Texas State
School of Music

presents

Brianna Martinez, flute
Senior Recital

In collaboration with
Ezra Bartz, piano
Natasha Martinez, dancer

Tuesday | April 20, 2021
San Marcos, TX

7 PM | Recital Hall
Performing Arts Center
Program

Nocturne  
Lili Boulanger  
(1893-1918)

Danza de la Mariposa for solo flute  
Valerie Coleman  
(b. 1970)

Variationen, Op. 39  
Leopoldine Blahetka  
(1809-1887)

I. Introduktion
II. Thema
III. Variation I
IV. Variation II
V. Variation III
VI. Adagio
VII. Finale

Intermission

Syrinx  
Claude Debussy  
(1862-1918)

Natasha Martinez, Dancer

Sonata for flute and piano  
Mélanie Bonis  
(1858-1937)

I. Andantino
II. Scherzo
III. Adagio
IV. Finale

This recital is presented in partial fulfillment of requirements for the Bachelor of Music in Music Studies.
NOTES

Lili Boulanger was a French composer and the first woman to win the coveted Prix de Rome at the Paris Conservatoire. She was born into a musical family; her father, Ernst, was a professor at the esteemed Paris Conservatoire and former winner of the Prix de Rome; her mother, Raissa, was a singer; and her older sister, Nadia, became a famous teacher. Although Lili was deemed a prodigy at an early age, she was very sickly throughout her life and did not get to attend the Conservatoire on a regular basis. Even after winning the Grand Prix, Lili became too sick to complete her studies in Rome and died of tuberculosis at the age of twenty-four.

In 1900, Lili’s father died, and her music became centered around grief and loss. Her Nocturne (1911) could be a product of her catharsis. The piece starts with haunting C octaves in the piano and then the flute enters with a low, longing melody. Because the piece is through-composed, I like to imagine that Lili is having a conversation with her father and the progression of the Nocturne mirrors what she might say to him. The piece quotes two other famous pieces of music: Debussy’s Prélude à l’après-midi d’un faune and Wagner’s Tristan und Isolde.

Valerie Coleman is a flutist, composer, and teacher who was born in Louisville, Kentucky in 1970. She began studying music when she was 11 years old and had composed 3 symphonies by the age of 14. Coleman attended Boston University for her undergraduate degrees in theory and composition as well as a degree in flute performance. She then attended the Mannes college of Music for her Masters. In 1997, Coleman founded the Grammy-nominated wind quintet Imani Winds which has increased the representation of people of color in classical music and contributed significantly to chamber music repertoire. Coleman has served on the faculty of the Juilliard School’s Music Advancement Program, Interschool Orchestras of New York, Frost University, and has also started her own publishing company: VColeman Music. Valerie Coleman has been a huge inspiration to flutists of color, as she has become one of the most prominent Black flutists and composers in North America.

Danza de la Mariposa is based on Margaret Danner’s poem The Painted Lady. The Painted Lady is a species of butterfly whose migration pattern is similar to that of the Middle Passage. This flute solo references the beauty and movement of the butterfly as well as the capture and forced transportation of human beings. You can hear the fluttering of butterfly wings in various trills, flutter tonguing, and rapid technical passages throughout the piece. The conflict, turmoil, and suffering of Africans can be heard in the complex rhythms and syncopations, percussive extended techniques, and sorrowful melodic sections. The title being in Spanish references the borrowed South American musical genres, such as the Argentinian Tango and a Peruvian lament song.
Texas State University is a tobacco-free campus.