

ANAM RECITAL: EMICA TAYLOR (FLUTE) Music inspired by movement

MONDAY 28 OCTOBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Michael COLQUHOUN (1953-2016) <i>Charanga</i> (1993)	4'
Christopher BLAKE (b. 1949) <i>Little Dancings</i> (1991)	14'
<i>iii. Mystic Dance</i>	
<i>iv. Second Interlude (Thai Drum Dance)</i>	
<i>i. Two and Three Dance</i>	
Johann Sebastian BACH (1685-1750) Partita for solo flute in A minor, BWV1013 (c. 1725)	4'
<i>iii. Sarabande</i>	
Valerie COLEMAN (b. 1970) <i>Danza de la Mariposa</i> (2011)	6'
André JOLIVET (1905-1974) <i>Chant de Linos</i> (1944)	11'
Emica Taylor (NZ) flute	
Louisa Breen (ANAM Associate Faculty) piano	

Approximate duration: 45 minutes

ABOUT EMICA TAYLOR

Emica Taylor started learning the flute in 2012 with Elvira Dommissie in Christchurch, New Zealand, with her passion for music leading her to Wellington in 2021 to study at Te Kōkī – The New Zealand School of Music, Victoria University of Wellington. Under the tutelage of Kirstin Eade, the NZSO associate principal flute, she received her Bachelor of Music majoring in Classical Flute Performance in 2023. Whilst at the NZSM, Emica was presented with the Music Directors Award, the Therle Drake Undergraduate Award for Excellence in Music, and the NZSM Award in Woodwind Performance for 2022 and 2023. Throughout 2023 she also received the NZSO Giese Flute Grant, NYO Alex Lindsay Special Award, a Freemasons Lankhuyzen/Whetu-Kairangi Music Award, and a regrant with the Inspire Foundation. Emica's two performance highlights thus far have been playing the Nielsen Flute Concerto with the Wellington Youth Orchestra as their concerto competition winner for 2022 and performing with the New Zealand Symphony Orchestra for their 75th Jubilee Anniversary Concert. In 2024, Emica is delighted to be in her first year of studies at ANAM with Alison Mitchell. Find out more at anam.com.au/musicians

Emica is supported by ANAM Syndicate donors Peter and Annie Duncan, Ann Grant, Marilyn and the late David Howorth, Fiona MacDonald and Graham McConnell, Mark Pearce, Cynthia and David O'Keefe.

Louisa Breen's Associate Faculty position is generously supported by Igor Zambelli.

ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

PROGRAM NOTES

Michael Colquhoun was an American flutist, teacher, and composer whose distinct compositions fused both Classical and Jazz traditions. Commissioned in 1993, *Charanga* is based on the style of Salsa popular from the 1920s through to the 1970s which along with the usual percussion section (congas, bongos/cowbell, timbales, maracas/güiro and clave) would have a string section and a flute lead. The Charanga flutist was free to improvise complex intricate riffs, and Colquhoun dedicated this piece to all the great Latin Charanga flutists. With the lack of a percussion section, Colquhoun utilises extended techniques for the solo flute such as "air" sounds, multiphonics and singing while playing to create the effect of having the entire band backing the flutist.

New Zealand composer **Christopher Blake** was born in Christchurch in 1949 and studied composition at the University of Southampton School of Music. *Little Dancings* are five little miniatures that each explore a different aspect of rhythm. Today's performance begins with the third movement, 'Mystic Dance', a free-flowing dance that features quarter tones in the flute line. The second interlude is a short movement based on an energetic Thai drum dance. To conclude these miniatures is 'Two and Three Dance,' where Blake places constantly changing hemiolas throughout the piece. The two-against-three rhythms of these hemiolas can begin to feel unsettling with the feeling of all the different pulses against each other.

Dance was a highly popular art form in the Baroque era and has clear influences in the music of **J.S. Bach**. His Partita in A minor for Solo Flute, BWV 1013, has four movements, each modelled after a different Baroque dance. The solemn Sarabande is built around symmetry, in a dance that foregrounds the balance, control and expression of the performers at a slow tempo, ebbing and flowing with generous rubato. I have selected this movement for its beautiful unhurried character, in contrast to the other driving dances within the partita – and today's program as a whole.

Composer and performer **Valerie Coleman** was born in Louisville, Kentucky in 1970. *Danza de la Mariposa* translates to 'Dance of the Butterfly,' inspired by the various species of butterflies that inhabit the continent of South America. Coleman writes: "Full of rich and unique colours, butterflies dance and weave in syncopated rhythms, while alternating between 3 over 4 throughout." The slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythms eventually begin to evolve into the spirit and syncopation of Argentinian concert tangos, and the end returns to the feel of Yaravi.

The recital concludes with **André Jolivet's** *Chant de Linos*, a piece showcasing the technical and emotional virtuosity of the flute. Jolivet writes in his epigraph at the head of the score: "The Song of Linos was, in ancient Greece, a kind of threnody: a funeral wailing, a song of lament interrupted with cries and dances." In Greek mythology, Linos was believed to be the personification of mourning and lamentation, which can be heard through Jolivet's imitation of passionate crying, ritualistic chanting, and energetic dances through the work. As the piece was written at the end of the Second World War, one cannot avoid the question of whether the laments and cathartic dance passages are a musical response to the horrors of that time.

Written by Emica Taylor



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