

# Bard College Conservatory of Music

*presents*

## A Degree Recital: **Jillian Reed, *flute***

**Saturday, April 17, 2021, at 5:00 PM**

View the concert on: [Bard Conservatory YouTube](#).

**Valentine Trills (1996)**

**Joan Tower (b. 1938)**

**Sonata IV (1756)**

**Anna Bon di Venezia (1739-67)**

Allegro Moderato

Andante

Allegro Assai

Christina Jones, *cello*

**To the Ends of the Earth (2018)**

**Nikea Randolph (b. 1993)**

Tyler Emerson, *piano*

**Sonata for Flute and Piano (2016)**

**Alonso Malik Pirio (b. 1997)**

Movement 1

Movement 2

Movement 3

Ryan McCullough, *piano*

**Looking Back (2009)**

**Joseph Schwantner (b. 1943)**

Scurry about...

Remembering...

Just follow...

Ryan McCullough, *piano*

## Program Notes

### **Valentine Trills (1996)** Joan Tower (b. 1938)

As one of the most important American composers living today with a career spanning more than 50 years, Joan Tower has learned to create a striking and fun impact, even for a piece that is under two minutes! She reflected, “short pieces are not easy to write, and this is the shortest piece I’ve ever written. The reason that short pieces are hard is because you have to pack a lot of information in a short period of time. And because flutes can play fast, I thought that trills and scales at top speed would be the best profiles.”

Valentine Trills was commissioned by Carol Wincenc in 1996, who said, “Valentine Trills is one of the most effective solo pieces I play. Audiences are awed by the continuous trilling, turning, spinning and seemingly breathless quality in the piece - all which builds to a thrilling climax.”

Please consider this piece’s feelings of brief suspension and exciting momentum as a warm welcome to my recital. I am happy you all are here, and I am so grateful that this piece is just one of many ways I have learned from Joan during my time at Bard.

### **Sonata IV** Anna Bon di Venezia (1739-1767)

This sonata for transverse flute and continuo is the fourth of six published in 1756 during Bon’s short and exceptional life. This piece is originally written for a Baroque flute and continuo, but will be performed on modern flute and cello this evening. Bon was around 17 when she wrote the sonatas, after formal music training at the famous girls orphanage “Ospedale della Pietà” in Venice, which specialized in music education. While not an orphan, Bon was able to access the tremendous resources of the institution and become part of its legacy of famous musician teachers and students, including Vivaldi, who was there from 1703-1715.

Sonata IV is in early classical sonata form, featuring a fast-slow-fast movement form. Each movement is written with simplicity, allowing for the flute performer to add embellishment while the cello provides grounding and depth. Movement 1: Allegro Moderato has a warm, welcoming feeling in D Major, while movement 2: Andante is filled with longing and melancholy in D minor. The sonata ends with an energetic third movement Allegro assai that has a minuet feel. More than the others, this movement shaped by its potential for individual performer’s creativity with ornamentation, with inspiration from Bon’s clear harmonic and melodic style. This sonata has been so rewarding to learn with Christina, and we hope you enjoy its sincerity and lightheartedness!

**To the Ends of the Earth (2018)** Nikea Randolph (b. 1993)

Nikea Randolph, a dear friend of mine, wrote this piece celebrating the love between my partner Tyler and me in 2018 during a time when Tyler was going through three years of intense chemotherapy for leukemia. From the perspective of a performer, this piece exudes serenity. The interplay between the parts is natural, flirtatious, and warm. The abundance of 4ths and 5ths contributes to the harmonic base built on a heartbeat motif. When dissonance arrives it is with compassion.

Nikea is a NC based composer and performer who was featured in the 2020 SheLA Summer Theater Festival. She is currently pursuing a PhD in composition from the University of Birmingham in the UK.

*To the Ends of the Earth* is a tender reflection on the love of friends, partners, and family, the force which makes all our lives worthwhile. Nikea wrote:

“One of the most beautiful attributes of human beings is our ability to love. With all the various stressors in our society, our ability to love and be loved is so often taken for granted. As we journey through our seasons of life many people come and go, but if we are fortunate, no matter what the season, we can always find someone that will remind us of the power of love. For those people, we would travel to the ends of the earth”

This piece was a tremendous gift, and Tyler and I are beyond grateful for the opportunity to not only perform, but premiere this piece this evening, in good health and company!

