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**Breanna Daley, Flute**  
**In a Master's Recital**

assisted by:  
Dr. Robin Guy, piano

In partial fulfillment of the requirement  
for the Master of Music degree in Flute Performance  
From the studio of Dr. Hannah Porter-Occeña

*Itinerant*

Toru Takemitsu  
(1930-1996)

Flute Concerto in D major, K. 314  
Allegro aperto  
Adagio ma non troppo  
Rondeau (Allegro)

Wolfgang Amadeus Mozart  
(1756-1791)

**Intermission**

Sonata "Undine" for Flute and Piano  
Allegro  
Intermezzo (Allegretto vivace)  
Andante tranquillo  
Finale (Allegro molto agitato ed appassionato, quasi Presto)

Carl Reinecke  
(1824-1910)

*Le Moment du Cristal*

Yuko Uebayashi  
(b. 1958)

## Program Notes

Japanese composer and writer **Toru Takemitsu (1930-1996)** composed *Itinerant (1989)* to honor the passing of his friend, the artist Isamu Noguchi. Noguchi was best known for his sculptures, furniture, and set designs, with his work centering around exploration of landscape and perspective in a modernist, abstract style. He created his own spaces influenced by traditional Japanese gardens to display his sculptures. In the vein of Noguchi's work as a sculptor, Takemitsu's *Itinerant* is music that makes use of space and landscape. Like an aural version of a Noguchi garden, the notes of *Itinerant* can be interpreted as the sculptures, and the silences serve as the landscape the fixtures exist within. As the title would suggest, the performer and audience, or perhaps Takemitsu or Noguchi themselves, are wandering through this garden, observing the sculptures from different angles as they try to make sense of the landscape of grief. Takemitsu gives these musical sculptures shape and texture through the use of extreme dynamic contrasts and extended techniques such as fluttertonguing, pitch bends, multiphonics, and whistle tones.

**Wolfgang Amadeus Mozart's (1756-1791)** flute works are some of the most frequently performed in the repertoire. The majority of his flute features, including the **Concerto in D major, K. 314**, were written as part of the same commission he received in 1778. Shortly before receiving this commission, Mozart had just been released from his position at the court of Salzburg in late 1777 and set off on travels throughout Western Europe with his mother, hoping to secure another job. While staying in Mannheim, Mozart made the acquaintance of the amateur flutist Ferdinand Dejean, who commissioned him to write two quartets and three concertos. Mozart only fulfilled a portion of Dejean's request, writing one quartet, the Concerto in G major, K. 313, the single-movement Andante in C major, K. 315, and K. 314, which was a reworking of his earlier Concerto in C major for oboe. Written in a typical Classical three-movement structure, the Concerto in D major is lively and full of musical characters reminiscent of Mozart's operas.

**Carl Reinecke (1824-1910)** was a German pianist, composer, and teacher. His Flute Concerto, *Ballade*, and **Sonata "Undine"** are all part of the standard Romantic-era flute canon. "Undine" was inspired by the 1811 novella of the same name by Friedrich de la Motte Fouqué. The novella tells the story of the water spirit Undine, who falls in love with a mortal man, the knight Huldbrand. However, a curse is placed upon Undine by her malicious water spirit uncle Kühleborn, dictating that if her new husband is unfaithful to her, she will have to kill him. During a boat trip on the Danube, Undine is pulled away into the river by Kühleborn. Huldbrand, believing her to be lost forever, eventually decides to remarry. After he is wed to his new bride, Undine rises out of a fountain in Huldbrand's castle and drowns him with a kiss, forced to fulfill the stipulations of Kühleborn's curse. The novella ends with Undine transforming herself into a stream to encircle Huldbrand's gravestone, so that she may be beside him in death for eternity. Across the sonata's four movements, Reinecke illustrates the lovers' tragic story with undulating, wave-like figures and driving rhythms juxtaposed with light, sweet melodies.

Japanese composer **Yuko Uebayashi (b. 1958)** is well-known in the genre of contemporary flute music. Many of her pieces are inspired by certain places and moments, delving into the emotions and memories that these spaces evoke, or are born from collaborative relationships with certain performers. *Le Moment du Cristal (2012)* was one such piece, written by Uebayashi for

Japanese flutist Seiya Ueno after she attended one of his performances. Uebayashi was drawn to Ueno's brilliant sound and wanted to compose a piece that would showcase his playing style while also capturing his musical perspective as a young virtuoso, as Ueno was in his early twenties at the time. In *Le Moment du Cristal*, Uebayashi explores the space and possibilities of the piece's musical ideas as well as the flute's relationship with both the piano and silence. In the program note, she reflects more on the imagery and emotions she was attempting to depict in the piece.

My idea was, the piece would be three-part, and I hoped this music would have young passion, transitoriness, saltation, sadness, and every part of brilliance. After sunset, the west side of the sky gets gentle pink in a moment. A silence of the end of a day and a feeling of rebirth of tomorrow will cross there. I hope you will feel something like that at the end of the piece.