



THE UNIVERSITY OF  
**MEMPHIS**®

Rudi E. Scheidt  
School of Music

*Presents*

## **Joint Junior Recital**

Olivia Remak and Matthew Hammons, flute  
Dror Baitel and Jeriel Jorguenson, piano

Thursday, April 28th, 2022

6:00PM

Harris Concert Hall

Rudi E. Scheidt School of Music  
Kevin Sanders, Director

College of Communication and Fine Arts  
Anne Hogan, Dean

# PROGRAM

Concerto for Piccolo in C major, RV 443  
I. Allegro  
II. Largo  
III. Allegro Molto  
Antonio Vivaldi  
(1678-1741)

Sonata for Flute and Piano  
I. Allegretto malinconico  
II. Cantilena  
III. Presto giocoso  
Francis Poulenc  
(1899-1963)

Dark Flowers for Alto Flute/Bass Flute  
I. Black Baccara  
II. Dark Velvet  
J.B. Holland  
(b. 1974)

## *Intermission*

Sonata in E-flat major (BWV 1031)  
I. Allegro moderato  
II. Siciliano  
III. Allegro  
J.S. Bach  
(1685-1750)

Sonatina for Two Flutes  
I. Allegretto  
II. Adagio  
III. Vivo  
Shulamit Ran  
(b. 1949)

Ahora for flute quartet  
Otilio Galindez  
(1935-2009)  
arr. Raimundo Pineda

Zaq Hale, flute  
Mari Kamikura, alto flute  
James Lee, flute

Sonatine for Flute and Piano  
I. Allegretto  
II. Andante  
III. Anime  
Henri Dutilleux  
(1916-2013)

# Program Notes

## ***Concerto for Piccolo in C major, RV 443, Antonio Vivaldi***

Antonio Vivaldi (1678-1741) was a Baroque Italian composer. His *Concerto for Piccolo in C major* is one of three works he composed for “flautino and orchestra.” Today, these works are performed on piccolo, but the original solo instrumentation for which they were intended is still heavily debated today. It is widely accepted, at least within the flute community, that *flautino* refers to the soprano recorder; however, some experts debate that it may refer to the *flageolet*, a small end blown flute. Despite this, Vivaldi often specified that the *flageolet* was to be used if he was composing for that instrument. This piece consists of three movements: Allegro, Largo, Allegro molto. The first and third movements largely explore the technical range of the piccolo and include numerous passages of sixteenth notes. The Largo exposes the tonal possibilities of the piccolo with an angelic and light melody.

## ***Sonata for Flute and Piano, Francis Poulenc***

Francis Poulenc was a 20th-century French composer and pianist who sought to liberate French classical music from foreign influence. His *Sonata for Flute and Piano* was originally written for Jean-Pierre Rampal, one of the most popular and influential French flutists of the century. The first movement is full of sweetly sad sentiment. The second is a leisurely walk through a beautiful dream. Finally, the skittish, humorous third movement closes the work. Performing this sonata represents an entire semester’s worth of work. It is a true test of technical speed, dynamic control, and tone quality across all registers of the flute.

## ***Dark Flowers for Alto Flute/Bass Flute, J.B. Holland***

Jonathan Bailey Holland, an African American composer based in Boston, is the current Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee. He has won numerous awards for his compositional skills, and his works have been played across the United States. *Dark Flowers* is written specifically for low flutes, with Movement 1: “Black Baccara” written for alto flute and Movement 2: “Black Velvet” written for bass flute. Both of the movements are named after rose varieties. This piece can sound rather ethereal and strange, making use of extended techniques on both movements. The first movement is melodious at times, but the use of quarter tones such as B 3/4 flat and F 3/4 sharp, coupled with the already tenuous intonation and color of the alto flute, intersperses moments of dissonance throughout the movement. Movement 2 also makes use of these quarter tones, though to a lesser extent. Movement 2 also includes moments of singing while playing on the bass flute, adding to the otherworldly quality of this piece.

## ***Sonata in E-flat major (BWV 1031), J.S. Bach***

Johann Sebastian Bach is regarded as the premier composer of the Baroque Era and as one of the most famous composers in all of Western Art Music. His *Flute Sonata in E-flat Major* dates back to the 1730s. It is debated whether this work was a joint venture between Bach and his son Carl Philipp Emanuel, but collaboration or not, its musical craftsmanship and expressive charm are indisputable. This piece occupies a special place in my heart among the vast gallery of staple flute repertoire. Learning and practicing this music occupied a significant amount of my life while the world was placed under Coronavirus lockdown. It is the first piece of flute music I felt I truly connected with since beginning my private study at the UofM, which is why I chose to include it in our program tonight.

### ***Sonatina for Two Flutes, Shulamit Ran***

Shulamit Ran is an Israeli-American composer. She was born in Tel-Aviv, Israel, where she began composing at the age of seven, and later came to the United States to study composition when she was fourteen. The *Sonatina for Two Flutes* was written in Tel Aviv, Israel when Ran was only twelve years old. Up until the composition of this piece, her works only included piano and voice, allowing her to be able to perform her own compositions. This sonatina was the first work she wrote for instruments that she did not play herself. This piece includes three movements, all written in the Israeli/Mediterranean style characteristic of many Israeli composers at the time of composition. This style is evident in the ornamented melodies with unique harmonic embellishments. Each movement begins with a solo line in the first flute before the second flute joins, adding a contrasting texture and counter-melody. The first two movements are melodic and light, with the final movement being much more upbeat and confrontational than its slower counterparts.

### ***Ahora for Flute Quartet, Otilio Galindez arr. Pineda***

Otilio Galindez was a 20th-century Venezuelan poet and composer with an extreme sensibility to transmit deep emotions across his music. Our performance tonight is of Raimundo Pineda's arrangement of *Ahora* for three flutes and an alto flute. Inspired by Mari Kamikura, the University of Memphis Advanced Flute Quartet has worked this semester to represent traditional Venezuelan music. *Ahora* is one of two Pineda quartets our group has rehearsed and performed so far. This rich, passionate music is a touching experience for both performers and listeners.

### ***Sonatine for Flute and Piano, Henri Dutilleux***

Henri Dutilleux was born in Angers, France in 1916. Written in 1943, his *Sonatine for Flute and Piano* was one of four exam pieces that he wrote for the Paris Conservatory of Music between 1942 and 1951. This piece is one of his most performed pieces; however, Dutilleux was often quite critical of it. The *Sonatine* explores both the lyrical and technical capabilities of the flute. It is performed without stops but contains three distinct movements: Allegretto, Andante, and Anime. The allegretto opens with a melodic 7/8 and ends at a virtuosic cadenza. The andante is extremely lyrical, and once more bookends with a virtuosic passage before continuing to the anime. The anime is where the technical abilities of the player are challenged, and it includes a recurring sixteenth melody as well as several sections of sixteenth note triplets.