

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

A Distinguished Major Recital

Cassie Lipton

flute

Friday, March 29, 2024

8:00 pm

Old Cabell Hall

University of Virginia

*This recital is supported by the
Charles S. Roberts Scholarship Fund.*

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64)
and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund
underwrites the private lessons and recital costs for undergraduate music
majors giving a recital in their fourth year as part of a
Distinguished Major Program in music.

Recital Program

Cassie Lipton, *flute*

Fanmi Imèn

Valerie Coleman
(b. 1970)

Shelby Sender, *piano*

East Wind for Solo Flute

Shulamit Ran
(b. 1949)

Three Pieces for Flute and Percussion

I. Amusingly, funny

II. Energico

III. Tempo di Fandango

Andres Povèda
(b. 1994)

Jack Engel, *percussion*

~ **Intermission** ~

Fantastical Forest

Judy Nishimura
(b. 1953)

World Premiere

Sonate for Flute and Piano

I. Lento

II. Presto

III. Calmato

IV. Allegro

Yuko Uebayashi
(b. 1958)

Shelby Sender, *piano*

About the Performers



Cassie Lipton is a Music major in the Performance Concentration and Distinguished Major program with a double major in Global Studies with a concentration in Environments and Sustainability. She began playing the flute at 11 years old at CW Stanford Middle School. In high school, she participated in the University of North Carolina at Greensboro Honor Band, as well as the North Carolina All State Band while studying under Lindsay Leach-Sparks. Since coming to the University of Virginia,

she has been studying under Kelly Sulick for the past four years. She has participated in the Cavalier Marching Band, the Charlottesville Symphony, jazz chamber groups, and Flute Ensemble. In 2022, she was selected for the Collegiate Flute Choir at the National Flute Association Convention. In 2023, she was a finalist and 3rd place winner in the Mid-Atlantic Flute Convention Collegiate Soloist Competition. She is a Miller Arts Scholar, and has been awarded grants to travel to Chicago and New Orleans to study music. Her work has focused on highlighting living composers that represent a variety of cultural traditions.

During her time at UVA, Cassie has enjoyed being a member of the Washington Literary Society and Debating Union. She also participates in the Raven Society and the Rocky Horror Picture Show. After graduation, she hopes to pursue a career in performing arts management.

Jack Engel is a fourth-year student studying Biochemistry and Music with a Performance Concentration. Raised in Tennessee and Utah, he started playing percussion at 9 years old and has since performed in solo, ensemble, and orchestra settings throughout the country. At UVA, Jack studies with I-Jen Fang and specializes in four-mallet marimba repertoire. Outside of music, he is the Senior Resident for Gibbons First Year dorm, manages Education and Youth volunteer programming at Madison House, and conducts genomics research for UVA's Department of Biochemistry and Molecular Genetics. After graduation, he will be working as a research technician at UVA while applying to MD/PhD programs.

Shelby Sender received her Doctor of Musical Arts degree in Piano Performance at the University of Maryland in 2013 and has been active as both a solo and collaborative pianist. She has performed at both the Hungarian Embassy in Washington, D.C. and the Hungarian Ambassador's Residence, and is the co-founder of Mosaic Children's Choir, a group that incorporates movement, drama, dance, and performs in non-traditional spaces. In March 2012, she performed in Carnegie Hall's Weill Recital Hall as a part of the Adamant School of Music's 70th Anniversary Concert. Dr. Sender was featured in a 2011 festival at Ithaca College commemorating the 200th anniversary of Franz Liszt's birth and has given world premieres of works by Walter Giesecking at the American Musicological Society's annual conference. She regularly works with Charlottesville Opera, Charlottesville Ballet, and Williamsburg Symphony Orchestra, and can be heard on a Centaur recording of unpublished works by Walter Giesecking, playing both solo and chamber music.

In 2018, Dr. Sender was sent by the Sister Cities Commission to Pleven, Bulgaria to represent Charlottesville in concert, and has given performances in Budapest in Bartók Hall at the Institute for Musicology, and the Régi Zeneakadémia at the Franz Liszt Memorial House and Museum in Hungary, as well as the Haus der Kulturen der Welt and the Universität der Künste in Berlin.

