

**Alexa Still - Flute**

No stranger to Tauranga Musica audiences, New Zealander Alexa Still has appeared in recital and concerto performances and classes in England, Germany, Slovenia, Turkey, China, across the United States, Mexico, Canada, New Zealand, and Australia. Her solo recordings, mostly on the Koch International Classics label, have also won international acclaim. Dr. Still has been based in Sydney since 2006 where she is Head of Flute at the Sydney Conservatorium of Music, University of Sydney. She was previously Associate Professor of Flute at the University of Colorado at Boulder from 1998. She gained her Doctorate and Masters degrees from the State University of New York. She then spent 11 years as principal flute of the New Zealand Symphony Orchestra, a position she won at the age of 23. Described as "a National Treasure" (Daily News) in her home country, she made regular tours to the US for solo engagements and, in 1996, was awarded a Fulbright Award. You can read much more about her and her motorcycle at [www.alexastill.com](http://www.alexastill.com)



TAURANGA MUSICA  
**2011**  
concert series



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**New Zealand Chamber Soloists**  
Sunday 28th August, Mills Reef, 7.00pm



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Alexa Still Herself ... a startling exploration of the possibilities on flute

### **La Folies d'Espagne for flute solo (1701)**

**Marin Marais (1656 - 1728)**

*La Folia* literally means madness, folly, or empty-headedness. This simple tune has become an enduring basis for compositions (normally variations) dating back to the first known published version in 1672, by Lully, who was Marais' teacher. Corelli produced variations on *La Folia* for violin in 1700 that attracted much attention by transforming the simple tune into a remarkable showpiece for the violin. While there is clear evidence that Marais was working on his variations long before Corelli's publication, Marin Marais' original was published after Corelli's, in *Pieces de Viole, 2e livre* (Paris, 1701) with the preface: "In writing these pieces I have taken heed of the fact that they (the couplets or variations) can be played on all types of instruments, such as organ, harpsichord, theorbo, lute violin, flute". The sentiment captured here has inspired transcriptions for almost every instrument imaginable. With some 31 couplets in Marais' composition, performers can enjoy choosing and presenting the variations they prefer!

### **Syrinx (1912-1913)**

**Claude Debussy (1862-1915)**

This work is perhaps the most famous of the unaccompanied flute repertoire, being from the pen of the famous impressionist composer! It was written as incidental music to Gabriel Mourey's play "Psyche"; a play concerning "Pan", the mythical Greek God of Fertility.

The flute was of particular importance to Debussy as a medium for the expression of the music of nature. "*Prelude à l'après-midi d'un faune*", "*La Flûte de Pan*" and this piece, "*Syrinx*" are all excellent examples of this and his interest in the mythological theme of Pan.

The manuscript was published in 1927 after both the performer to whom it was dedicated, French flutist Louis Fleury, and Debussy had died.

### **Sonatine (1948)**

**Henri Tomasi (1901-1971)**

**Prelude et Scherzo  
Pastorale  
Final. Capriccio**

Tomasi wrote this work for the famous French flute virtuoso Jean Pierre Rampal, and on first hearing, it is easy to appreciate that Tomasi was most likely inspired by Rampal's larger than life personality. It helps that Tomasi really loved the flute too; his compositions include several concertos for the flute. Uniquely substantial for an unaccompanied work from this era, Tomasi's writing finds a wonderful balance between melody and textural passages, giving the impression of listening to much more than a flute yet not venturing beyond what we call standard techniques.

### **Caprice**

**Niccolo Paganini (1782-1840)**

This Caprice will be immediately recognizable; Many composers have borrowed this theme, including Brahms, Schumann, and Liszt. Rachmaninov's Theme and Variations on the theme from this Caprice is one of the most popular concertos in the piano repertoire.

Paganini was incomparable in his day as a virtuoso violinist and his surviving compositions were clearly designed to show off his phenomenal skill, but even he did not perform these caprices in public!

INTERVAL

### **Moving On (1999)**

**Rhonda Larsen**

American flutist, composer, and bandleader Rhonda Larson entered the national music scene by winning first prize in the National Flute Association's Young Artist Competition in 1985, including a Carnegie Hall debut. Shortly thereafter, Rhonda joined forces with the Paul Winter Consort, initiating her journey of combining diverse musical styles in addition to her classical training. Rhonda won a Grammy Award during her last year with the Consort, departing the group at that time to embark on her individual cross-cultural/multi-genre music path. *Moving On* evolved during her shows in the late 1990s.

### **Box Caravan (2010)**

**Shaun Barlow**

Australian flutist Shaun Barlow is currently completing his Masters Degree at the Sydney Conservatorium of Music where he studies with Alexa Still. He began working on beat boxing techniques in 2009 and met up with world-renowned beat boxing flutist Greg Patillo while attending the National Flute Association Convention in New York. In 2010, Shaun worked more with Greg and his group Project Trio during their visit to Sydney. Shaun is currently in New York finishing up a 4 month period of study working with both Greg Patillo and Robert Dick. Caravan is a well-known cover. Shaun began writing down this and some of his other work in 2010 in preparation for his thesis which investigates the phenomenon of beat boxing and other vocal techniques applied in modern flute playing and the notation of these techniques.

### **Fish are Jumping (1999)**

**Robert Dick**

Robert Dick is a well-known American flutist specializing in contemporary techniques of western classical music and jazz. In addition to his remarkable performing, he has written *many* works utilizing his skills, both for flute alone and for flute in larger ensembles. His concerto for flute and orchestra was premiered at the National Flute Association convention in Atlanta, 1999.

Robert Dick's influence on modern flute playing is profound; his many textbooks on contemporary flute technique provide the most complete reference material available for both performers and composers, he notates and produces the scores for his many compositions in a way that makes the performance of his work accessible to other flutists, and his newest instrumental development, the glissando headjoint, is finally available for other flutists to purchase.

### **Mr Dick is thinking of a 12-bar Blues Pattern**

**Gergely Ittzés**

Gergely Ittzés is a younger generation flutist/composer, greatly influenced by Robert Dick (as is obvious from the title of this work) and particularly well-known in Europe. Ittzés is very well regarded as a fine classical flutist; he has had many competition successes and has been a guest at international flute festivals in Hungary and Brazilia, Frankfurt, Atlanta, Atlanta, Pittsburgh, Beijing, and Paris. Like Dick, his work is influenced by many musical genres. Other more unusual experience includes being a member and composer of the ethno-jazzrock band, Talizmán and performed in several other jazz formations (Makám, EmilMarkus Stockhausen Possible Worlds Orchestra, Leni Stern, Don Thompson, Bop Art Orchestra, etc.). Ittzés' chart of double-Stops, or multi-phonics (sounding more than one tone at the same time), includes about 400 fingerings. *Mr Dick is thinking of a 12-bar Blues Pattern* showcases all that Ittzés can do!

### **Zoom Tube (1999)**

**Ian Clarke**

Ian Clarke a young British flutist and composer, is currently on the faculty of the Guildhall. An equally gifted classical player, Ian's skills include film score composition and his performing experience is possibly the most diverse, including one-man shows with considerable amplification in pubs and bars. Like all of Ian's music, *Zoom Tube* features the flute in a very non-traditional way.