

# Lamont School of Music

## Graduate Recital

### *Voyager*

**Ellie Colson**

Flute

**Damien Krzyzek**

Piano

Saturday, May 17, 2026

4:30 p.m.

Frederic C. Hamilton Family Recital Hall



**Robert & Judi Newman Center  
for the Performing Arts**

This recital is presented in partial fulfillment of a  
Masters of Music Degree in Performance

Ellie Colson is from the studio of Julie Thornton

Reception to follow in the  
Spencer Artist Reception Room

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# Program

## Sunstreams

Ian Clarke/David Hicks/Simon Painter

Arr. Ian Clarke

(b. 1964)

## Concerto for Flute in D Major

Carl Reinecke

(1824–1910)

- I. Allegro molto moderato
- II. Lento e mento
- III. Moderato - più mosso

INTERMISSION

## Duo for Flute and Piano

Aaron Copland

(1900–1971)

- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

## City Lights

Remi Inari

(b. 1990)

*Proxyma-B Quintet:*

Ellie Colson, flute

Kaitlyn Nohara, clarinet

Cavan McCullough, saxophone

Phillip Aleshire, bassoon

Kaitlyn Rosling, bass clarinet

## Nightsong

Carla Rees

(b. 1976)

# Program Notes

## Voyager

"Voyagers 1 and 2 are space probes launched by NASA in 1977 as part of the Voyager program, to study the outer Solar System and the interstellar space beyond the Sun's heliosphere."

"The Voyager Golden Records are two identical phonograph records, with one copy aboard each of the two Voyager spacecraft. The records contain sounds and data selected to portray the diversity of life and culture on Earth, and are intended for any intelligent extraterrestrial life form who may find them...both Voyager 1 and Voyager 2 were launched by NASA with a message aboard—a kind of time capsule, intended to communicate to extraterrestrials a story of the world of humans on Earth."

**Sunstreams** and its companion piece *Sunday Morning* (not programmed) come from a group of pieces that were originally co-written by Ian Clarke, Simon Painter and David Hicks when working together in the studio and as a performing rock group. They have subsequently been reworked by Clarke for flute and piano; in their original form they were for flute, guitars, keyboards & drums. These arrangements were made circa 1998.

*Sunstreams* is in an expansive and passionate style that is very like Ian Clarke's style but done in a very un-Clarke fashion – flutists familiar with his pieces *Maya*, *Zoom Tube*, and *The Great Train Race* will notice the lack of extended techniques! No quartertones, multiphonics, or jet whistles, just simple, tonal, sunlit joy. There are three main ideas: the opening main theme in E major, a short Eb major second theme leading into a repeat of the main theme an octave higher, and a flourishing development, never really finding solid ground until the second theme returns. Since the piece was written with more of a jazz rhythm setting, you can hear the moving rhythms originally played in the drums and guitars bubbling in the piano accompaniment.

Ian Clarke is a British flutist and composer born in Broadstairs, Kent on February 4th, 1964. His compositions have been performed across six continents on stages ranging from London's South Bank to the Glastonbury Rock Festival and have featured in countless recitals including four consecutive BBC Young Musician Woodwind finals.

How I envision this piece fitting into my theme – the sounds and story of humanity fit onto a space probe flying through the galaxy – is as a portrait of our Sun in all its forms. Sunrise, sunset, filtering through the clouds and the leaves of trees, and sparkling across water on a beautiful cloudless day.

Written in 1908 for Maximilian Schwedler, the **Flute Concerto in D Major** was Carl Reinecke's last concerto before his death in 1910. Schwedler was principal flutist of the Leipzig Gewandhaus Orchestra and "Germany's last major advocate for the conical bore flute," of which he was an innovator and patent-holder.

The Concerto is made up of three movements:

- I. Allegro molto moderato
- II. Lento e mesto
- III. Moderato – In tempo animato – Tempo I – Più mosso

...and is almost cartoonishly Romantic in composition style. but was written with such admiration and sincerity that it made itself a charming mainstay in flute concerto repertoire.

