



SCHOOL OF MUSIC

Presents

Autumn Bell, flute
Dr. Cecilia Kao, piano

October 25, 2026

2:00 PM

Van Cliburn Concert Hall

Program

Sonata in G minor for Flute and Piano

Johann Sebastian Bach

(1685-1750)

I. Allegro moderato

II. Adagio

III. Allegro

Requiem Milonga for Flute and Piano

Valerie Coleman

(b.1970)

Sonata pour Flûte et Piano

Yuko Uébayashi

(b.1958)

I. Lento

IV. Allegro

Wildflowers

Paul Millette

(b.1992)

Matthew Bartley, marimba

Clair de lune pour Flûte et Piano

Claude Debussy

(1862-1918)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education.

Autumn Bell 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

Sonata in G minor (1734)

Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was a German organist and composer whose work is today regarded as among the finest examples of mature Baroque music. Bach's rich legacy encompasses sacred and secular works, notably cantatas, organ pieces, and concertos, which influenced many later composers. Despite receiving little widespread recognition during his lifetime, his music has since become a cornerstone of the classical repertoire, admired for its technical brilliance, emotional depth, and enduring beauty. Bach's greatest achievement lies in his development of Baroque counterpoint. His influence spans numerous instrumental forms and ensembles, leaving a lasting impact on musicians and audiences alike. *Sonata in G minor* is a three-movement work that displays traditional Baroque style through lyrical melodies and clear formal structure. The first movement opens with a lyrical *Allegro* that combines technical brilliance and musical expression. The second movement, a gentle *Adagio*, features a sweet and tender flute melody. The sonata ends with a lively *Allegro*, characterized by long, sweeping gestures and rhythmic ideas from movement one. Almost 300 years after its composition, Bach's music continues to captivate performers and audiences with its memorable melodies, masterful counterpoint, and enduring harmonic progressions.

Requiem Milonga (2014)

Valerie Coleman (b.1970)

Valerie Coleman is an internationally acclaimed American composer, GRAMMY®-nominated flutist, and entrepreneur. Born and raised in the West End of Louisville, Kentucky, Coleman grew up in the same neighborhood as boxing legend Muhammad Ali. Coleman's mother noted that she began "playing" the flute as a toddler, using sticks she found in the backyard. She started formal music lessons in the fourth grade at age 11. By age 14, Coleman had already written three full-length symphonies on a portable organ at home and won multiple local and state competitions. She earned a double bachelor's degree in theory/composition and flute performance from Boston University and later a master's degree in flute performance from Mannes College of Music. In 1996, Coleman founded the GRAMMY®-nominated woodwind quintet *Imani Winds*. She served as the group's resident composer and flutist for over 20 years, creating signature works like *Umoja*. Her orchestral works have been commissioned and performed by the "Big Five" American orchestras, including the Philadelphia Orchestra (the first living African American woman they ever commissioned), the New York Philharmonic, and the Chicago Symphony. Valerie Coleman describes her compositional style as "urban-classical," a hybrid language that infuses modern Western art music traditions with popular American and world idioms. In addition to her role at Juilliard (appointed in 2024), she has held faculty positions at the Manhattan School of Music, Mannes School of Music, and the Frost School of Music. Coleman's *Requiem Milonga* for flute and piano was written in 2014. The piece is composed as a "tango-inspired lament" or tone poem. This work is a deeply personal expression of grief and loss, inspired by the untimely passing of a dear friend and colleague. It uses the style of a *milonga*, the sensual and rhythmically driving Argentine dance form that precedes the tango, to express intense emotion. The music is characterized by a "driving, yet sorrowful" rhythm, blending a traditional Baroque lament style with a bluesy, improvisational feel in the flute line. As Coleman writes, *Requiem Milonga* is "a song of longing and remembrance for those who have loved and lost."