**Sonata for Flute and Piano (2016)** Alonso Malik Pirio (b. 1997)

Sonata for Flute and Piano is written by Alonso Malik Pirio, an L.A. based composer and multi-instrumentalist. Pirio is classically trained and well versed in musical styles ranging from jazz, R&B, rock, Afro-Cuban, funk, and hip-hop. He composes film scores that have been featured in the American Black Film Festival, Outfest, and Arab Film Festival. This sonata was written as a commission from his friend, Davan. Pirio describes, “In three movements, I encapsulated much of our shared interests and personalities. We are both part French, and greatly enjoy the music of French impressionist composers, who at the time, were major influences on my harmonic palette. The piece goes between light and soaring, to dark and murky, with a range of playful and sassy gestures scattered throughout.”

The first movement has a flowing, dreamy quality, with moments of assertiveness that always maintain their warmth. The second movement has a main theme that is contemplative and yearning. It flows into the third movement, which is driven by a playful theme that evokes a style of animated film scores or video games, fields of composition that Pirio is experienced in. This main theme develops and spins throughout the movement, building excitement until the end.

Getting to discuss this sonata with Pirio directly has greatly influenced and inspired the way that I am performing it for you today. This composer-performer collaboration is one of many reasons why I love to play new works.

**“Looking Back” (2009)** Joseph Schwantner (b. 1943)

“Looking Back” by Joseph Schwantner is a piece that makes time for forward momentum and meditative, repeated reflection. Written in 2009 to honor the life and legacy of late flutist Samuel Barron, this piece was commissioned by 63 of Barron’s former colleagues and students, including my dear professor, Tara Helen O’Connor. I love this piece’s exciting collaboration between flute and piano, and its untraditional form featuring flute unaccompanied in the second movement. It is impossible to ignore the virtuosity demanded in this writing, of which Schwantner says “There is something to be said for just being on the verge of losing it, right? ...and really good players -- they kind of embrace that sometimes, and really go for the jugular!”

1. “Scurry About...” This movement is written in a palindromic form, allowing the listener to absorb the piece’s new and likely unfamiliar material for the first half, before recalling the themes as they return in the second half. Listen for the 3 against 4 polyrhythm between the flute and piano, as well as the unison playing that blends the two instruments together to create a unique timbre.
2. “Remembering...” - This second movement is for flute alone, and it features several extended techniques, including singing while playing, whistle tones, and ‘spit attacks’. Throughout the movement, there is also speaking “recordando” into the flute, in an effect that the composer describes as a “ghostly whisper”, which evokes the act of remembrance. This reflective yet at times restless movement really showcases all the different colors that the flute is capable of producing. Let this movement be a time for your own recollection of something or someone missing and meaningful to you.
3. “Just follow...” is written with a wealth of harmony and warmth. Like the other movements, this one cycles through themes, allowing them to feel familiar, even when this is your first time hearing the piece. This way, you too have the opportunity to “look back”. The alternating  $\frac{5}{8}$  and  $\frac{7}{8}$  time signatures through the majority of the movement support a feeling of propulsion that is more like floating or flying rather than driving or forcing. The movement ends with a return to the first movement’s final theme.

This piece has been a challenge and joy to learn, with the support of my professor, Tara, as well as the composer himself, Joseph Schwantner. I hope you all enjoy it!

## **Biographies**

Flutist **Jillian Reed** enjoys the exciting variety, from performing to teaching to organizing and reimagining, that comes with being a musician today. A National YoungArts winner, she has organized and performed benefit concerts, soloed with the Vermont Philharmonic, played in a masterclass through Chamber Music Society at Lincoln Center, and taught at El Sistema El Salvador. Passionate about work at the confluence of music and human rights advocacy, Jillian conducted in-depth musician's health research culminating in her senior thesis "Health in the Musical Profession: A Human Rights Investigation at the Intersections of Identity, Reputation, and Resources." As a member of the National Flute Association Performance Healthcare Committee, she plans to further this important research and continue to advocate for destigmatizing illness, injury, and disability — a reality that most people face sometime during their careers — in the music field.

While studying flute performance at Carnegie Mellon University, and music and human rights at Bard College and the Conservatory, Jillian has had the privilege of learning from Dr. Tara Helen O'Connor, Alberto Almarza, and Jeanne Baxtresser, Joan Tower, and many more. Jillian is a Davis Projects for Peace grant recipient and the co-founder of Thrift 2 Fight, a Hudson Valley based organization that funds social justice work through the sale of second hand clothing. After graduating in May of 2021, she plans to continue working on Thrift 2 Fight while maintaining and growing her vibrant flute studio.

