



SCHOOL OF MUSIC

Presents

Derek C. Smilowski, Flute
Dr. Cecilia Lo-Chien Kao, Piano
Ryan Rodarte, Clarinet

April 26, 2026

2:00 pm

Pepsi Co. Recital Hall

Program

Three American Pieces

I. Early Song (1944)

II. Dedication (1944)

III. Composer's Holiday (1945)

Lukas Foss
(1922-2009)

Concerto in Do Maggiore, Rv. 433

I. Allegro

Antonio Vivaldi
(1678-1741)

In Search of Aquatic Life

Jonathan Mitchell

Tarentelle in a Minor, Op. 6

Camille Saint-Saëns
(1835 – 1921)

Sonata No. 2 for Flute & Piano

I. Larghetto Espressivo e Rubato; Agitato

II. Presto Con Spirito

Samuel Zyman
(b. 1956)

This recital is given in partial fulfillment of the requirements for a DMA in Flute Performance. Derek Smilowski 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

Three American Pieces for Flute and Piano (1944)

Composed in 1944, *Three American Pieces* by Lukas Foss reflects a vibrant and distinctly American musical voice, blending classical structure with rhythmic energy and stylistic influences drawn from jazz and popular idioms. Written early in Foss's career, the work highlights his ability to combine sophistication with immediacy and charm. Rather than being a sonata, each movement in turn is a character piece representing different aspects of American life.

Each movement functions as a contrasting character piece. The opening *Early Song* begins with a lyrical melody that is passed back and forth between flute and piano. As the movement unfolds, it is lively and rhythmically driven, featuring crisp articulation and playful interplay between flute and piano. The *Dedication* offers a more introspective contrast, with long, lyrical lines that showcase the flute's expressive, vocal quality over a gently supportive accompaniment. The final *Composer's Holiday* returns to a spirited and witty character, full of rhythmic vitality, quick shifts in mood, and lighthearted energy.

Together, these movements create a concise yet engaging portrait of mid-century American style, balancing lyricism, humor, and rhythmic drive while highlighting the collaborative dialogue between the performers

Piccolo Concerto in C major, RV 433 – I. Allegro

The opening movement of the *Piccolo Concerto in C major, RV 433* by Antonio Vivaldi is a brilliant example of the Baroque concerto at its most lively and virtuosic. Likely written for the recorder, the work showcases Vivaldi's flair for clarity, energy, and instrumental color.

Structured in the characteristic *ritornello* form, the movement alternates between recurring orchestral refrains and increasingly elaborate solo episodes. The opening *ritornello* establishes a bright and assertive tonal framework, built on clear harmonic motion and rhythmic drive. Each return of this material provides a sense of stability, while the solo passages venture into more adventurous and technically demanding territory.

The piccolo part is marked by rapid passagework, wide leaps, and sparkling articulation, requiring both precision and agility. Despite its virtuosity, the writing remains transparent and buoyant, never losing its sense of forward motion. The dialogue between soloist and ensemble is both playful and dynamic, with the piccolo emerging as a brilliant and agile voice above the texture.

In Search of Aquatic Life

In *In Search of Aquatic Life*, Jonathan Mitchell crafts a vivid, exploratory soundscape inspired by the movement and mystery of underwater environments. Rather than telling a literal story, the piece suggests an evolving scene, one that is shaped by motion, color, and shifting perspective.

The flute writing moves fluidly between flowing, lyrical lines and more angular, gesture-driven passages, creating a sense of constant change. At times, the music feels suspended and weightless; at others, it becomes more active and unpredictable, evoking the contrast between calm waters and sudden bursts of life. Mitchell makes effective use of varied articulation and tone color, allowing the performer to explore

subtle contrasts in sound. These changes in timbre and character give the piece a sense of depth and spontaneity, as if different elements of the environment are coming in and out of focus.

Tarantelle, Op. 6 (for Flute, Clarinet, and Piano)

Composed in 1857, the *Tarantelle*, by Camille Saint-Saëns is a brilliant early work that showcases both the composer's wit and his flair for instrumental color. Scored for flute, clarinet, and piano, the piece draws on the lively Italian tarantella which is a dance traditionally associated with rapid tempo and perpetual motion.

From the outset, the music is driven by sparkling energy and rhythmic vitality. The flute and clarinet engage in a playful, tightly woven dialogue, passing quick melodic figures back and forth with precision and charm. Their contrasting timbres create a vivid interplay, while the piano provides both rhythmic propulsion and harmonic support.

Despite its lighthearted character, the work demands considerable technical control from all three performers. Rapid articulation, nimble coordination, and clarity of ensemble are essential to maintaining the piece's effervescent character. Saint-Saëns balances virtuosic display with elegance, ensuring that the music never loses its sense of refinement.

Sonata No. 2 for Flute and Piano

The *Sonata No. 2 for Flute and Piano* by Samuel Zyman reflects a musical language shaped by both rigorous classical training and a deep connection to Mexican cultural identity. Zyman's writing is noted for its clarity and lyricism, but also for the subtle integration of rhythmic and expressive elements drawn from Mexican musical traditions.

Throughout the sonata, shifting meters, syncopations, and dance-like rhythmic patterns evoke the vitality of folk and popular styles, while never quoting them directly. These gestures lend the music an underlying sense of propulsion and warmth, particularly in more animated passages where the flute's agile lines seem to echo the inflections of traditional melodies. In contrast, slower sections unfold with a vocal, almost cantabile quality, suggesting the expressive intimacy of song.

The relationship between flute and piano is especially dynamic. Rather than a soloist with accompaniment, the two instruments engage in a nuanced dialogue mirroring the interplay of rhythm and melody found in many Latin American musical forms. The piano often provides percussive drive or harmonic color, enhancing the rhythmic character that is central to Zyman's style.