Dr. Sender is an Instructor of Piano at the University of Virginia, where she teaches private lessons and Keyboard Skills classes. She received her Master of Music degree from the University of Maryland and her Bachelor of Music degree from Ithaca College, and teachers include Bradford Gowen, Read Gainsford, and Jennifer Hayghe.

Program Notes

Valerie Coleman was born in Louisville, Kentucky, one block away from where Muhammed Ali lived, and only a few blocks from where Breonna Taylor was shot and killed. She first discovered her love of music playing keyboard in her mother's daycare. She began learning the flute in fourth grade. Coleman went on to study at Boston University's Tanglewood Institute under Doriot Dwyer, who gave her the confidence to begin composing. After graduating from Boston University with a dual degree in composition and performance, she started a five person, all African-American ensemble called Imani Winds, dedicated to highlighting the work of previously underrepresented performers and composers.

In 2018, the National Flute Association commissioned Coleman to write a work for their High School Soloist Competition. The resulting work was *Fanmi Imen*, the title of which comes from Maya Angelou's famous work, *Human Family*, translated into Haitian Creole. It aims to acknowledge our many differences, but that "we are more alike, my friends, than we are unlike." The work draws from many musical traditions, from French flute music to flamenco to Djembe drum slaps.

East Wind is a work for solo flute composed by **Shulamit Ran** in 1987. Ran is a Pulitzer Prize winning Israeli-American composer whose work has been described as "stand[ing] tall among a class of towering talents." As early as seven years old she was composing, setting Hebrew poetry to music. She has composed for a variety of instruments and ensembles and written multiple operas. She served as a professor of music composition at the University of Chicago from 1973 to 2015.

East Wind was commissioned by the National Flute Association for their Young Artist Competition in 1988. Ran said of her music that "the language associated with the Middle East is very much in evidence . . . this particular strain really bursts loose in *East Wind*." The east wind is referenced multiple times in the Bible, both in positive and negative ways. God uses the east wind to send locusts to plague Egypt, but he also sends it to Moses to help him part the Red Sea. *East Wind* has no time signature, though does on occasion demarcate whether a note is supposed to be "felt" as a downbeat or upbeat. The lack of strict time gives the piece a very free-flowing nature that allows the performer to take creative liberties with tempo and style.

At the climax of the piece, *East Wind* reaches the very top of the flute's range (D#7). This climax, described as "declamatory" by Ran's close collaborator Mary Stolper, relates to the health issues Ran was experiencing while composing the work. She wrote it after a craniotomy to remove a tumor at the base of her skull, and said that "The only time, in fact, that I was totally unaware of my illness was while I was composing." The piece returns to a calmer, more subdued state at its close.

Andres Poveda began learning music at the age of 13 by listening to guitar and rock music. He later picked up the cello, which inspired his decision to become a professional musician. He described composing music as a necessity for his life. Although Poveda initially saw himself as an orchestral musician, he currently prefers creating contemporary chamber music. He co-founded the contemporary group *Ensamble Vasto*, which premieres Colombian and American composers.

Three Pieces for Flute and Percussion was published under the Latin American Music Initiative (LAMI), which aims to raise knowledge and understanding about classical Latin American music. The piece opens with a movement described as "amusingly, funny." The 7/8 time signature constantly shifts where the anchor beat is, which creates a fun sense of instability and jauntiness. The call and response feel between the flute and the percussion resembles two voices bantering with each other. The energetic second movement has a feel of driving suspense. The third movement uses whispertones as an extended technique to create an air of mystery between rollicking 6/8 sections.

Fantastical Forest by **Judy Nishimura** is a work that I commissioned with grant funding from the Miller Arts Scholars program. This performance is its world premiere. As part of my project, I wanted to support a living composer. I chose Nishimura because I enjoy a lot of her compositions, and in particular, her piece *Mood Swings* pushed me as a musician to experiment with different characters and tone colors. I reached out to Nishimura about a commission, and the piece that emerged was *Fantastical Forest*.

