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A TRADITION OF INNOVATION

Alumni Recital Series

2011-2012 Season
Tuesday, September 13
Sara M. Snell Recital Hall
7:30 PM

Revelia Duo

Michelle Shoemaker, Clarinet ('95)

Vanessa Breault Mulvey, Flute ('90)

Chôros No. 2 for Flute & Clarinet (1921)

Heitor Villa-Lobos
(1887-1959)

Divertissement for Two Flutes and Clarinet, Op. 90 (1924)

Charles Koechlin
(1867-1950)

I. Très Calme

II. Allegretto quasi Andante (sans lenteur)

III. Final

Kenneth Andrews, Guest Flutist

Half Moon at Checkerboard Mesa (1997)

Phillip Kent Bimstein
(b. 1947)

Fantasy for Clarinet, Flute, Frogs, Crickets &
Coyotes

Intermission

Turnabout for Flute & Clarinet

Paul Steinberg
(b. 1947)

I. Face to Face

II. Front to Back

III. Side by side

2011 • 2012

CRANE



Barn Dances for Flute, Clarinet & Piano (2004)

Libby Larsen

- I. Forward Six and Fall Back Eight
- II. Divide the Ring
- III. Varsouvianna
- IV. Rattlesnake Twist

(b. 1950)

Julie Miller, Piano

Described by the Boston Globe as "...deploying loquacious, coruscating lines with energy and grit...", **Revelia Duo** is committed to sharing music for flute and clarinet with audiences of all ages. The artistry of flutist Vanessa Breault Mulvey and clarinetist Michelle Shoemaker intertwined at the Longy School of Music in Cambridge, Massachusetts in 2002, where the two met as faculty members. Both musicians are alumnae of the Crane School of Music in Potsdam, NY, and credit their professors for introducing them to the rewards of performing chamber music. Their passion for music making inspires them to perform cutting edge new music, along with traditional repertoire. The duo has performed at the National Flute Association National Conference (NYC), King's Chapel Noontime Series, Longy's SeptemberFest, GBFA's New England Flute Fair, and live on Boston's WGBH radio. A member of the Flute/Clarinet Duo Consortium, future projects for Revelia Duo include new music commissions and designing an interactive recital program for young audiences, incorporating the arts and geography. Learn more by visiting www.revelia.org.

Flutist **Vanessa Breault Mulvey** has been a featured performer on concert series around New England which include: Greater Boston Flute Association, Wolfeboro Friends of Music, Chromatic Club, Federal Reserve Bank Series, Friends of the Reading Public Library, 1794 Meeting House, Longfellow Summer Festival, and Longy SeptemberFest and Faculty Artist Concerts. Passionate about the principals of Body Mapping, she is a licensed Andover Educator offering, "*What Every Musician Needs to Know About the Body*" workshops and private coaching to musicians of all disciplines. Ms. Mulvey is on the faculty at Longy School of Music, where she teaches both flute and Body Mapping. In Fall 2011 she is launching a semester long Body Mapping course at Longy. Her writings on flute playing, Body Mapping and pedagogy have been published in the Flute Focus online journal, Flute Talk magazine and quoted in Amy Nathan's *A Young Musician's Survival Guide* (Oxford). A dynamic, engaging clinician, she has presented workshops for musicians at Trevor Wye's Boston Master Classes, Greater Boston Flute Association, Massachusetts Music Educators Association, New Hampshire Music Educators Association, Music Educators National Conference, Boston Flute Academy, and Thayer Conservatory. During the summer she joins forces with Connecticut harpist, Wendy Kerner Lucas to inspire young musicians at their Elyrica Summer Chamber Music Program for flute and harp. Ms. Mulvey received her B.M. with honors from the Crane School of Music at the State University of New York in Potsdam and the Cincinnati College-Conservatory of Music. www.vanessamulvey.com.

A proponent of new music, and noted by the New Music Connoisseur for her “excellently controlled playing featuring a stellar high register,” clarinetist **Michelle Shoemaker** has commissioned several works and performed many premieres. In 2008, she performed the Boston premiere of Roshanne Etezady’s Bright Angel for clarinet and piano, commissioned by the Clarinetists’ Commissioning Cooperative. She also led the commissioning and premiere of the clarinet duet Yellow Jersey by Libby Larsen, a work that is now frequently performed by clarinetists across the United States.

Other premieres include the bass clarinet duet Footnotes by John Eaton, and Lewis Nielson’s woodwind quartet *alito, gemito*, at Carnegie Hall. In addition to her performances with Revelia Duo, Dr. Shoemaker is Director of Communications at All Newton Music School in Newton, MA. Formerly, she was a faculty member at the Longy School of Music, where she taught applied clarinet, chamber music, and music history and served as wind and brass department chair from 2002-2009. She holds a Doctor of Musical Arts degree in clarinet performance from the New England Conservatory of Music, where she was a student of William Wrzesien. Prior to moving to Boston, Dr. Shoemaker studied with Frank Ell at Michigan State University and Alan Woy at the Crane School of Music at SUNY Potsdam. www.michelleshoemaker.org.

