

OBERLIN

COLLEGE & CONSERVATORY

Sunday
February 3, 2013, 4:30 pm
Kulas Recital Hall
Concert No. 130

Chamber Music Recital

KO Trio

Donna Shin, *flute*

Ji Yon Shim, *cello*

Casey Robards, *piano*

Miniatures for Piano Trio

Frank Bridge
(1879–1941)

Cantiga de Outubro

Julio Cesar de Figueiredo
(b. 1950)

Trio for Flute, Violoncello, and Piano

Poco allegretto

Adagio

Andante–Allegretto scherzando

Bohuslav Martinů
(1890–1959)

Baião de 5

Gabriel Levy

Vox Balaenae (Voice of the Whale)

Vocalise (... for the beginning of time)

Variations on Sea-Time

Sea Theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

Sea-Nocturne (... for the end of time)

George Crumb
(b. 1929)

*Please silence all electronic devices and refrain from the use of video cameras
unless prior arrangements have been made with the performers.
The use of flash cameras is prohibited. Thank you.*

The Artists

Flutist **Donna Shin** has built a reputation as a versatile performer of solo, chamber, orchestra, jazz, and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe, and Asia, she is admired for her adventurous programming and expressive flair. Her most recent international concerts include appearances in Uzbekistan, Japan, China, Brazil, and South Korea. Shin is professor of flute at the University of Washington School of Music after holding faculty posts at the University of South Carolina and Oklahoma State University. She has been featured in solo performances with numerous orchestras and wind ensembles including the North Korean National Symphony Orchestra, People's Liberation Army Band of China, and the Seattle Symphony Orchestra. Shin recently premiered D. J. Sparr's *Precious Metal: Concerto for Flute and Winds* in Seattle, Japan, and China; and Hilary Tann's *Shoji*, at the University of Texas at Austin. Orchestral engagements include playing principal flute with the Heidelberg Schlossfestspiele Orchester, Boston Philharmonic Orchestra, as well as performances with the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival. Shin earned degrees with the highest honors from the Interlochen Arts Academy, Eastman School of Music, and the New England Conservatory. During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

Ji Yon Shim has given several recitals and concerto performances in the United States, Brazil, Switzerland, Germany, and France. She has been principal cellist of São Caetano Symphony Orchestra (São Paulo, Brazil) and co-principal in several orchestras including the Illinois Symphony Orchestra (Springfield, IL) and the Toho Academy Festival Orchestra in Japan. She is currently teaching cello and chamber music at the college Faculdade Cantareira in São Paulo, Brazil. Previous faculty appointments include Eastern Illinois University, Escola Municipal de Música in São Paulo, Brazil, the State University of São Paulo-UNESP, and the University of Campinas-UNICAMP. In Brazil, Shim is currently recording and performing new music from the Americas as a member of the group Hespérides das Américas, with whom she recorded the CD *Sons das Américas* in 2012, sponsored by SESC. Her other recording projects include the CD *Primma* with the Trio Puelli, recognized as one of the 10 best productions of 2011 by *Bravo* magazine, and *Obras de Guerra* with pianist Danieli Longo, sponsored by FAPESP. Shim holds the highest prize "Virtuosite" by the Haute Conservatoire de Musique de Geneve in Switzerland, and completed her Doctorate of Musical Arts in 2004 at the University of Illinois, where she was teaching assistant for Brandon Vamos, Ko Iwasaki, Chris Costanza, Emilio Colon, and Suren Bagratuni.

Program Notes

Vox Balaenae (Voice of the Whale), composed in 1971 for the New York Camerata, is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue. The opening *Vocalise* (marked in the score: “wildly fantastic, grotesque”) is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss’ *Also sprach Zarathustra*.

The *Sea-Theme* (“solemn, with calm majesty”) is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the *Archezoic* (“timeless, inchoate”) and, gradually increasing in intensity, reaches a strident climax in the *Cenozoic* (“dramatic, with a feeling of destiny”). The emergence of man in the Cenozoic era is symbolized by a partial restatement of the *Zarathustra* reference.

The concluding *Sea-Nocturne* (“serene, pure, transfigured”) is an elaboration of the *Sea-Theme*. The piece is couched in the “luminous” tonality of B Major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the *Sea-Nocturne* I wanted to suggest “a larger rhythm of nature” and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a 10-note figure. In concert performance, the last figure is to be played “in pantomime” (to suggest a *diminuendo* beyond the threshold of hearing!); for recorded performances, the figure is played as a “fade-out”.

~George Crumb