**Christina Sinclair Jones** is in the last semester of her undergraduate studies at Bard College Conservatory of Music, where she is pursuing a double degree in cello performance and anthropology. Christina studies privately under the one and only Peter Wiley. During her time at Bard, she has had the privilege of studying chamber music with Luis García-Renart and Peter Serkin, and has served as the principal cellist in the Bard Conservatory Orchestra. Christina attended the Ševčík Performance Academy in the Czech Republic, where she studied privately with Tomáš Jarník. In 2016, she was named the "Performer of the Year" by the International Music School during a showcase at Carnegie Hall. Christina has attended many summer festivals and has won merit scholarships to study in the Sphinx Performance Academy at the Oberlin Conservatory of Music and the Interlochen Advanced Cello Institute. She was also the principal cellist of the Mannes Prep Philharmonic, the Juilliard Music Advancement Program Advanced Orchestra, and the Ravina Youth Symphony. Nominated to be one of ten 2017 National Young Women of Distinction for her Girl Scout Gold Award, Christina is deeply passionate about arts activism and community engagement. She is committed to using her formal conservatory education to mentor and to empower fellow Black students of classical music performance. A new member of Girton College, Christina will attend the University of Cambridge in the fall of 2021 to earn the MPhil in social anthropology.

**Tyler Emerson**, raised in Lyndonville Vermont, is an economics major at Bard College. Prior to 2018 he was a double major in piano performance and economics at SUNY Purchase College and Conservatory studying with professor Stephanie Brown. A dynamic

performer, Tyler participated in competitions and performances across the state of Vermont before graduating from St. Johnsbury Academy in 2015. In 2014, he performed in the Chandler Next Generation Series where he met Jillian Reed.

In the summer of 2017, Tyler performed his first concert series with Jillian Reed, together raising \$2,500 to benefit local charities in Vermont and New Hampshire. He has performed at the Adamant Music School in masterclass sessions with internationally renowned pianists Andre Laplante and John O’Conor. In addition to his performance career, Tyler is an experienced and passionate music educator.

Tyler’s college studies were interrupted in 2017 when he was diagnosed with an aggressive form of leukemia. After years of treatment, Tyler is cancer free and attending Bard College full time again. He is on track to graduate in December 2021, currently conducting senior project research on the link between unemployment and disability. After graduation, he plans to continue living in the Hudson Valley with Jillian and his dog, Clover.

Born in Boston and raised behind the “Redwood Curtain” of northern California, pianist **Ryan MacEvoy McCullough** has developed a diverse career as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. Ryan’s music-making encompasses work with historical keyboards, electro-acoustic tools and instruments, and close collaborations with some of today’s foremost composers. His long standing collaborative (and life) partnership with soprano Lucy Fitz Gibbon has yielded a substantial crop of new art song repertoire, as well as his work in contemporary ensemble and commissioning project *HereNowHear*, 2017 recipient of a Fromm Foundation award.

Ryan’s growing discography features many world premiere recordings, including solo piano works of Milosz Magin (*Acte Prealable*), Andrew McPherson (*Secrets of Antikythera*, Innova), John Liberatore (*Line Drawings*, Albany), Nicholas Vines (*Hipster Zombies from Mars*, Navona), art song and solo piano music of John Harbison and James Primosch with Ms. Fitz Gibbon (*Descent/Return*, Albany), and forthcoming albums of art song by Sheila Silver (Albany, also with Ms. Fitz Gibbon) and electroacoustic music by Christopher Stark (New Focus). He has also appeared on PBS’s Great Performances (*Now Hear This*, “The Schubert Generation”) and is an alumnus of NPR’s *From the Top*.

Ryan has been featured as concerto soloist with major orchestras including the Los Angeles Philharmonic and Toronto Symphony, and has appeared at major festivals and concert halls around the world. He holds his Bachelor of Music from Humboldt State University (studying with Deborah Clasquin), Artist Diplomas from the Colburn Conservatory and the Glenn Gould School at the Royal Conservatory in Toronto (John Perry and David Louie), a Masters in Music from University of Southern California (John Perry), and Master of Fine Arts and Doctor of Musical Arts from Cornell University (Xak Bjerken). He currently lives in Kingston, New York, and is a collaborative piano fellow in the Bard College-Conservatory of Music, and visiting lecturer at Cornell University.