Kenneth Andrews served as Associate Principal Flute with the Montreal Symphony Orchestra and has performed throughout the United States, Canada and Europe as a Principal flutist, soloist, international competition winner, chamber musician, competition judge, clinician and as a featured artist on public radio and television. As a conductor, he is Music Director for The Orchestra of Northern New York and has conducted numerous professional, college, summer festival and youth orchestras in the United States, Canada and Italy. At Crane he teaches flute, coaches chamber music, is Music Director for the Contemporary Music Ensemble and the Crane Flute Ensemble and performs with the Potsdam Baroque Chamber Players. His awards have included the President’s Award for excellence in Research and Creative Endeavors, the State University of New York Chancellor’s Award for Excellence in Teaching, the New York State United University Professors Excellence Award for Outstanding Professional Performance and Community Service, the SUNY Chancellor’s Award for Research and Scholarship, and, in 2008, was awarded the North Country Citation from St. Lawrence University. Mr. Andrews has served on the faculties at Indiana University (Bloomington), Concordia University (Montreal), and Ohio University. He has been Artist-in-Residence at the Bay View Music Festival and a Resident Artist at the Banff Centre for the Arts and frequently performs at the Canna International Chamber Music Festival in Canna, Italy. He received his B.M. and M.M. degrees from Indiana University. His teachers included James Pellerite (Philadelphia Orchestra/Indiana Univ.), Kenton Terry (Philadelphia Orchestra), Harry Houdeshel (Indiana University), Richard Graef (Chicago Symphony) and Emil Eck (Chicago Symphony). Conducting teachers included Dr. Karl Ahrendt, Tibor Kozma and Wolfgang Vacano and others.

Julie Welsh Miller has been teaching piano at the university level for over two decades, and her former students now teach at every level from elementary to university. While she is a frequent soloist, one of her principal interests throughout her career has been collaborating with other performers, giving 60-100 performances every year. She has developed an extensive repertoire by playing for students, which has served her well in partnerships with colleagues and guest artists. She has performed in innumerable faculty recitals, and specializes in preparing music for guest artists, involving quick turnaround and little rehearsal time. Some of these artists have included: Jens Lindemann, John Rommel, Allen Vizzutti, Vincent di Martino, William Scharnberg, John Cox, Janine Gaboury, Kristen Hansen, Andre Moisan, Gary Whitman, David Gould, Richard Sherman, Susan Milan, Laura Griffiths, Christopheren Nomura, Jason Ham, and Gerald Corey. Miller's other principal interest is editing, publishing and performing the music of Keith Gates. She and her husband are the caretakers of the Gates library of compositions. She has performed approximately one-third of his 100+ works, and has helped prepare many more for publication. To date, Miller has made transcriptions of three of Gates' works, with others in progress. Miller holds degrees in piano performance from the University of Oklahoma and the University of Illinois. Her teachers include Edward Gates, Kenneth Drake, and Ian Hobson. She has taught at Henderson State University, Ouachita Baptist University, McNeese State University, SUNY Potsdam - Crane School of Music, New England Music Camp and Blue Lake Fine Arts Camp. She is a member of Pi Kappa Lambda and Music Teachers National Association. At McNeese she received SAI - Beta Chi's Outstanding Faculty Award as well as the Henry Alexander and BankOne endowed professorships. She was a soloist three times with the Lake Charles Symphony.

Program Notes

About Half Moon at Checkerboard Mesa:

On a summer night several years ago, an unsuspecting group of canyon tree frogs sang by a slickrock waterhole up a narrow side canyon in Zion National Park in southern Utah. Little did they know that their voices would soon be heard on concert stages all across the world. And they certainly never expected to share the bill with chirping crickets, howling coyotes, and tuxedoed classical musicians. But hiding nearby was Utah composer Phillip Bimstein, who had stealthily placed a microphone and a digital recorder at the edge of the waterhole. He also recorded the sounds of coyotes, crickets, rocks, thunder, and the rushing waters of the Virgin River. Mr. Bimstein then played these natural sounds into his computer, where he shaped and arranged them on his synthesizer keyboard. He orchestrated the sounds into a piece of music for tape, and wrote an accompanying score for a live oboe. Mr. Bimstein subsequently arranged *Half Moon at Checkerboard Mesa* for other solo instruments including flute, clarinet, bassoon, horn, trombone, tuba and violin. It has been performed at the Kennedy Center and Carnegie Hall, and has been featured on NPR and in Outside Magazine.

It will be performed at Merkin Hall in New York City in May 2008 and broadcast as a part of WNYC's "New Sounds Live." Stephen Caplan's performance on oboe is available on Phillip Bimstein's *Larkin Gifford's Harmonica* CD released by Starkland in 2006, and other recordings are on CDs by Stephen Caplan, oboe, Carole Lemire, horn, or Michael Dean, clarinet. Mr. Bimstein composed *Half Moon at Checkerboard Mesa* as a part of his three year Meet The Composer "New Residency," which celebrated the landscapes of southern Utah.

Barn Dances is a set of four abstract pieces for flute, clarinet and piano. Each piece draws its title from the name of a particular dance step used in cowboy dances. Taking the name of the step as the point of departure, my idea was to take a flight of fancy in each movement and to create the musical equivalent of a character drawing. This work was commissioned by The Flute/Clarinet Duos Consortium with support from the Brannen-Cooper Fund. --Libby Larsen

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

In case of fire, leave the building immediately by walking to the nearest safe exit. Once outside, please move 50' away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.