The work is divided into several sections, like miniature movements. Nishimura said, "In it, we have playful otters, lumbering bears, stealthy predators (like foxes) and birds greeting the dawn. The beginning (which should be played like a cadenza) depicts the wakening woods at dawn." We then move into *Otter Olympics*, a vibrant and fast section that is meant to be

playful and full of movement. Then is *Mama Bear Blues*, which Nishimura describes as “a tired mother bear plodding through the undergrowth while her hungry cubs follow behind, hoping for a bite to eat.” Next is the quiet and peaceful *Birdsong*, followed by the sleek and stealthy *The Predator*. This leads into the final section, *The Chase*, which ends the piece in a resounding flourish, but the outcome of the chase is unclear - did the predator catch its prey, or did it escape? It is up to the audience to decide.

Judy Nishimura studied with the Chicago Symphony’s Walfrid Kujala. After graduating, she began a thirty-year career in advertising. She eventually left that industry to become a composer, arranger, and music engraver. In our interview, Nishimura discussed finding the path within the music industry that worked best for her. She describes herself most prominently as a professional engraver, while still appreciating her time as an orchestral flutist.

Yuko Uebayashi was born in Kyoto, Japan. Her musical journey began when she started playing piano at age four, and started composing by the time she was in middle school. Despite the Japanese traditional path of talented musicians entering rigorous pre-college music programs, Uebayashi decided to stay in public school, citing the importance “to gain life experiences during adolescence, without having the stress of being in a competitive music environment.” In college, Uebayashi studied at the Kyoto City of University Arts, where she was mentored by Ryohei Hirose. Hirose encouraged Uebayashi to work on musical fundamentals in order to strengthen her compositions. During this time, she did not publish any works. Eventually, she returned to publishing compositions with a more experimental style. In 1998, Uebayashi moved to Paris, France, where she still resides. Her compositional style is known for combining French impressionism and Japanese film music.

Sonate for Flute and Piano was written for Jean Ferrandis and Emile Nauoumoff, the second piece she composed for the duo. Uebayashi described Ferrandis’s playing particularly in soft sections, as “akin to the glass work.” She described Nauoumoff’s piano as evoking a “distant, peaceful world that could even be described as chaste yet tinged with melancholy.” Uebayashi’s work aims to showcase these elements.

The piece premiered in February 2003 in Paris. The first movement, *Allegro Moderato*, is characterized by soaring melodies and alternating between an A and a B theme. The second movement, *Presto*, is a scherzo where the $\frac{3}{8}$ feel and varied articulation make the audience feel like they are on a roller

coaster. The third movement, Calmato, is much slower and feels rather like pondering on a walk through the woods. The piece ends with a rousing rondo, which leaves the listener with a sense of optimism and energy. The varied character of this piece allows the performer to tell a full story from start to finish with a distinct beginning, middle and end.

Scan this QR code to access the full-length program notes!



Acknowledgements

Special thanks to my parents, for supporting me in my musical endeavors and everything I have set out to do. Your advice, patience, and three hour phone calls have been essential to all my success throughout the past four years.

My flute professor, Kelly Sulick, for being instrumental to my growth as a musician throughout my time at UVA. I could not have done this without you.

My academic advisor, A.D. Carson, for encouraging me to always follow what I was passionate about, speak from my own experiences, and be true to the nuanced experiences of others.

My accompanist, Shelby Sender, for being a wonderful collaborator on this project.

Jack Engel, for enthusiastically agreeing to work with me on *Three Pieces* for Flute and Percussion, and doing so with incredible skill.

The Miller Arts Scholars Program, for funding so many of my passion projects throughout the years, but particularly the commissioning of *Fantastical Forest* for this recital. Getting to support female composers in such a tangible way has meant so much to me.

Marcy Day and the promotional team for helping design and print posters and generally making this recital logistically possible.

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The Washington Literary Society and Debating Union, for being the most wonderful and supportive community I could ever have asked for. I'm so proud to have been a part of this strange, wacky, loving group of people.

Finally, all the friends, professors, and incredible people that have supported me or helped me on the journey to this recital. Thank you to everyone who is present today to hear me play these incredible pieces of music.

Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

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