



Western Music

Don Wright Faculty of Music

FRIDAYS AT 12:30 SERIES STRUCTURES

Friday, September 20, 2024
12:30 p.m., von Kuster Hall and [via livestream](#)
Jana Starling, *clarinet*
Allison Wiebe, *piano*

Bright Angel (2007)

- I. *The Lookout*
- II. *Phantom*
- III. *Kiva*
- IV. *Hermit's Rest*
- V. *Bright Angel*

Roshanne Etezady
(b. 1973)

Andantino, from *Deux pieces* (1912)

Paul Jeanjean
(1874-1929)

Veil (2019)

Theresa Martin
(b. 1979)

Dance Preludes (1954)

- I. *Allegro molto*
- II. *Andantino*
- III. *Allegro giocoso*
- IV. *Andante*
- V. *Allegro molto*

Witold Lutoslawski
(1913-1994)

Canadian clarinetist **Jana Starling** is a nationally and internationally recognized performer-teacher. She is a regularly invited artist at the International Clarinet Association's *ClarinetFest*[®], the *International Music Camp* (Peace Gardens), and across North America, South America and China. She is the co-founder and faculty member at the *Lift Clarinet Academy*, a summer clarinet program in Colorado, USA, and the founder of Canada's national association, *ClarinetCanada*. She plays e-flat clarinet with *Ironwood Trio*, an ensemble dedicated to expanding and performing literature for the Eb/Bb/bass clarinet trio. Expanding her improvisation and knowledge of world music, she performs traditional folk and classical Arabic, Sephardic, and Greek Rembetika music with a local group, the *Light of East Ensemble*.

Starling is committed to commissioning and recording new music. She has collaborated with composers such as Eric Mandat, William O. Smith, James David, Roshanne Etezady, Jorge Montilla, Theresa Martin, David Biedenbender, Rodney Rogers, Glenn Hackbarth and Mark Wolfram. She has been involved in numerous collaborative recordings, including the debut CD "Destiny" (2019) by *Ironwood Trio* (*Potenza Music* label), with American composer, David Lipten (*Ablaze Records* label), and a full album of contemporary and commissioned duos with clarinet virtuoso, Robert Spring. Starling currently has 2 solo CD's, *Mythos* (2011) and *Inflexion* (2006), which contain premiere recordings of notable works. Reviewed in *TheClarinet* journal, Starling is hailed as "a wonderful player...musically sensitive...you will not be disappointed!"

She is an Associate Professor in the *Don Wright Faculty of Music* at Western University (Ontario, Canada) teaching undergraduate and graduate students. She previously held positions at Arizona State University (US), Mount Allison University (CAN) and visiting professor at Brandon University, (CAN). Starling received her BMus in music education from Brandon University (CAN, 1995) and her MMus and DMA in clarinet performance from Arizona State University (US, 1997 & 2005). Her teachers have been Ron Goddard, Connie Gitlin and Robert Spring. Starling is a *Buffet-Crampon* and *Gonzalez Reed* artist.

A leading interpreter of contemporary music, pianist **Allison Wiebe** is a frequent performer in North America and the UK. Currently on the piano performance faculty at Western University in London, Ontario, she maintains an active performing and teaching career.

As a solo pianist, she was a semi-finalist in the 24th Annual Eckhardt-Gramatté Competition, and is also a frequent collaborative artist. A work on her recent chamber recording, *Undercurrents* was nominated at the Western Canadian Music Awards. Allison has been praised by the *Globe and Mail* for "thought-provoking" and "highly entertaining" programming, and by the *New York Times* for "methodical and mesmerizing" performances. She is currently the pianist for *CONTACT contemporary music* based in Toronto.

Allison holds a Master of Music in piano literature and performance, studying with James Anagnoson. She completed her Bachelor of Music (Honours) degree at Brandon University in Manitoba. As a senior piano member of the College of Examiners at the Royal Conservatory of Music, she also recorded components of the new *Perspectives* compact disc recordings launched by Frederick Harris Music. Allison has extensive experience adjudicating music festivals around North America.

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PROGRAM NOTES

Bright Angel by Roshanne Etezady



Bright Angel is inspired by designs by the American architect Mary Jane Colter (b. Pittsburgh, 1869). During her career, which spanned 46 years, Colter was responsible for dozens of projects, and eleven of her buildings are on the National Register of Historic Places. She was known as a feisty perfectionist, and often faced hostility in the “man’s world” of architecture. However, her successes transcended gender, and she is considered among the foremost architects of her time. Colter was a pioneer of what is now called the “rustic” style of architecture; her buildings blend into their surroundings and harmonize with their environments. During a period when many architects were copying European design, Colter helped stage a style of architecture that is simple yet elegant, modern yet conscious of the past, and quintessentially American.

