



COLLEGE OF MUSIC

# University of North Texas College of Music

Guest Artist Recital | Monday, March 17, 2025 | 8:00 p.m. | Recital Hall

## Ensemble Dal Niente

**Emma Hospelhorn, flute**

**Zachary Good, clarinet**

**Kuang-Hao Huang, piano**

**Gregory Beyer, percussion**

**Ben Melsky, harp**

- A Winter Day - Homage to Basho (1981)..... Joji Yuasa  
for flute, clarinet, piano, percussion, and harp (1929–2024)
- Amabile Saki (2007, rev. 2025) ..... Sungji Hong  
for flute and marimba (b. 1973)
- deep roots* (deep roots) (2022) ..... Zachary Good  
for solo clarinet (b. 1991)
- Radiant (The Scientist and the Dancer) (2025) ..... Kirsten Soriano  
for flute, clarinet, piano, percussion, and harp (b. 1979)
- Fall (1991)..... Kaija Saariaho  
for solo harp and electronics (1952–2023)
- Rain Spell (1982) ..... Toru Takemitsu  
for flute, clarinet, piano, percussion, and harp (1930–1996)

**Program four hundred nine of the 2024–2025 season**  
**Photography and videography are prohibited**

## Program Notes

### **A Winter Day - Homage to Basho (1981) | Joji Yuasa (1929–2024)**

This work takes its title from an anthology of haiku by Basho, a Japanese poet of the Edo period who is acknowledged today as the world's greatest master of Haiku. According to the composer,

"The work reflects not only my interest in the temporal structure of music, but also my interest in the semiotic depiction of music; I am more interested in the musical gesture than in structural concepts."

The piece is in six movements, and the musical material given to the five instruments is reduced to a minimum: superposition of different patterns of repeated notes with irregular rhythms; ad libitum passages in which only the widely spaced pitches are indicated; short percussive patterns on the piano; and harmonics and flutter-tongue on the flute and alto flute (reminiscent of the noh style of flute playing). These minimal elements are to create a slow, simple song embellished with ornaments (perhaps more aptly described as "gestures"); according to Yuasa, it is in these minimal movements that the essence and most of the meaning of the music lie.

—Notes adapted from *Yougaku* by Luciana Galliano

### **Amabile Saki (2007, rev. 2025) | Sungji Hong (b. 1973)**

*Amabile Saki* was composed as part of a CD project dedicated to prenatal music. The inspiration for this piece stems from my earlier work, *Shades of Raindrops*, composed between September 2005 and January 2006, nearly coinciding with my pregnancy.

In *Amabile Saki*, the marimba's flowing figuration evokes a sense of continuous motion, mirroring the gentle rhythms of early development, while the flute's playful yet delicate lines suggest the quiet, unfolding exploration of new life.

The original version of *Amabile Saki*, written for flute and piano in 2007 in Thessaloniki, Greece, was adapted in 2025 for flute and marimba for Emma Hospelhorn and Gregory Beyer. This piece is dedicated to my son, Saki.

—Sungji Hong

## **deep roots**

### **(deep roots) (2022) | Zachary Good (b. 1991)**

*deep roots* (2022) for solo clarinet slowly oscillates between eight small-interval dyad multiphonics, or "close dyads." This piece explores the clarinet's contrapuntal potential through consecutive dyads of intervals narrower than a minor third. The resulting difference tones of these close intervals fall well below the instrument's range, creating a subterranean third voice. This music reimagines the clarinet as a small organ, transcending its traditionally monophonic identity.

—Zachary Good

### **Radiant (The Scientist and the Dancer) (2025) | Kirsten Soriano (b. 1979)**

*Radiant (The Scientist and the Dancer)* (2025) by Kirsten Soriano is a non-linear narrative work that symbolizes the lives, accomplishments, and friendship between Nobel Prize-winning scientist Marie Curie and dancer Loïe Fuller, who were at the center of the Art Nouveau scene in Paris in the early 1900s. Loïe Fuller's inventions, lighting, and innovative costume design and Marie Curie's discovery of the element radium are evoked by musical elements, gestures, textures, spectral harmonies, mathematical rows, polyrhythms, and metric modulation throughout the work. The performance of the piece may be accompanied by projections and film segments from Fuller's dance and images of diagrams, figures, and lists from Curie's primary research that chronicle her discovery of the element radium. This piece is inspired by the book *Radiant: The Dancer, The Scientist, and a Friendship Forged in Light* by Liz Heinecki and was composed with gratitude for Ensemble Dal Niente.

—Kirsten Soriano

### **Fall (1991) | Kaija Saariaho (1952–2023)**

*Fall* for solo harp and electronics is the sixth and second last part of the ballet music "Maa" (meaning land or carth in Finnish), which in its totality is instrumented for seven instruments and Electronics. The Whole ensemble (flute, percussion, harpsicord/keyboards, harp, violin, viola and cello) is playing together only in the last part. The ballet itself has no storyboard. One general theme is passing from one state to another; opening doors, gates, falling, crossing the Water.

*Fall* is a short and relatively virtuoso piece for harp. The title suggests an idea about falling into an underworld, and the overall shape of the piece follows this idea, starting from a high register and gradually opening the ambitus during the piece.

—Kaija Saariaho

### **Rain Spell (1982) | Toru Takemitsu (1930–1996)**

Scored for flute, clarinet, harp, piano and vibraphone, and running about 10 minutes in duration, *Rain Spell* is one of the composer's pieces expressing his fascination with rain and the random flow of water (Rain Coming, Water-Ways, Riverrun, Waterscape, Rain Tree, Garden Rain, etc.), a theme also shared by one of Takemitsu's main influences Claude Debussy. Written for the Sound Space Ark in Tokyo, *Rain Spell* opens with isolated arpeggios and gentle flutterings like splashes of water. Strange multiphonics sound like electronic insects. The melodies become longer and more full of eerie effects accompanied by muted harmonics on harp and piano. These describe the deep "spell" woven by the rain more than the sound of falling rain itself, and that is the genius of Takemitsu's spiritual insight expressed in his art.

—Gene Tyranny