The iconic first movement, *Allegro molto moderato*, is expansive and waltzing in 6/8 time. It contains rich harmonies and vigorous melodies and is a playground of virtuosic variations. It is the longest of the three movements by a full minute and a half, clocking in at 8 minutes and 30 seconds runtime. This movement serves my theme as a love letter to classical music – both the genre, and more specifically the Classical era, with elements of Mozart and Beethoven seen through a rose-colored Romantic lens.

The second movement, *Lento e mesto*, is lush and filled with emotional turmoil, evocative of contemporary arias by Puccini. The weeping, barefaced melody suggests a soprano at the turning point of her storyline; despairing at all she's lost and eventually realizing, when the sun comes out in the key change at the very end, she has more to hope for than she thought. Whether or not this opera is a tragedy or a comedy is still to be determined – everyone hasn't died, but nobody's married yet either.

The third and final movement, *Moderato*, is a mazurka (Polish music form made famous by Chopin) in rondo form, where a main A theme returns after each interjection of a new or different idea, each designated a different thematic letter. The form of this rondo is ABACAB, with an emphatic finale diverging from the form for maximum drama. I see this movement as the creation of a painting, flowing brushstrokes and detail work with a constant return, the artist stepping back to remember the subject and see the big picture, the finale as the excitement in the finishing touches on a masterpiece.

Carl Reinecke was a pianist, composer, and conductor born in Altona, just outside of Hamburg, Germany on June 23rd, 1824. A conservative Romantic contemporary of Mendelssohn and Brahms, he was director of the Leipzig Conservatory and the Leipzig Gewandhaus Orchestra, which is where he got to know Schwedler. His most famous work for flute is not the Concerto in D, but his Sonata Undine for Flute and Piano, a wonderfully programmatic and illustrative piece written in 1882 that remains immensely popular among flutists in the modern era.

**Duo for Flute and Piano** was written by Aaron Copland in 1971, commissioned in memory of William Kincaid, former professor of flute at the Curtis Institute and longtime principal flute of the Philadelphia Orchestra. Kincaid is known as the grandfather of the American Flute School, and according to a 2003 study done by Demetra Fair at Ohio State University, "83% of all professional flutists living in the US [can] trace their [pedagogical] heritage back to [him]."

The Duo was described by Copland himself as "lyrical, in a pastoral style," and he believed that lyricism was inherent to the flute. A longer Copland quote on the piece: "The whole is a work of comparatively simple harmonic and melodic outline, direct in expression. Being aware that many of the flutists who were responsible for commissioning the piece would want to play it, I tried to make it grateful for the performer...it requires a good player." (quotes from the piece's page on [aaroncopland.com](http://aaroncopland.com))

The Duo is made up of three movements:

- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

...and since Copland was so in love with the "pastoral" landscapes of America, it made sense to me to view each movement as a depiction of different national parks.

Movement I, Flowing, I see as a great, clear view out over the Grand Canyon – huge expanses of air, peering down at energetic water and back across to beautiful, steep vistas of colorful rock.

Movement II, Poetic, somewhat mournful, brings to mind early mornings on Rainy Lake in Minnesota, home of the idyllic and secluded Voyageurs National Park. With 60 percent of the park only accessible by boat, the lake chain it's situated on is a large part of the landscape, and so the water's varied moods can change the scenery dramatically. This scene is a misty pre-dawn morning, mostly cloudy and muted, eventually giving way to a breathtaking sunrise over the lake.

Movement III, Lively, with bounce, is a windy and playful day on the Great Sand Dunes. The scene is full of gusts of wind over the 750-foot dunes, whirling dust devils and flying sand sledders and sandboarders. The piece ends with a victorious thud as a sandboarder lands at the end of a run down a dune.

Aaron Copland (1900–1990), iconic American composer, conductor, and pianist, was as prolific as he was influential, writing in genres as diverse as ballet, film, and opera. He helped define an American identity in Western classical music, most famously with the ballet *Appalachian Spring* and his *Fanfare for the Common Man*.

**City Lights** is a piece commissioned by the Proxyma-B Quintet, and this recital will be its world premiere performance. The quintet will be recording *City Lights* as part of their debut album, alongside more compositions written by Remi Inari such as the SHINIGAMI suite and *The Wheel of Life* (premiering May 30th on Kaitlyn Rosling's Master's recital).

