

Student Recital

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GRADUATE RECITAL

Sierra Hoaglund, flute

with

Erik Lawrence, piano

Christopher Guevara, bass clarinet

7:30pm, Wednesday, March 6th, 2024

Jim & Joyce Faulkner Performing Arts Center

University of Arkansas

PROGRAM

Flute Sonata in B minor, BWV 1030 (1737)

Johann Sebastian Bach (1685-1750)

- I. Andante
- II. Largo e dolce
- III. Presto

Felidae (2024)

Christopher Guevara (b.1996)

- I. Russian Blue
- II. Bombay
- III. American Shorthair, White

Christopher Guevara, bass clarinet

Hall of Ghost for solo piccolo (2020)

Amanda Harberg (b.1973)

INTERMISSION

The Garden of Love (2022)

Jacob ter Veldhuis (b.1951)

Visual Art: Amber Boardman

Flute Sonata in D Major, Op. 94 (1943)

Sergei Prokofiev (1891-1953)

I. Andantino

II. Allegretto scherzando

III. Andante

IV. Allegro con brio

STRUT! (2022)

Robert Dick (b.1950)

PROGRAM NOTES

Flute Sonata in B minor, BWV 1030

Johann Sebastian Bach composed his Sonata in B minor for traverso flute and obligato harpsichord, meaning that the harpsichord part was fully composed. Bach wrote the harpsichord to be an equal partner with the flute, with codependent lines that interweave between the flute and right hand of the harpsichord. The first movement, Andante, contains ritornello-like passages and soloistic lines and motives that pass between flute and harpsichord in a dialogue while cycling through modulations as Bach masterfully does. The second movement, Largo e dolce, offers relief from the complexity of the first movement. The flute takes on the soloist role, beginning with a simple, tonal melody that spins out into increasing dissonance and complexity. The third movement, Presto, begins with a three-voice fugue between the flute, the harpsichord right hand and the harpsichord left hand in the manner of a trio sonata. The end of the fugal section transitions into a gigue-like Allegro written in 12/16 notable for its witty syncopations, driving rhythms and demanding technicality. Though the exact date of the origin of this sonata is not known, musicologists believe it was composed sometime around 1736-1737, while Bach was director of the Collegium Musicum in Leipzig. There is evidence to suggest that Bach was inspired to write this incredibly demanding sonata as a challenge for his fourth son, Johann Gottfried Bernhard Bach, who was a gifted flutist. The Sonata in B minor exists in at least one earlier version, in G minor with a part for concertante harpsichord, parts of which were probably a revision of an even earlier trio sonata. Bach's manuscript of the Sonata in B minor is the only fully intact flute sonata to have survived and is currently housed in Staatsbibliothek zu Berlin.

FELIDAE

Felidae is the family of mammals in the order Carnivora, commonly referred to as “cats”. FELIDAE is the celebration of cats which Sierra, who commissioned the piece, holds most dear to her heart. It is inspired in part by T.S. Elliot’s *Old Possum’s Book of Practical Cats*, and musically influenced by Robert Muczynski’s “Duos for Flute and Clarinet”. Written for various flutes paired with bass clarinet, this commissioned work is a collection of small vignettes based on each of her cats; the ones she has now, have had before, and will have in the future. Russian Blue tells the story of her oldest cat, of how he and Sierra first met. The piccolo, representing his high vocal patterns and fragile heart, opens with a lonely solo, filled by steady beats of the bass clarinet, a representation of two hearts gradually beating in sync. Bombay reflects the second oldest, a wandering lackadaisical rhythm slowly loping along the house. Strong downbeats signify the times he will carefully gauge a jump or fall, settling on a heavy “oomph” on impact. Finally, American Shorthair, White follows the youngest as he blazes across the house, sporadic and relentless in his movements. The most daring and expressive of the trio, several shifts in mood and timbre sonically represent his scatterbrained mindset.

