

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

**music**

presents

*A Distinguished Major Recital*

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**Amanda Yo**

*flute*

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Saturday, February 22, 2025

3:30 pm

Old Cabell Hall

University of Virginia

# Recital Program

Amanda Yo, *flute*

*Sérénade aux étoiles*, Op. 142

Cécile Chaminade  
(1857-1944)

John Mayhood, *piano*

*Lied*

Toshio Hosokawa  
(b. 1955)

John Mayhood, *piano*

*Ainavas ar putniem (Landscape with Birds)*

Pēteris Vasks  
(b. 1946)

*Mimic* for two piccolos

Nicole Chamberlain  
(b. 1977)

Elizabeth Mayhood, *piccolo*

~ Intermission ~

*Deep Blue*

Ian Clarke  
(b. 1964)

John Mayhood, *piano*

*A Day in the Forest of Dreams*

Billy Childs  
(b.1957)

I. *First Glimpses of Sunlight*

II. *Afternoon Dance*

Nicole Christy, *oboe*

AJ Farkas, *clarinet*

Chris Cheng, *bassoon*

Elizabeth Medearis, *french horn*

Alexander Suh, *piano*

# About the Performers



**Amanda Yo** is a fourth-year student from McLean, Virginia, pursuing degrees in Music and Physics. She began playing flute at 10 years old at a local band camp, quickly falling in love with all the flute had to offer. In high school, she competed and participated in District Band, Senior Regional Orchestra, and All-State on flute and piccolo. At UVA, she has been studying flute under Dr. Kelly Sulick. She has been involved in the Charlottesville Symphony Orchestra and a woodwind chamber group. In 2022 and 2023, she was selected as one

of the winners of the 3rd and 5th Annual UVA Flute Forum Collegiate Competition. In 2023, she was selected as a Miller Arts Scholar and has served on the executive board for the past two years. Through the Miller Arts Scholar Program, she has received the third year award, allowing for the funding of a piccolo. In the broader community, Amanda is the Head Program Director for Creativity and the Arts under Madison House. Upon graduation, she hopes to pursue a career in Medicine.

**AJ Farkas** is a third-year Global Environments and Sustainability and Computer Science double major. Inspired by his musical family, he started playing clarinet at 10 years old, playing in several ensembles throughout primary school, including the American Youth Philharmonic Orchestra. He currently studies clarinet with Dr. Jiyeon Choi, plays in a wind sextet, and plays in the Charlottesville Symphony.

**Alexander Suh** is a fourth-year student from Fairfax, Virginia, majoring in music and computer science at the University of Virginia. He was previously a winner of the Music Teachers National Association Young Artist Piano Competition at the state and division levels, representing the Southern Division at the MTNA National Finals in Reno, Nevada. He has also won the Charlottesville Symphony's inaugural concerto competition, performing Sergei Prokofiev's Piano Concerto No. 3 with the Symphony; the Washington Music Teachers Association Ylida

Novik Concerto Competition; and the WMTA Nora Lichtenberg Piano Scholarship Competition, among others. With duo partner Jialin Tso, Suh has been the top prizewinner at the national level of the MTNA Senior Piano Duet Competition and performed with esteemed duo 'Anderson & Roe' on National Public Radio's popular show, "From the Top," in 2020.

**Chris Cheng** is a third-year student pursuing a B.S in computer science. He was introduced to the bassoon when he was 11 and has since played under a few different teachers. Since coming to UVA, Chris studies under Elizabeth Roberts and plays in various ensembles, including Wind Ensemble, Charlottesville Symphony, and the Rotunda Bassoon Ensemble.

**Elizabeth Medearis** is a second-year Echols Scholar pursuing a B.S. in Chemistry with Specialization in Biochemistry and a minor in Psychology. Originally from Abingdon, VA, she began playing horn at the age of 11 in concert band settings. Since coming to UVA, Elizabeth has continued deepening her love for music through studying horn with Professor Cody Halquist, playing in a wind quintet with piano, and performing as a member of the Charlottesville Symphony. Outside of music, she serves as an Echols Mentor, is involved in Rhapsody Ballet Ensemble, and conducts research in pharmacology through the UVA Department of Chemistry.