*City Lights* was inspired by a moment of quiet reflection shared by saxophonist Cavan McCullough, who recalled his first months after moving alone to Denver during the pandemic. In a time marked by isolation, he found unexpected comfort in a simple nightly ritual: looking out over the city and seeing its lights. Though he felt alone, those distant points of light suggested connection, possibility, and a sense that life was unfolding just beyond his reach.

In 2024, there were murmurs of the detection by the James Webb Telescope of artificial city lights on Proxima Centauri B, an exoplanet just 4 light-years away from us here on Earth. The rumor was debunked, but not before Proxyma-B took inspiration for our name. Despite the story's inaccuracy, it captured something enduring about human nature: a deep curiosity about the unknown, and a hopeful belief that we are not alone.

Drawing on both the intimate and the cosmic, Remi Inari imagined a parallel between a solitary figure gazing out over a city and humanity looking outward into the universe. The result is a work that reflects on isolation and connection, proximity and distance, and the quiet optimism that can emerge even in uncertain or lonely moments. Like the glow of city lights in the distance, or the imagined lights of another world, the music invites listeners to consider what may lie just beyond view, waiting to be discovered.

Remi Inari (b. 1990) is a Japanese composer based in the US. She studied composition and jazz trumpet, and toured Japan in 2016 with the Remi Inari Jazz Orchestra, performing her own compositions. Her works have been premiered internationally in Japan, Norway, the Netherlands, and the US.

In context of the recital theme, this piece is the perspective of Earthlings looking out into the universe, as the Golden Record and the Voyagers provide the universe a look back at us.

According to Carla Rees' program notes for **Nightsong**, it was composed for Mariángel Villalobos in January 2016, partially inspired by Pierre Boulez who had passed away days prior to the writing of the piece. Rees was inspired also by the robin who visited her every night and "sang loudly outside [her] window at 2am." The musical ideas representing the robin's song are surrounded by stark silence, meant to evoke the still, star-dappled, pitch-black stage on which the bird sang.

Pierre Boulez (1925-2016) was a French modernist composer and conductor, famous for his passionate avant-garde music in his youth and for his prolific conducting career later in life. Boulez and Rees worked on a performance of *Le Marteau sans maître*, which would have an indirect but not insignificant influence on the British flutist's career as a new music specialist.

As is common with modern solo pieces using extended techniques, Rees included performance notes – a framework of how to interpret and perform specific parts of the piece that may not be familiar to the performer. In specific, she mentions how she wants the opening entrance played from silence, to air noise, and finally to proper sound, "allow[ing] the pitch to emerge naturally and establish itself before moving on." She also indicates which sections should be played with rubato versus strictly in time, and how the multiphonic techniques included should be utilized in the way she intended.

"Carla Rees is a British flutist specializing in Low and Contemporary flute. She completed her PhD at the Royal College of Music in London in 2014, researching extended techniques for Kingma System alto and bass flute. In 2021 Rees was appointed the first Professor of Low Flutes and Contemporary Flute at the Royal Academy of Music in London, where she is now also an Undergraduate Head of Year and Coordinator of the flute department."

Nightsong brings the arc of the recital and its theme to a close, a contrast to the bright and carefree Sunstreams. It's the end of a thrilling and exhausting day, and the humans are looking up at the stars together as the Milky Way makes an appearance in Earth's night sky. Each piccolo peep and interjection is a star appearing, eventually forming constellations and portraying our myths and stories across the cosmos.

# Upcoming Events

Monday, May 18, 5:00 p.m.

## **Masterclass: Denise Tryon, horn**

Room 100

Free admission to observe

Wednesday, May 20, 7:30 p.m.

## **Wind Chamber Ensembles**

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, May 20, 7:30 p.m.

## **Viola Studio Recital**

Williams Recital Salon

Free admission, no ticket required

Saturday, May 23, 7:30 p.m.

## **String Chamber Ensembles**

Hamilton Recital Hall

Free admission, no ticket required



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