Hall of Ghosts

Amanda Harberg composed *Hall of Ghosts* in April 2020 as a ‘thank-you’ gift to a group of flutists who participated in Harberg’s Prayer Project, a virtual flute orchestra created during the COVID-19 lockdown. *Hall of Ghosts* was inspired by piccoloist Gudrun Hinze, who recorded as part of the Prayer Project in Gewandhaus Chamber Music Hall. The eerie silence of the vacant hall inspired images of echoes and memories of musicians rehearsing and performing pre-COVID-19. Harberg states, “The image of Gudrun’s solitary piccolo inspired in me a musical invocation, imploring the spirits to let the music return.”

The first section of the piece contains expressive, plaintive phrases with frequent rests and pauses, evoking feelings of quiet remembrance and contemplation. The lively middle section represents the ticking of time, and the instrument struggling to make itself heard. Contrapuntal dialogue is traded back and forth with moments of rest, creating an atmosphere reminiscent of the solitude of the COVID-19 era.

The Garden of Love

Dutch “avant-pop” composer Jacob ter Veldhuis was inspired by English romantic poet William Blake’s poem “The Garden of Love” to compose a piece by the same name in March of 2002 for oboist Bart Schneerman. The audio track is a compilation of sound bytes from speech, oboes, harpsichord, birds and electronic sounds. *The Garden of Love* is available for soprano sax, Bb clarinet, flute, recorder, violin, xylophone or guitar.

William Blake (1757-1827) was a devoutly religious with major disagreements with organized religion. His poem suggests that religion should be less about restrictions and more about freedom. The musical work captures the struggle between restraint and autonomy by the juxtaposition of metric rigidity with flowing lyrical lines.

I went to the Garden of Love,
and saw what I never had seen:
A chapel was built in the midst,
where I used to play on the green.

And the gates of this chapel were shut,
and 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love,
that so many sweet flowers bore.

And I saw it was filled with graves,
and tomb-stones where flowers should be:
And priests in black gowns, were walking their rounds,
and binding with briars, my joys and desires.

(William Blake, 1794)

Flute Sonata in D major, Op. 94

Russian composer Sergei Prokofiev was commissioned by Levon Atovmyan, an officer of the Union of Soviet Composers in Moscow and Prokofiev's personal and creative assistant to write a sonata sometime in 1942. Prokofiev found pleasure in writing for the flute, which he thought to be "an undeservedly neglected" instrument, and the Flute Sonata in D major was created. It premiered on December 7th, 1943 by flutist Nikolay Ivanovich Kharkovsky and pianist Svyatoslav Richter. The Sonata for Flute and Piano in D Major is Prokofiev's only work for solo flute. The sonata is a conventional four-movement structure, with the first movement in sonata form, the second a minuet and scherzo, the third a slow movement in ternary form, and the fourth a rondo. Prokofiev's desire to "write a sonata in delicate, fluid classical style" results in a piece with beautifully simple, tender melodic lines that contrast with intense driving rhythms, reminiscent of classical style and strict in classical form.

STRUT!

STRUT! is the fifth piece of Robert Dick's collection of compositions for glissando flute entitled "Bypass to Otherness", a collection of six pieces composed to showcase the capabilities of the glissando headjoint. The piece was written in

2022 and dedicated to Dick's former student and favorite rock flutist, Melissa Keeling. The glissando headjoint is a sliding, telescoping tube that extends the length of the flute to create a glissando to and from every note. It was first conceptualized by Robert Dick in 1978. In 1996, the first functional prototype was created and in 2003 it reached its final design and first performance.

Based on the G major pentatonic scale, STRUT! is inspired by rock musicians such as Eddie Van Halen. The piece contains lots of wild shredding, with licks up to high D and plenty of extended techniques such as playing in octaves and harmonic fingerings.

Sierra Hoaglund is student of Dr. Ronda Mains

This recital is given in partial fulfillment of the Master of Music in Flute Performance