

# COLLEGE OF MUSIC

2024-25



CU ★ PRESENTS



College of Music  
UNIVERSITY OF COLORADO BOULDER

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# Junior Recital

**Luka Vezmar and Nikhila Narayana**

With:

Sam Nixon, flute

Nate Bonin, French horn

Raleigh Eversole V, bassoon

Luca Pompilio, piano

Jude Markel, piano

Max Randal, piano

**7:30 p.m., Sunday, Nov. 10, 2024**

**Grusin Music Hall**

## PROGRAM

### **Dance of the Harbor Seals**

Luka Vezmar (b. 2004)

*Luka Vezmar, oboe*

*Nikhila Narayana, clarinet*

### **Asturias**

Henri Busser (1872-1973)

*Luka Vezmar, oboe*

*Luca Pompilio, piano*

### **Arabesque**

Germaine Tailleferre (1892-1983)

*Nikhila Narayana, clarinet*

*Jude Markel, piano*



## **Trio for Flute, Oboe and Piano**

Madeleine Dring (1923-1977)

- I. Allegro con brio
- II. Andante semplice
- III. Allegro giocoso

*Luka Vezmar, oboe*

*Sam Nixon, flute*

*Max Randal, piano*

**—10-minute intermission—**

## **Chansons de la Nature pour la Clarinette**

Jenni Brandon (1892-1983)

- I. Les Oiseaux
- II. Le Poisson
- III. Le Papillon
- IV. Le Lièvre et La Tortue
- V. L'Etoile
- VI. Dansez!
- VII. Le Serpent

*Nikhila Narayana, clarinet*

## **Romanca, Op. 22**

Dora Pejačević (1885-1923)

*Luka Vezmar, Oboe*

*Luca Pompilio, Piano*

## **Elegija, Op. 34**

Dora Pejačević (1885-1923)

*Luka Vezmar, oboe*

*Luca Pompilio, piano*

## **Dance Preludes**

Witold Lutosławski (1913-1994)

- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

*Nikhila Narayana, clarinet*

*Jude Markel, piano*

## **Summer Music**

Samuel Barber (1910-1981)

*Sam Nixon, flute*

*Luka Vezmar, oboe*

*Nikhila Narayana, clarinet*

*Nathan Bonin, horn*

*Raleigh Eversole V, bassoon*

# PROGRAM NOTES

## Dance of the Harbor Seals

Luka Vezmar (b. 2004)

Dance of the Harbor Seals was composed by Luka Vezmar in the summer of 2024 for his joint junior recital with Nikhila Narayana. Dance of the Harbor Seals was written to be a fun duet for two friends to play, about Luka's favorite animal, the Harbor Seal.

Throughout the piece you'll hear distinct sections that change character very drastically, which is showcasing the fun and eclectic nature of the seal. There are many parts of the harbor seal that are represented musically in this piece.

The music opens with a section that supposed to mimic the seals barking, there is a section about how they slap their abdomens with their flippers, and there's even a section about how they bounce and waddle on land. The piece is an ode the harbor seal, because they are the best animal to ever exist.

## Arabesque

Germaine Tailleferre (1892-1983)

Germaine Marcelle Tailleferre was born on the 19th April 1892 in Parc Saint- Maur, just outside of Paris. She exhibited exceptional musical prowess and precociousness at the piano from an early age and would begin to compose at the age of five. She began her formal musical training in 1904 at the Paris Conservatory. In 1917, Eric Satie heard Tailleferre's *Jeux de Plein Air*, for 2 pianos, proclaiming her as his "musical daughter", thus becoming one of the "Nouveaux Jeunes", later to be baptised by Henry Collet as "The French Six" commonly referred to as "Le groupe des six", whose guiding spirit was Cocteau, and included Poulenc, Milhaud, Honegger, Auric and Durey. She was awarded the Medal of the City of

Paris, the Prix Italia, among others, and taught at the Schola Cantorum and later at L'Ecole Alsacienne.

