her mother and was introduced as a performer in 1818. In 1821, she began to tour Europe, accompanied by her mother, and continued to tour for twenty years.

## The Great Train Race

**Ian Clarke** (b. 1964) is a British composer and flutist who has been heavily influenced by Ian Anderson. He has been featured internationally as a guest soloist and teacher at major conventions. Clarke is a professor at the Guildhall School of Music and Drama and a Senior Fellow of the Higher Education Academy. He has written, performed, and produced music for film and television. Clarke is an International Miyazawa Flute Artist.

*The Great Train Race* was written in 2000 as a technical showpiece. It shows many of the extended techniques that are available to the flute. These include residual/breathy fast tonguing, multiphonics, singing and playing, lip bending, and explosive harmonics. It has been performed internationally.

## Sonata for Flute and Piano

**Paul Hindemith** (1895-1963) was a German composer, conductor, and musician. He was highly influential in the *Neue Sachlichkeit* movement. This was a movement in Germany that came about after World War I as a response to Expressionism. Hindemith began his studies in music as a violinist. He took up composition after he obtained grants to pay for his conservatory studies. Hindemith saw a great deal of success as a composer though much of it was banned in Germany, his homeland, by the Nazis.

Written in 1936, the *Sonata for Flute and Piano* was one of Hindemith's numerous compositions for solo instruments. Having written a solo sonata for almost every instrument, Hindemith was one of the more prolific composers of his time. Hindemith also wrote works for large ensemble that included significant flute solos like *Symphonic Metamorphosis* and *Mathis Der Mahler*. His *Sonata for Flute and Piano* was composed for the flutist Gustav Scheck, Hindemith's colleague at the Berlin Hochschule. Unfortunately, its composition occurred after a ban on Hindemith's music so it did not receive an immediate premiere.

## A Fifth Circle

**Hanna Kulenty** (b. 1961) is an active contemporary Polish composer who has been working since she first started studying composition in 1980 at the Chopin Music Academy in Warsaw. Her compositional focus is on expressing intensity within the music. Kulenty has expressed that her pieces are heavily inspired by nature and are rather eclectic in both content and instrumentation. While her favorite group to compose for is a symphony orchestra, she has also written many pieces for solo instruments, chamber groups, stage performances, and electronics. These include standard ensembles such as a woodwind quintet and more unusual

ones such as an accordion concerto with strings and percussion. Kulenty is a highly sought-after composer with commissions from groups like the Kronos Quartet.

*A Fifth Circle* was written for alto flute and electronic delay in 1994. It takes inspiration from post-minimalist, Baroque, and European Trance music. The piece is based on the ornamentation and expansion of a single theme. It uses extended techniques such as flutter tonguing, singing while playing, and pitch bends which are often filtered through an electronic delay.

## **Trillium**

**Elizabeth Brown** (b. 1953) is an American composer and musician. She plays several instruments including the flute, shakuhachi, and theremin. Brown began studying the shakuhachi in 1982 and has stated that it has been a major influence on her compositions. She frequently combines Western and Eastern styles within her music.

*Trillium* was commissioned by the National Flute Association for the High School Competition for the year 2000. Since then, it has been played by flutists nationwide. It is named for a woodland wildflower that grows leaves and petals in groupings of three. It can be found across the United States. A species of it can even be found growing in the Palouse region. The sound of the flute in *Trillium* draws from Japanese shakuhachi music and birdsong. This piece also uses a number of extended techniques such as microtones and unusual timbres and trills.

## **Voyage III**

**Elżbieta Sikora** (b. 1943) graduate with a focus on sound engineering under the tutelage of Antoni Karużas from the State Higher School of Music in Warsaw (currently the Fryderyk Chopin University of Music). She then went on to study electroacoustic music with Pierre Schaeffer and François Bayle at the *Groupe de recherches musicales* in Paris. Eventually, she returned to Warsaw to study composition with Tadeusz Baird and Zbigniew Rudziński. She continued her work at the *Institut de recherche et coordination acoustique/musique* in Paris. She eventually continued her studies at Stanford University with John Chowing at the Center for Computer Research in Music and Acoustics.

Sikora's work derives from the spirit of the avant-garde and experimental. She works with both electronics and traditional instruments.

*Voyage III* was written in Paris in 1981 for a monographic concert at the *Cité internationale des arts* on May 24, 1982. It was performed at the concert by the Czech flutist, Pavel Foltýn. Lawrence Beauregard, a flutist with the *Ensemble InterContemporain*, recorded it first in 1982.

Sikora says, "The leading motif of this miniature piece consists of repeats on the note E out of which the whole piece develops. The score leaves performers plenty of freedom, encouraging them to offer a creative interpretation of the work."