

Student Recital

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GRADUATE RECITAL

Sierra Hoaglund, flute

7:30pm, Wednesday, March 15, 2023

Giffels Auditorium

University of Arkansas

PROGRAM

Historie du Tango (1986)

Astor Piazzolla

- I. Bordel 1900
- II. Café 1930
- III. Nightclub 1960

Robin Bibaeu, guitar

Chats (1969)

Marc Berthomieu (1906-1991)

- I. Persan Bleu
- II. Puma
- III. Siamois
- IV. Lynx
- V. Chat Perche

INTERMISSION

Trio for Flute, Oboe, and Piano (1968)

Madeleine Dring (1923-1977)

- I. Allegro con brio
- II. Andante semplice

III. Allegro giocoso

Wesley Bercherer, oboe

William VanDelinder, piano

Flower Duet from Lakme (1883)

Leo Delibes (1836-1891)

Jillian Russel, flute

William VanDelinder, piano

Tarantelle in A minor, op. 6 (1857)

Camille Saint-Saëns (1835-1921)

Sarah Reed, clarinet

William VanDelinder, piano

PROGRAM NOTES

Historie du Tango (1986), Astor Piazzolla

Argentinean tango composer Astor Piazzolla made his life's work to bring the tangos of the dance halls of Argentina to the concert halls of Europe and America. His work, *Historie du Tango* is his only work written for flute and guitar and attempts to convey the history and the evolution of the tango within the movements of this work. *Bordel 1900* recalls the tango's origin in Buenos Aires in 1882 and is characterized by graceful, lively, and high-spirited melodies. *Café 1930* represents a different age of the tempo, whereas Piazzolla says "people stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic." The music is much sultrier and slower, and characterized by melancholy melodies that are interrupted by a sweet, major-mode interlude before ending again to a melancholy ending. *Nightclub 1960* represents a time of rapidly expanding international exchange. According to Piazzolla, "the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango." Piazzolla masterfully contrasts the lively, rhythmic sections with a more sorrowful and expressive melodic idea before returning with a highly energetic and exciting rhythmic conclusion.

Chats (1969), Marc Berthomieu

French composer Marc Berthomieu's *Chats* is subtitled in translated to English "five picturesque pieces for four flutes". Each movement is meant to represent a different breed of cat, apart from the fifth and final movement. Berthomieu

captures the personality through musical style of each unique type of cat and finishes his work with *Chat Perche*, which is a game similar to tag played by French children. The first movement, entitled *Persan Bleu*, captures the opulent personality of the Persian cat and can be described as sounding regal with elegant melodies being passed between the first flute and alto flute. *Puma* is written in cut time, which lends itself to the playful and fun nature of this movement. *Siamois*, representing the Siamese cat, starts in a moderate tempo and quickly changes into a more spirited and livelier tempo, characterizing the playful and lively nature of the Siamese cat. The fourth movement, *Lynx*, passes around luxurious sounding expressive melodies throughout the quartet and ends on a beautiful but haunting minor interval. The conclusion of the piece, *Chat Perche*, is fast-paced and energetic with bright staccato melodies being passed around the quartet. This movement brings images of the four different cats feistily playing together, as if they were playing a game of cat and mouse.

Trio for Flute, Oboe and Piano (1968), Madeleine Dring

English composer Madeleine Dring is known for her light style of composition and her large output of chamber works. Both a composer and actress, Dring's career is defined by her wit and talent on the stage. This humor is translated into her *Trio for Flute, Oboe, and Piano*, which makes use of her familiarity of the instruments to create an entertaining piece. The opening movement is light and bouncy, using rapidly changing meters to keep the listener engaged, and makes use of the virtuosic capabilities of all three instruments. The second movement opens with a beautiful oboe solo that is then passed to the flute. Melodies are exchanged and layered between the two wind instruments and are intertwined in a sweet lullaby, and showcases the beautiful tone and vibrato possibilities of the oboe and flute. The final movement highlights Dring's comedic style— making use of a cadenza in the middle to break up the momentum and then ending with a fun acceleration.

Flower Duet from Lakmé (1883), Leo Delibes

Leo Delibes wrote his famous opera *Lakmé* in 1882 in Paris, France and was premiered in 1883. One of the most well-known songs from this opera, the *Flower Duet*, was originally written for soprano and mezzo-soprano. The duet occurs early in the opera when *Lakmé*, an Indian princess, and her attendant, *Mallika*, sing of the “enthraling loveliness” around them as they gather lotus flowers in an exotic garden by a river. The mood is one of complete contentment and harmony inspired by the beauty of nature which surrounds them.

This version was arranged for two flutes and piano or soprano, flute and piano by famous flutist Jeanne Baxtresser.

Tarantelle, Op. 6 (1857), Camille Saint-Saëns

A “Tarantelle” is French for “tarantella,” a fast, often breathless, Italian dance in 6/8 time. According to legend, the dance is related to the tarantula spider and originated as a frenzied reaction to, or as a cure for the spider’s bite. Saint-Saëns’ example lends itself to this as the frantic virtuosic passages exchanged between the flute and clarinet are driven by the furious ostinato pattern of the piano underneath. Sandwiched in between the fast and dramatic minor mode outer sections is a lovely, dolce middle section in A major. The piece ends with a devilishly fast prestissimo section that brings this invigorating piece to an exciting close. Saint-Saëns composed his Tarantelle in A minor Op 6, for flute, clarinet, and piano in 1857 for his colleagues flautist Louis Dorus and clarinetist Adolphe Leroy. Saint-Saëns himself was at the piano to accompany the two soloists on the evening of the premiere, on 28 April 1857, at the Salle Pleyel. This piece was instrumental in establishing his reputation and won the influential support of Rossini, the leading opera composer of the day.

PERSONNEL

William VanDelinder, piano

Robin Bibaeu, guitar

Sarah Reed, clarinet

Wesley Bercherer, oboe

Jillian Russell, flute

Abigail Short, flute

Kate Wolchok, flute

Namrata Anand, alto Flute

Sierra Hoaglund is student of Dr. Ronda Mains

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