Arabesque, for clarinet and piano (on a theme from the opera 'La Petite Sirène') is a short, monothematic work in c minor, this piece has a simple, haunting melody. Tailleferre dedicates this work to Désiré Dondeyne, a clarinetist, symphonic band conductor and composer. She met Dondeyne in 1970 and this marked a sudden change in her composition, influenced by the unique sounds and nuances of the symphonic band. Dondeyne earned numerous first prizes from the Paris Conservatory and in 1953 was the solo clarinet with the French Air Force Band. -Robert Shapiro

## **Trio for Flute, Oboe and Piano**

### **Madeleine Dring (1923-1977)**

Multi-faceted artist Madeleine Dring (1923-1977) was an English actress, mime, cartoonist, violinist, pianist, singer, and composer. She earned a violin scholarship to the junior department of the Royal College of Music (RCM), and she continued her studies at RCM as a senior composition student of Ralph Vaughan Williams and Gordon Jacob. In addition to composing concert pieces, Dring sustained her love of the theater by acting, singing, playing piano, and composing incidental music.

Dring composed several of her chamber works, including the Trio for flute, oboe, and piano (1968) for her husband Roger Lord, a professional oboist who played with the London Symphony Orchestra. Flutist Peter Lloyd, Lord, and André Previn premiered the Trio in the United States. Dring admired Francis Poulenc, and her works often exhibit similarities in melodic structure and rhythmic wit.

Poulenc's influence is clearly heard in the Trio. The first movement consists of mainly homorhythmic lines between the flute and oboe, though cheeky mixed meter passages elude a strong rhythmic pulse. The beautiful melodic

simplicity of the second movement is reminiscent of the second movement of the Poulenc Flute Sonata, containing solo passages for both the flute and the oboe as well as melodic lines that interact conversationally. The similarities to the Poulenc Flute Sonata continue in the third movement of Dring's Trio as both exhibit an energetic brilliance. The piece concludes with a double cadenza and an exuberant ensemble finish.

## **Chansons de la Nature pour la Clarinette**

Jenni Brandon (1892-1983)

Chansons tells a story about nature as told by the clarinet's agile voice. The French titles and basis of the pieces were inspired by the lyrical and pastoral quality of the French language and the images it invokes. The piece is also inspired by the images presented in Aesop's fables (and Jean de la Fontain's retelling of them); in particular, the movement "Le Lièvre et la Tortue" tells of the slow tortoise beating the fast hare with his patience and determination. Both creatures are represented in this movement, from the plodding of the tortoise to the quick movements of the hare.

The other movements also represent a variety of characters and situations from these famous fables. "Le Poisson" darts, "Le Papillon" flutters and floats, "L'étoile" shimmers in the night sky, nature 'dances', and "Le Serpent" is slippery and quick. Each movement is short, but just long enough to evoke a story and create a 'song of nature' for the clarinet.



# Dance Preludes

## Witold Lutosławski (1913-1994)

Witold Lutosławski's engaging collection of dancelike pieces is written in the modernist idiom of Bartók and Stravinsky, using folk melodies popular in the north of Poland. Thinly scored and sparse in texture, this collection features frequent changes of time signature that evoke the improvised quality of village dance music. The suite is arranged in an alternating pattern of fast and slow movements.

The opening Allegro molto seems inordinately proud of the arpeggiated E-flat chord that it trumpets at the outset, but then oscillates continually between major and minor, chasing its own tail in a staccato game of "What's my key?" The same ambiguity is present in the pensive Andantino but here a long-legged melody creates a sustained mood of elegy and reflection.

The Allegro giocoso returns to the village playground with a skipping beat that straddles the divide between exhilaration and humour, unlike the following Andante, in which the clarinet mopes in the low range of the instrument while the piano marks time in even quarter notes. The concluding Allegro molto moves upbeat again, adding a note of merry taunting with its obsessive repetitions in the clarinet that seem to say to the piano: "I'm in E flat and you're not!"

## Summer Music

### Samuel Barber (1910-1981)

Summer Music was commissioned by the Chamber Music Society of Detroit (basically crowd funded by its members, long before that concept became an online technique) for the principals of the Detroit Symphony Orchestra, who gave its premiere in 1956. Samuel Barber had composed it, however, with the players of the New York Wind Quintet in mind, utilizing their “favorite effects.” The New York ensemble quickly took up the piece and played it several times both in the United States and South America.

The introduction, marked “slow and indolent,” evokes a bluesy atmosphere, specifically of the Gershwin variety, perhaps a reference to his Summertime. One also catches quick glimpses of the introduction to Stravinsky’s The Rite of Spring in the occasional harsh but playful dissonance. After the oboe spins a long, gentle theme, a more agitated section ensues, in which the individual instruments chatter among themselves in ascending solo flourishes. The overall form is palindromic, the same backwards as forwards, with the bluesy opening returning at the quintet’s close, mixed with short echoes of previous sections.

— From notes in the LA Phil archives

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