Sonata pour Flûte et Piano (2003)**Yuko Uébayashi (b.1958)**

Born in Kyoto, Japan, composer Yuko Uébayashi is recognized as one of the leading female composers in the flute world today. Her music is frequently performed throughout Asia, Europe, and the United States. Many of Uébayashi's compositions were inspired by her collaborations with distinguished musicians, including flutist Jean Ferrandis (Professor at the École Normale de la musique de Paris and California State University, Fullerton) and Carol Wincenc (Professor at The Juilliard School). Uébayashi's compositional style blends French Impressionism and Japanese film music, drawing inspiration from landscapes, paintings, and her experiences with fellow musicians. To date, she has written more than fifteen works for flute in a variety of genres, including solos, chamber works, and a concerto. Her flute music continues to hold a prominent place in flute repertoire, celebrated for its distinctive lyricism, harmonic structure, and personal sources of inspiration. *Sonata pour Flûte et Piano* was written in 2003 as Uébayashi's first work for flute without a programmatic title. Reflecting on the piece, Uébayashi writes, "Throughout the four movements, my guiding mantra was to stay true to myself and my music." Dedicated to Jean Ferrandis—once described by Leonard Bernstein as "Pan himself!"—and Emile Naoumoff, this four-movement sonata explores a wide range of musical emotion. Its expansive dynamic spectrum and rapid color shifts reflect the breathtaking artistry of Ferrandis' flute playing. As a result, both performers must be highly sensitive to changes in tone color and remain unified in shaping the musical flow. The sonata consists of four movements. The opening movement, *Lento*, begins with a tender and sentimental introduction that presents two alternating themes. The work concludes with a vibrant rondo, *Allegro*, bringing the sonata to an energetic and exhilarating close.

Wildflowers (2025)**Paul Millette (b.1992)**

Paul Millette is a percussionist, composer, and educator based in San Antonio, Texas. He serves as Assistant Professor of Practice in Percussion at the University of Texas at San Antonio, where he teaches applied percussion, percussion pedagogy, and percussion literature. He has presented clinics and masterclasses at universities throughout the United States and currently works with the percussion program at Harlan High School. Millette maintains an active performance career as a chamber musician, orchestral performer, and improviser, and proudly endorses Vic Firth sticks and mallets, Black Swamp instruments, and Zildjian cymbals. *Wildflowers* is an advanced duet for flute and five-octave marimba. Written as a series of short vignettes, the piece draws inspiration from the diverse wildflowers of Texas as well as the personalities of the two performers for whom it was composed. Each movement highlights a distinct character, giving both players opportunities for expressive phrasing and chamber interplay. The marimba writing requires proficient four-mallet technique, wide interval control, and comfort across the full five-octave range. The flute part is lyrical and agile, requiring strong control of tone color, dynamics, and phrasing. The two lines move fluidly between foreground and accompaniment, creating a balanced chamber texture that rewards attentive ensemble playing.

Clair de lune pour Flûte et Piano (1890-1905)**Claude Debussy (1862-1918)**

Claude Debussy was a French composer whose music became a defining force in the development of twentieth-century classical music. He developed a highly original approach to harmony and musical structure that embodied the ideals of Impressionism and Symbolism. His major works include *Clair de lune* from *Suite bergamasque*, *Prélude à l'après-midi d'un faune* (1894), the opera *Pelléas et Mélisande* (1902), and *La Mer* (1905). Renowned for his evocative musical language, Debussy sought to capture atmosphere and emotion through colorful harmonies, fluid textures, and subtle tonal nuance. *Clair de lune* ("Moonlight"), the third movement of *Suite bergamasque*, was originally composed for solo piano and remains one of Debussy's most beloved works. Its delicate melodies and flowing accompaniment evoke the serene, mysterious beauty of moonlight, creating a quiet and contemplative atmosphere. Rich harmonies and subtle tonal shifts reflect Debussy's fascination with Symbolist poetry and the aesthetic ideals of Impressionist painting. The work is presented in Marcel Moyse's arrangement for flute and piano, which preserves the lyrical elegance of the original while allowing the flute's unique tone color to bring new warmth and expression to the music.