SCHOOL OF MUSIC

Presents

Carissa Dixon, Flute and Piccolo
Vincent Li, Piano

November 1, 2026 | 4:30 PM | PepsiCo Recital Hall

Program

Allegro und Menuett — Ludwig van Beethoven (1770-1827)

Olivia Thomas, Piccolo

Suite Op. 34 — Charles-Marie Widor (1844-1937)

I. *Moderato*
II. *Scherzo*
III. *Romance*
IV. *Vivace*

Entanglement — Nicole Chamberlain (b. 1977)

I. *Superposition*

D.J. Dixon, Alto Saxophone

Requiem Milonga — Valerie Coleman (b. 1970)

Piccolo Concerto — Avner Dorman (b. 1975)

I. *Allegro: groovy, serious, and dramatic*

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Carissa Dixon is a student of Dr. Shauna Thompson.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices, including watches, pagers, and phones.

Program Notes

Allegro und Menuett (1792)
Ludwig Van Beethoven (1770-1827)

Beethoven needs no introduction. This piece was written for two flutes, "for friend Degenharth" just before Beethoven moved to Vienna to study with Haydn. It reflects his earlier, baroque-centered style, with its clear form and simple melody. The tune is bouncy and light-hearted, making it especially suitable as a piccolo duet.

Suite Op. 34 (1877)
Charles-Marie Widor (1844-1937)

Charles-Marie Widor was a late-Romantic composer best known for his keyboard works. He excelled at both piano and organ and composed several organ symphonies. *Suite Op. 34* is the only piece outside of his organ works that reached great notoriety. It is a staple in flute repertoire as it is one of the only late-Romantic era flute works. The piece's history is ambiguous, but we know that it was dedicated to flute extraordinaire Paul Taffanel.

"Moderato" dances elegantly through several modulation shifts, keeping both the performers and the listeners on their toes. "Scherzo" is fast and lilting, hardly pausing throughout its entire runtime. "Romance" has been transcribed many times for its beautiful melody and stretchy timing. "Finale" is grand in scale in several ways: length, tessitura, dynamics, and character.

Entanglement (2024)
Nicole Chamberlain (b. 1977)

Nicole Chamberlain is an American-born flutist and composer based in Georgia. Quantum entanglement: when two particles are linked up, their states remain linked, no matter the distance. Movement I, "Superposition," means the combination of two distinct physical phenomena, such as two wavelengths of the same type. Both parts complete each other's musical ideas. I asked my brother to perform with me on this piece. We've been separated for the past three years, but we still have a strong bond, just like quantum entanglement!

Requiem Milonga (2014)
Valerie Coleman (b. 1970)

Valerie Coleman is an American-born flutist, composer, and educator based in New York City. Coleman is an icon in both the flute world and the composing world, putting artistry at the forefront of her performances and compositions. *Requiem Milonga* has a very short biography: "a song of longing and remembrance for those who have loved and lost." Coleman wrote it as an expression of her own grief after the unexpected passing of a friend and colleague. Genre-wise, this piece falls into the tone poem category. Like a milonga, this piece is a tragically gorgeous dance between death and love. Together, they form grief. Grief is love with nowhere to go, which can be heard in the wandering lines of the flute. It is one of my favorite compositions, and I personally connect with it on many levels.

Piccolo Concerto (2001)
Avner Dorman (b. 1975)

Avner Dorman is an Israeli American composer based in Pennsylvania. He is known for his unique, virtuosic compositional style that remains accessible to non-musicians. *Piccolo Concerto* is no exception; its style is "groovy, serious, and dramatic." The piece was a commission for Lior Eitan, a renowned Israeli Piccoloist. It was originally written for harp and piccolo, but it grew too grand and was upgraded to chamber orchestra and piano. Movement I is in sonata form and includes several fugues, canons, and other motivic devices drawn from 18th-century music. Jazz and popular-music idioms appear throughout, including improvisational and ornamental interjections. The left hand maintains a steady rhythm, while the piccolo plays off-beat, often wild rhythms over it. I have wanted to play this piece for a while, and I couldn't think of a better way to end my recital.