

presents

**Miranda Finn, Flute**  
**In a Graduate Recital**

assisted by:  
Serena Hou, piano

In partial fulfillment of the requirement  
for the Master of Music degree in Flute Performance  
From the Studio of Hannah Porter Occeña

Mnicakmun (Sounds of Water) (2020)  
Mnicásniyanyanla (Rippling Water)  
Mnicáluza (Rapid Water)  
Mnióhuta (The Shore)

William Linthicum-Blackhorse  
(b. 1989)

Six Preludes – Studies on East Asian Pipes (1983)  
Ti (China)  
Taegum (Korea)  
Donglim (Tibet)  
Shinobue (Japan)  
Suling (Bali)  
Khêne (Laos)

David Loeb  
(b. 1939)

Flight (2021)

Adolphus Hailstork  
(b. 1941)

**Intermission**

Air (1996)

Tōru Takemitsu  
(1930-1996)

Duo for Flute and Piano (1971)  
Flowing  
Poetic, somewhat mournful  
Lively, with bounce

Aaron Copland  
(1900-1990)

## **Mnicakmun (Sounds of Water)**

*Mnicakmun*, or “Sounds of Water,” is a “representation of different emotions a person experiences in life, using water as the imagery,” writes the composer. Written with the Lakota Sioux native flute in mind, the piece and each of its movements are named in the Lakota language. The title, Mnicakmun, is both the description and terminology for the sound water makes when moving over a rocky surface.

This three-movement work is arranged in a slow-fast-slow format with all movements played attacca (no pauses between). The first movement introduces a flowing melody, followed by a furious middle movement. Finally, the third movement returns to a calm and contemplative space. Throughout the piece, listen for downward pitch bends at the ends of phrases—a common characteristic of Native American flute playing.

## **Six Preludes – Studies on East Asian Pipes**

David Loeb’s “intermittent” study of flute in his youth and his decades-long professional relationship with renowned Japanese koto player Shinichi Yuize brought him to performing on Japanese transverse flutes in the 1980s. His interest in traditional Asian instruments spurred him to write this first volume of *Six Preludes: Studies on East Asian Pipes* in an effort to expand the piccolo’s repertoire. “By thinking of the piccolo as the modern instrument repository for these traditions and this music, in the same sense that the piano is the modern instrument repository for all keyboard music, the piccolo’s potential repertoire is vastly enlarged,” Loeb explains.

These short preludes explore sounds from China, Korea, Tibet, Japan, Bali, and Laos. The description for each instrument is listed below:

**Ti (China)** The ti is a small transverse instrument used in China for dramatic music and for art music of light character.

**Taegum (Korea)** The taegum is an important element in Korean ceremonial court music, possessing a dignified sense.

**Donglim (Tibet)** The donglim can either accompany or play a solo role in Tibetan folk music.

**Shinobue (Japan)** The shinobue can be either softly delicate or piercingly brilliant, and does both in Japanese folk music and theatrical genres.

**Suling (Bali)** The Balinese suling is a large vertical end-blown instrument (similar to the Chinese dung-hsiao or Japanese shakuhachi) which is found frequently in most ensembles that would not overpower its delicate soft tone.

**Khêne (Laos)** The kêne is actually a group of pipes passing through a single air chamber-mouthpiece assembly, enabling the player to produce groups of tones as well as single notes. Sometimes described as a mouth-organ, it was the ancestor of the Chinese sheng, from which in turn evolved the Japanese shô and the Western harmonica.

## **Flight**

Dedicated to flutist Laurel Zucker, Adolphus Hailstork's *Flight* follows a young bird's first flight. After beginning with a slow, mysterious melody in E minor—the calm before the storm—the bird leaps from a cliff and begins its dramatic and flashy adventure through the sky. As the bird lands gently, the opening melody returns triumphantly in E major.

## **Air**

*Air*, written in celebration of Swiss flutist Aurèle Nicolet's 70th birthday, is an atonal work inspired by traditional Japanese flutes and flute playing. The piece is structured in a loose rondo form, in which a familiar melody returns between instances of new material. Though lacking a defined key signature, A-natural acts as the center pitch which the melodic line frequently lands on. Several extended techniques appear throughout, such as harmonics, flutter tonguing, and pitches produced through alternate fingerings. Also present is the Japanese concept of “ma,” or necessary space; many intentional pauses can be heard between musical ideas.

*Air* was premiered on January 28, 1996, less than a month before Tōru Takemitsu died from cancer. This is his final published work.

## **Duo for Flute and Piano**

Aaron Copland's *Duo for Flute and Piano* was commissioned by students and friends of William Kincaid, in memory of the legendary flutist and teacher. The first movement opens with a serene, solitary statement from the flute, painting a pastoral picture. The initial tranquility holds steady as the piano joins, but eventually gains momentum. The second movement provides a quiet, melancholy reprieve before the third movement's explosive and rhythmic finale. Copland writes frequent conversational exchanges between the flute and piano, elevating the pianist to a more equal role with the flute soloist.