**Nicole Christy** is a first-year prospective Neuroscience major who also focuses on music performance. After beginning on piano, she transitioned to oboe at the age of 9. During high school, she studied under Shane Helfner, playing in the NY All State band and orchestra, as well as the Metropolitan Youth Orchestra and Long Island Orchestra. She also enjoys playing jazz piano and composing. Now at UVA, Nicole is a part of Wind Ensemble, the Charlottesville Symphony and a mixed chamber group while studying under Kelly Peral. Outside of music, she writes for the Virginia Review of Politics, volunteers at the UVA hospital and is involved with research.

**Elizabeth Mayhood** is a second-year double majoring in Music and Art History. At UVA, she participates in the Charlottesville Symphony, Athletic Band, Flute Ensemble, and is a section leader in the Cavalier Marching Band. She is a Miller Arts Scholar and has recently won the 2025 Mid-Atlantic Flute Convention Guest Artist and Piccolo Masterclass Competitions. She currently studies with Professor Kelly Sulick.

Pianist **John Mayhood** enjoys a busy performance schedule that in recent seasons has taken him across North America and Europe in a wide variety of solo and collaborative settings, and in repertoire that spans from the English virginalists to music of the present day. His concerts often explore the works of a single composer, combining solo piano and chamber music – he has dedicated complete evenings to the works of Poulenc, Hindemith, Feldman, and Schubert, and to new works by emerging composers. He has given world premieres of works by Matthew Burtner, Daniel Kessner, and James Sochinski, and the US premiere of Bruce Mather's *Doisy Daëne III*. His latest recording – Duo with flutist Kelly Sulick – was recently released on the Centaur label, and he can also be heard on Ravello Records and the EcoSono label.

Also a scholar, John has presented work on transformational theory and theory and performance at the University of Chicago and at the annual meeting of the Deutsche Gesellschaft für Musiktheorie. He is especially interested in meaning in abstract music and the philosophy of performance.

John holds the Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson; his other major teachers are Caio Pagano and Jean-Paul Sévilla. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island School of Design. He lives in Charlottesville, Virginia, where he is head of the piano faculty at the University of Virginia.

# Program Notes

## Introduction

This recital draws inspiration from the wide beauty and interactions of nature. Nature is enduring, best understood in silent observation. It is something you can find everywhere and yet is so often forgotten.

In this recital, I hope to revisit this sense of awe and peace as well as consider the importance of being stewards of the world that surrounds us. These pieces draw on the various inspirations and thoughts taken from nature, from admiration to consideration of how humanity has impacted the world. There is the possibility to reconsider the life we are surrounded by and better appreciate how nature is so intricate, unique, strong, and precious.

## *Sérénade Aux Étoiles*

Cecile Chaminade was born in 1857 in Paris, France. She was raised in a musical family and began composing at a young age. At eight, she played one of her compositions for George Bizet, who encouraged her to continue studying music. However, due to opposition from her father, Chaminade was not allowed to study at conservatory. Instead, privately she studied piano with Le Couppey, violin under Marsick, and composition under Savard and Godard. At eighteen, she began touring England and France. By 1908, Chaminade had performed throughout the United States, her pieces becoming incredibly popular. From around the 1890s-1910s, Chaminade wrote approximately 400 pieces. Her writing often included lyrical melodies, ternary form, and functional harmony.

*Sérénade Aux Étoiles*, or “Serenade to the Stars” was written for flute and piano and published in 1911. It follows the lyrical style that she often wrote in as well as the ternary form. The piece has a musical structure which consists of three subsections, ABA'. The introductory phrase of the piece is given by the piano and begins delicately. At the flute's entrance this phrase is reiterated, opening into fuller exploration. The first A section is characterized by this dreamy melodic line. The B section is lively and full of energy. In the soaring lines, there is a new sense of confidence and strength that stands in contrast to the sweeter melody in the A section. In the return to the A section, the same introductory phrase is repeated. As the line evolves, the complexity in rhythm breaks down with a slower melodic line. A coda elongates the piece's ending, allowing the piece to fade upward.

