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## Guest Artist Recital: Sarah Frisof, flute & Daniel Pesca, piano/composition

Sarah Frisof

Daniel Pesca

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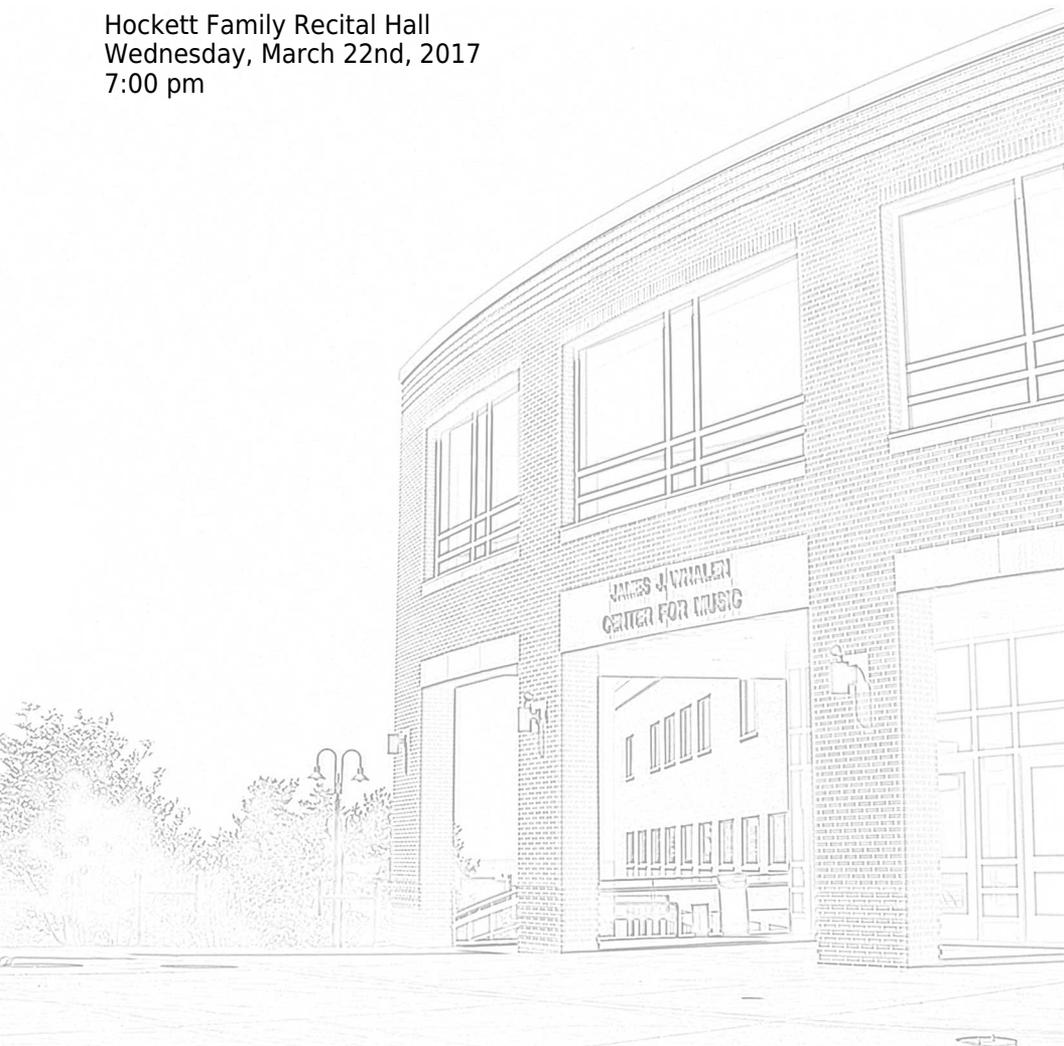
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**Guest Artist Recital:**  
Sarah Frisof, flute  
Daniel Pesca, piano and composition

*with*  
Hanna Hurwitz, violin

Hockett Family Recital Hall  
Wednesday, March 22nd, 2017  
7:00 pm



**ITHACA COLLEGE**

School of Music



## Biographies

**Sarah Frisof** earned her Doctorate from the University of Michigan, her Master of Music from the Juilliard School, and her Bachelor of Music from Eastman School of Music. She was a semi-finalist in the 2009 Kobe International Flute Competition, and 2nd Prize winner of both the National Flute Associations' Young Artist Competition in 2008 and the Heida Hermann's International Woodwind Competition in 2007.

Frisof is the principal flute of the Dallas Wind Symphony and a frequent performer with the Dallas Symphony. She has performed with the Chicago Symphony, New York Philharmonic, Detroit Symphony and Boston Symphony. She has also appeared at the Verbier, Tanglewood and Aspen music festivals. Each summer she performs at the Music in the Mountains festival in Durango, Colorado. Frisof has maintained a private teaching studio for more than 15 years. Her interests in outreach and education have led her to Zimbabwe and Brazil, where she directed music programs and participated in humanitarian efforts. She is associate professor of flute at the University of Kansas.

**Daniel Pesca** is equal parts composer and pianist. He is the recipient of many commissions: from, among others, Michael Haithcock and the University of Michigan Symphony Band, the Eastman School of Music, and the Myrna Brown International Flute Competition. Daniel's recent works were written for Eastman's Composer's Sinfonietta, OSSIA New Music, the Benson Forum for Creativity, the Ritsos Project, Music in the American Wild, guitarist Dieter Hennings, soprano Tony Arnold, and the Deviant Septet.

