

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Megan Kyle

oboe

in

Faculty Recital

Assisted by

Nicholas Emmanuel, piano

Recital Hall

Center for the Arts

Monday, March 5, 2018

8:00 p.m.

Program

Fantasie No. 8 in E minor

I. Largo

II. Spirituoso

III. Allegro

Georg Philipp Telemann

(1681 - 1767)

Violetear

Ethan Hayden

(b. 1984)

*Colloquies VI: "Socrates and Phaedrus
speak of love on the banks of the Illisus"*

Allen Sapp

(1922 - 1999)

Nicholas Emmanuel, piano

Box Black Cherry

Meredith Gilna

(b. 1988)

Ballade

Hendrick Andriessen

(1892 - 1981)

Nicholas Emmanuel, piano

Program Notes

Tonight's program features three works by Buffalo-affiliated composers—one by Allen Sapp, a composer who was deeply involved in Buffalo's emergence as a noted center of experimental music, and two by young composers currently active in the Buffalo new music scene (Ethan Hayden and Meredith Gilna), whose new works for oboe were premiered this past October.

Buffalo is a place with an outstanding and ongoing history in new music. It has been a great adventure digging into this rarely-performed work by Allen Sapp, and a complete thrill to work with Meredith Gilna and Ethan Hayden in the realization of their excellent new pieces.

Allen Sapp served as chair of the University at Buffalo music department from 1961 to 1968 and co-founded the Center of the Creative and Performing Arts in 1965. His *Colloquies VI "Socrates and Phaedrus speak of love on the banks of the Illisus"* was premiered in Cincinnati in 1988, but has rarely been performed since then. It is a lyrical conversation between oboe and piano, with unexpected shifts in texture and character over the course of the dialogue's development.

Ethan Hayden is a composer, performer, and author based in the Rust Belt. His acoustic, electronic, and vocal music has been performed at conferences and festivals around the world. He received his Ph.D. in Composition from the University at Buffalo, and holds undergraduate degrees in Composition and Theory from the University of North Texas, and an M.A. in Composition from UB. His principal composition teachers include Cort Lippe, Jeffrey Stadelman, Joseph Klein, Andrew May, and David Bithell. He currently teaches sound synthesis and electroacoustic composition at Buffalo State College.

Hayden is the Associate Director of Wooden Cities, a Buffalo-based contemporary music ensemble, and is active as a performer, regularly presenting new and experimental works for

voice, trombone, and electronics. He is the author of Sigur Rós's (), published as part of Bloomsbury's 33⅓ series in August 2014.

Hayden writes of *Violetear*:

Violetear was composed in the Fall of 2017 in close collaboration with oboist Megan Kyle, to whom it is dedicated with great appreciation for her insights, enthusiasm, and artistry.

The piece focuses intensely on doubles, reflections, and doppelgängers—specifically, via quick alternation between two parallel narratives which move in and out of collision with one another. The oboist splits herself in two, like Janus, while weaving a singular thread through a tangle of repetitions and reversals, emphasizing the oboe's pneumatic mechanicity and elastic unpredictability.

Meredith Gilna describes herself as “a composer of the ‘classical’ variety with an affinity for the avant garde, based in Buffalo, NY.” Many of her pieces “utilize graphics or other non musical sources as a framework, treated with different degrees of intuition and literal translation, to create music with an unexpected shape and content. I very rarely compose a piece in the same method multiple times. I have a fondness of gesture, non functional harmony, extended techniques, odd timbres, and low sounds.”

Gilna writes of *Box Black Cherry*, for oboe and fixed media:

Box Black Cherry is structured around the idiosyncrasies and peculiar character of a particular 90's toy keyboard.

Bookending the Buffalo-centered portion of the recital are works by Georg Philipp Telemann and Hendrik Andriessen.

Fantasie No. 8 by **Georg Philipp Telemann** for solo flute (frequently poached by oboists), is a wonderful study in creating a complete harmonic world within a single instrumental part, with the solo instrument weaving together multiple lines and serving as its

own accompaniment. In this way, it foreshadows the parallel narrative techniques that Hayden uses in *Violetear*.

Hendrik Andriessen, father of well-known contemporary composer Louis Andriessen, was an organist and composer who wrote both sacred and secular works. He favored a neo-classical style and was influenced by French music, particularly that of César Franck. While his son Louis developed an experimental style, Hendrik maintained a traditional approach. Although he incorporated some modern elements into his work, he cultivated a lyricism that is showcased in his beautiful *Ballade* for oboe and piano, written in 1952.

About the performers

Megan Kyle performs as a soloist, chamber musician, and orchestral musician throughout the Western New York region, tackling standard repertoire and new music with equal enthusiasm. She currently plays second oboe in the Erie Chamber Orchestra, and has performed with the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, Symphoria in Syracuse, the Charleston Symphony Orchestra, the Tucson Symphony, and the New World Symphony in Miami, among others. She was previously a member of the Civic Orchestra of Chicago. As a soloist and chamber musician, she performs with the Buffalo-based new music ensemble Wooden Cities and is a founding member of both the oboe/cello duo Parvenue and voice/oboe duo Senso di Voce. She teaches oboe and English horn at Houghton College, SUNY Geneseo, and SUNY at Buffalo and performs as a member of the Geneseo Wind Quintet.

Ms. Kyle holds a Master of Music with Distinction in Oboe Performance from DePaul University (2013), as well as a BM in Oboe Performance and BA in English with High Honors from Oberlin Conservatory and College (2011). Her principal teachers have included Eugene Izotov, Robert Walters, Alex Klein, and Louis Rosenblatt.

Nicholas Emmanuel is a PhD candidate in historical musicology at the University at Buffalo, where he is currently a UB Humanities Institute Advanced PhD fellow. He also received a masters' degree in piano performance, studying under Eric Huebner. As a pianist, he actively performs the work of young composers and is a member of the new music collective, Wooden Cities. His research interests include the relationship between critical theory and the avant-garde, the ethics of modernism, Polish music after 1945, and the work of György Ligeti.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President

Jack Connell, Provost and Dean of the Faculty

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As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.