I learned about Mary Jane Colter while I was researching another project, and felt especially drawn to some of her buildings located in the Grand Canyon: Lookout Tower, Phantom Ranch, Hopi, House, Hermit’s Rest, and Bright Angel Lodge. In *Bright Angel*, I am not only interested in conveying the essence of these remarkable structures- the “flow” of each building, the use of light and space- but something of their character as well. In doing so, I hope to remain true of Mary Jane Colter’s aesthetic of creating a new art work with connections to nature and history, but also with one eye towards the future.

I. Lookout

Constructed in 1914, Lookout Studio resembles a Native American structure. The lines of the roof and chimneys are designed to mimic the rock formations of the Grand Canyon. Because of its many windows (to allow visitors to appreciate the precipices of the Canyon from a safe vantage point), this is one of Colter’s most light-filled spaces. Sweeping gestures followed by sustained notes represent sunlight playing on the features of the Canyon.



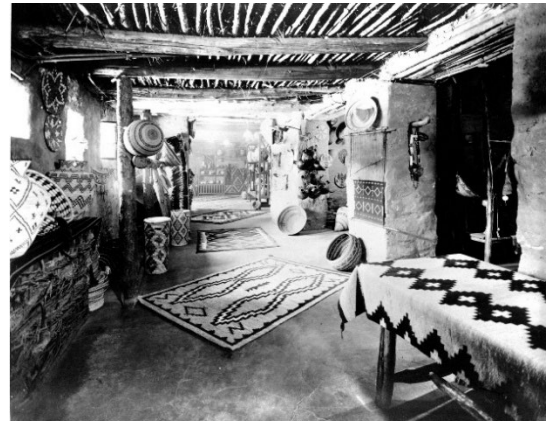
II. Phantom

In Native American legend, a phantom came up to the Grand Canyon floor from his underworld tribe. He was so pleased with his surroundings on his emergence, he danced on the spot. The place where he emerged is known as Phantom Creek, which is embedded in a gully, and is hidden from immediate view. The intersection of the natural and supernatural, the seen and the unseen, is at the heart of the spirit of Colter’s Phantom Ranch. In this movement, clarinet and piano are intertwined in an intense, sometimes otherworldly dance.



III. Kiva

While not tied to a specific building of Colter's, a room in Colter's Hopi House (1905) is sometimes referred to as "the Kiva". The term refers to a room used in Native American spiritual ceremonies. The clarinet stands alone in this movement, in a musically-suggested "spiritual journey" that may be characterized by a transition from a chromatically- influenced harmonic language to the more triadic language of the following movement.



IV. Hermit's Rest

Colter intentionally designed Hermit's Rest to look like it could have been constructed by an "untrained mountain man." This movement-literally a "rest" for the clarinet- is cast in the character or folksong that could be hummed along the trail or whistled by a campfire.



V. Bright Angel

The centerpiece of Bright Angel Lodge is a "geological fireplace." Rocks for the fireplace were hauled up by mules from the Canyon floor, and placed in layers (from floor to ceiling) in the order of the strata of the Canyon walls, resembling an "echo" of the Grand Canyon itself. The name "Bright Angel" comes from the large wooden bird mounted in the lobby of the lounge, which Colter thought of as "the bright angel of the sky." This movement is characterized by angular, layered counterpoint between the two instruments, followed by a rhapsodic catharsis that harks back to the opening of the piece.

Veil by Theresa Martin

Music is capable of moving us in mysterious ways and expressing what words cannot. It elevates our moods and transforms our thoughts, minds, and souls. It can describe everything from the mundane to the supernatural.

Veil has many meanings, but the actual definition is to cover, protect or shield. I wrote Veil because I was inspired by the concept of an invisible veil between Heaven and earth and the interplay between the two worlds. I believe that for most of us, the veil protects us from what we are not ready to see or understand. For some, however, the veil is thin. Imagine if the veil was pulled back for you, even just for a moment. Through the use of unusual "covered" fingerings, Veil plays with the contrast between the dark and the light, the ordinary and extraordinary, the veiled and the unveiled.

Veil was commissioned by Robert Spring and premiered at the 2019 Clarinetfest in Knoxville, TN.

Images:

https://en.wikipedia.org/wiki/Mary_Colter (Sept. 16/24)
<https://pioneeringwomen.bwaf.org/mary-elizabeth-jane-colter/> (Sept. 16/24)