## *Lied*

Toshio Hosokawa was born in Hiroshima in 1955. He first began studying composition and piano in Tokyo, then studied composition at the Berlin University of Arts in 1976. From 1983-1986, he studied composition under Klaus Huber at Hochschule für Musik in Freiburg. Through increasing involvement with contemporary music organizations, Hosokawa began receiving recognition. Upon his return to Japan, Hosokawa co-founded, organized, and acted as the artistic director for the Akiyoshidai International Contemporary Music Seminar and Festival from its inception in 1989 until 1998. In 2004, he was appointed as a permanent guest professor at the Tokyo College of Music. Hosokawa's compositions are heavily influenced by Japanese aesthetic, musical, and spiritual elements including calligraphy, traditional Japanese instruments, and Ganku (Japanese court music). He considers his composition to be associated with Zen Buddhism and its representation of nature.

In *Lied*, the flute takes on the voice of man “singing a song without words,” while the piano symbolizes nature and the universe. The flute's melodic line interacts with the piano's, at times being imitated or contradicted. However, at the piece's end, the two finally blend and dissolve into one another. The flute player utilizes the grainy texture of the breath in the flute as well as multiphonics. Multiphonics are the result of specific fingerings that allow the flutist to balance two notes. Multiphonics are often unstable with a hollow, airy sound. In this piece, they are utilized to allow the piece to soften and fade.

## *Ainavas ar putniem (Landscape with Birds)*

Pēteris Vasks was born in 1946 in Latvia. His musical training began at his local music school. From there, Vasks went on to study composition and double bass at the Emīls Dārziņš Music School from 1959 to 1964. By 1960, he was already composing for symphony and chamber orchestras, including the Latvian Philharmonic Orchestra, Lithuanian Philharmonic Chamber Orchestra, and Latvian Radio and Television Orchestra. From 1973-1978, Vasks studied composition further with Valentin Utkin at the Latvian Music Academy in Riga. Beginning from 1989, he returned to teach composition at the Emīls Dārziņš Music School. His compositions often include Latvian folk music and are written based on nature. Vasks is incredibly passionate about environmental and social issues, which is reflected in his music. His commentary often speaks to the fragility of the relationship between nature and man, where destruction can be imminent.

Residing in a schoolhouse in Dunte for a summer with his children, Vasks composed *Landscape with Birds* while living close to nature. Along the seashore or within the woods, Vasks was inspired to create a nature-themed piece. In the process, Vasks chose the solo flute to represent a bird. The piece is written without bar lines or tempo markings. Instead, the note values are indicated by relative duration indicated in seconds. In the slow beginning and ending of the piece, the performer and audience are held in suspense. As the piece increases in rhythmic complexity, there is a sense of looping through repetition, building then returning. At its climax, Vasks utilizes tremolos, flutter tonguing, and visualizes the melodic line bursting on the score through a jagged descending line. In the decay, there is a stop and silence, slowing the piece to its calmer beginnings.

### *Mimic*

Nicole Chamberlain was born in 1977 and is a composer and flutist currently residing in Georgia. As a teen, she hoped to become an animator and composer, but instead settled into working in web and graphic design. Then at thirty two, Chamberlain decided she wanted to pursue a career as a composer and flutist. She earned her degrees in Music Composition and Digital Media from the University of Georgia in pursuit of her aspirations. Her debut album came in 2018 with Dr. Mary Matthews and Matthew Angelo, titled “Three-Nine Line.” Since then, she has performed multiple times at the National Flute Association (NFA) convention, and received numerous awards for her compositions. Her compositions are influenced by storytelling and visual imagery from her previous work in web design and animation.

*Mimic*, as the name suggests, includes the use of repetition that one may expect when listening to birds. While at the piece’s start there is one lone piccolo, a second joins to bring a sense of competition. The piccolos listen and react, pushing and pausing in space. Their unique lines grow and flurry into rhythmic intensity. Following the burst of energy, the two birds sing out to one another, blending. In the final call, one piccolo starts, and the second finishes. The piece utilizes pitch bends, flutter tonguing, and pizzicato, adding textures more similar to those of birds. Taking direct influence from birds, “Mimic” uses calls from Eastern Towhee, Tufted Titmouse, and Brown Headed Nut-hatch. “Mimic” was composed in 2014 for the Wilderness Act Performance Series in Atlanta, Georgia, commemorating the 50th Anniversary of the Wilderness Act of 1964.