As pianist, Daniel is both a passionate advocate for new music and a committed performer of the chamber music repertoire. He has shared the stage with many leading new music ensembles, including Ensemble Signal, the Slee Sinfonietta, Dal Niente, the Orchestra of the League of Composers, the Pittsburgh New Music Ensemble, and the Aspen Contemporary Ensemble. He has recently performed at the Library of Congress, the Kennedy Center, Columbia University's Miller Theatre, the Teatro Diana in Guadalajara, on the Dame Myra Hess concerts and at the Ear Taxi Festival in Chicago, at June in Buffalo, and at festivals devoted to contemporary music in Spain, Italy, and Greece.

Daniel holds a doctorate in composition from the Eastman School of Music, where he studied composition with Ricardo Zohn-Muldoon, David Liptak, and Robert Morris, led a class on contemporary keyboard music, and studied piano with Nelita True. Presently, he is director of chamber music and artist-in-residence at the University of Chicago, and is a visiting professor of composition at Ithaca College in Spring 2017.

Playing with "live-wire splendor" (*The New York Times*), violinist **Hanna Hurwitz** comes from a family of literary and performing artists. As a musician who enjoys collaborating closely with composers and participating in the creation of new music, Hanna's recent activities have included performances with the Argento Chamber Ensemble, Mivos Quartet, Lucerne Festival Academy, Eastman BroadBand, and Slee Sinfonietta. She has been a member of resident chamber ensembles at international festivals including the SoundSCAPE Festival and Festival Spaziomusica in Italy, as well as the Cervantino Festival and Festival Internacional Chihuahua in Mexico. This past season, Hanna premiered works in the United States, Italy, Spain, and Greece. She is the featured violinist in both *Cantos*, the Bridge Records recording of music by Ricardo Zohn-Muldoon and in *Diaries*, the Urtext release of music by Carlos Sanchez-Gutierrez.

Hanna also enjoys an active and varied teaching career. She is currently on the faculty at the University at Buffalo where she is adjunct violin instructor. In addition, she serves as coordinator and coach for the chamber music program at the Rochester Philharmonic Youth Orchestra, and chamber music coach at the Kanack School of Music. Hanna holds a Bachelor's Degree and Performance Certificate from the Eastman School of Music, a Master's Degree from The University of Texas at Austin, and a Doctorate of Musical Arts with a minor in Performance Psychology from the Eastman School of Music and the University of Rochester.

## Program Notes

Williams: *First Lines*

Each of these twelve tiny, luminous sketches is inspired by the first line of a poem. These lines of text appear after each piece, like the titles of Debussy's *Préludes*. Williams shares with Debussy a gift for vivid evocation and a keen imagination for instrumental sonority. — DP

Pesca: *The Distance of the Moon*

*The Distance of the Moon* is modeled on the first story in Italo Calvino's *Cosmicomics*. The charming story is cast in the mold of an old-timer spinning a tall tale. Qfwfq, the narrator, remembers a time when the moon used to arc close to the earth; you used to be able to take a boat out in the middle of the night, stand on a ladder, and touch the moon. You could even jump up, get drawn in by the moon's gravity, and go exploring. From this story, I drew three particular notions. First, the arcing motion of the moon's descent led me to explore curving musical lines that descend obliquely, all at different rates. Second, I worked with the idea of opposed gravities, and the implied split-second of suspended ambiguity between competing pulls. The piece begins in a state of suspension, and then resistance

to the earthly mounts as the music aspires towards the lunar. Third, I was captivated by the story's particular tone, which, despite its humor, is suffused with a certain nostalgic yearning. — DP

Pesca: *Stanza*

I composed this piece for the very first (of many!) recitals Sarah and I played together: April 2007 in Ann Arbor, Michigan. I chose to write for the alto flute, whose soft sound mingles so beautifully with the resonance of the piano. The piece drew its inspiration from two sources: the opening three chords of the alluring Chopin Mazurka in A minor (Op. 17 no. 4) and the following stanza by Christina Rossetti:

*I wept for memory;*

*She sang for hope that is so fair;*

*My tears were swallowed by the sea;*

*Her songs died on the air.*

— DP

Ran: *Birds of Paradise*

Birds of Paradise do exist! This fact became known to me thanks to an extraordinary program aired on PBS in September 2013, at the time I had completed all but the last phrase of my work of the same name, and had also settled on its title. My decision to name this 12-minute work *Birds of Paradise* was based purely on the imagined vision of a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds, conjured up in my mind. And then, for an added bit of support, there was also the flower of that name that we all know. Imagine my surprise at seeing stunning photography of the real birds that carry such a proud title!

My work intersperses music that is brilliant and energetic with the wondrous and songful. Its title notwithstanding, I did not set out to compose a “bird” piece—Messiaen’s music, which I admire immensely, would seem to render such an effort quite unnecessary. The title does allude, however, to the musical imagery that the music, as I was composing it, was evoking in my own mind, where shifting motion and brilliant color take center-stage.

The work is structured in three movement-like sections that are played without breaks and that together form a fast-slow-fast shape, more a large A-B-C than true arch form, internally shaped in ways that allow for numerous detours into further contrasting terrains. As the piece progresses, several main ideas that emerge early on assert their dominance, helping tie together the various digressions and flights of fancy.

*Birds of Paradise* makes occasional use of extended flute techniques such as tongue rams, key clicks, and more, which for me are not so much “sound effects” but rather a natural extension of the flute’s sound palette, which I use also as one of the ways in which some thematic materials and their elaborations in this work can be defined. They are part and parcel of the sound world that is at the essence of the “instrument’s soul” as I hear it, and which I try to explore in many

of my works. The “flute soul” heard here, to be sure, is an ever-evolving and subjective concept, in this case also affected by the ongoing interaction with the piano as the partnering member of this duo, yet always at the very core of the particular aura that remains even after the performance of the music has ended. — *SR*