## *Deep Blue*

Ian Clarke was born in 1964 in Kent, UK. Clarke began playing piano at eight, and developed an interest in flute at age ten. He first taught himself to play flute, later taking private lessons with Simon Hunt, Averil Williams, and Kate Lukas. Outside of classical music, Clarke developed an interest in rock music, and concurrently played in a rock band while studying flute. Clarke is a professor of flute at the Guildhall School of Music and Drama and has been teaching since 2000. Clarke has performed as a guest artist and masterclass teacher at major conventions internationally, including at the National Flute Association Convention, Royal Academy of Music, the Royal Scottish Academy, and more.

Composed in 2012, *Deep Blue* for flute and piano is partly inspired by the ocean and whale song. The flutist uses pitch bends, glissandi, and alternate flute fingerings to change the color and timbre of the notes, allowing them to blend together. In the longer tones, tension builds then wanes, like a distant whale call. *Deep Blue* follows an AAB musical structure and is overall simple in its rhythmic and harmonic components. However, this simplicity allows the player to settle and develop the notes, bending and decaying. With a profound sense of sorrow, there is still a calm that washes through the piece. Clarke is able to create this feeling through strong and low notes that anchor the piece. However, as intensity increases and an increasing number of notes bend in pitch, the tension builds until the unease can dissipate from the return of a slower pace in the melody.

## *A Day in the Forest of Dreams*

Billy Childs was born in 1957 in Los Angeles. He began playing piano as a child and by 16, he was accepted into the Community School For Performing Arts sponsored by USC. Childs went on to study composition at USC, graduating in 1979. Childs's inspiration came from not only classical music but also jazz, with his influences ranging from Herbie Hancock to Igor Stravinsky. Throughout the years, he has released a number of albums, garnering him seventeen GRAMMY nominations and six awards. Childs has received numerous orchestral commissions for groups such as the LA Philharmonic, the Detroit Symphony Orchestra, and the National Symphony. Childs is an incredibly prolific and acclaimed artist, successful in joining jazz and classical genres.

Commissioned in 1997 by the Dorian Quintet, *A Day in the Forest of Dreams* was composed with inspiration from the qualities of each instrument of the quintet. The first movement, *First Glimpses of Sunlight*,

was written as a free form fantasy, where the first glimpse of sunlight evolves into the full light of day. The piece is impressionistic, allowing players the freedom to build and decay as the melodic line passes between instruments. Childs's jazz influences are heard throughout the piece in the freedom that players are given to push and pause the line, as well as explicit passages of improvisation. *Afternoon Dance* is a scherzo. With syncopated rhythmic themes and lyrical passages, the second movement is dance-like and energetic. The movement bounces between different divisions of the time signature, rhythmic subdivisions, and syncopation. Yet between the highly technical and demanding sections, Childs continues to give players the opportunity to shape their solo lines.

# Acknowledgements

I could not have imagined getting to this point without the support, guidance, and time of so many people. I am incredibly grateful for the opportunity to have grown so much.

To my family, thank you so much for your unending support. I am so grateful that you have been with me from the beginning, pushing me and valuing my music. Your encouragement in my disappointments and want to be present set a strong foundation for my pursuit of music and ultimately my personal growth.

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To Matthew Burtner, your guidance throughout this process and vision of music has truly helped me to reimagine my own inspirations. Through class, I have been challenged to see music as a force of change and innovation.

To John Mayhood, thank you for accompanying me for this DMP and for your guidance as the sextet has evolved. Your ideas and encouragement in building each piece of music has helped immensely in creating cohesive and impactful music.

To the Sextet, AJ Farkas, Alex Suh, Chris Cheng, Elizabeth Medearis, and Nicole Christy, it has been so incredible making music with you all. You have made my time at UVA so much more vibrant. I admire your dedication to improving, creating, and pushing yourselves in all your endeavors. I can't wait to see how the sextet evolves in the time to come.

To Lizzie Mayhood, thank you for joining me on piccolo! It has been so fun working through such a unique piece. I wish you all the best and can't wait for all the things you achieve.

To the Miller Arts Scholars Program and Michael Rasbury, thank you for supporting my journey in Music at UVA. It is through this program I have had the opportunity to meet so many inspiring people and obtain the grant that allowed me to purchase my piccolo.

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