



SCHOOL OF MUSIC

Presents

Loida Soriano, flute and piccolo
Olivia Thomas, flute and piccolo
Ashley Chua, piano

March 1, 2026

2:00 PM

PepsiCo Recital Hall

Program

Suite de Trois Morceaux

- I. Allegretto*
- II. Idylle*
- III. Valse*

Benjamin Godard
(1849–1895)

Loida Soriano, flute
Ashley Chua, piano

La Flûte de Pan

- I. Pan et les bergers*
- II. Pan et les oiseaux*

Jules Mouquet
(1867–1946)

Olivia Thomas, flute
Ashley Chua, piano

Piccolo Espagnol

James Harlan Christensen
(1935–2020)

Loida Soriano, piccolo
Ashley Chua, piano

Sonata for Piccolo and Piano

- II. Moderato, Dreamy*
- III. Vivace, Driving, Playful*

Amanda Harberg
(b. 1973)

Olivia Thomas, piccolo
Ashley Chua, piano

Verliebte Schelme

Wilhelm Popp
(1828–1903)

Loida Soriano, piccolo
Olivia Thomas, piccolo

Program Notes

Suite de Trois Morceaux, Op. 116 (1889)
Benjamin Godard (1849–1895)

Benjamin Godard is a French violinist and Romantic-Era composer renowned for his operas, string concertos, and string quartets. His *Suite de Trois Morceaux* was composed in 1890 for French flutist Paul Taffanel and can be performed with piano or orchestral accompaniment. The first movement, “Allegretto”, is melodically simple yet very catchy and beautiful in all registers. The second movement, “Idylle”, serves as a romantic interlude. Godard creates a dramatic evolution of the tune by using many accidentals and meticulous dynamic markings. The final movement, “Valse”, is a dance movement that combines difficult technique and skill. The movement shares the flute's quickness and technical ability while retaining the romanticism of the previous two movements.

La Flûte de Pan, Op. 15 (1906)
Jules Mouquet (1867–1946)

Jules Mouquet was born in Paris and belonged to the generation of French composers that bridged late Romanticism and early Impressionism. His compositions reflect a strong connection to French literary and artistic traditions, and he is best remembered presently for *La Flûte de Pan*. This work draws inspiration from Greek mythology, specifically the god Pan and his association with nature. Mouquet based the piece on poems from *Les Syrinx* by Maurice de Guérin, and evokes the collection's distinct and lush scenes through expressive melodic writing. The first movement, “Pan et les bergers” (Pan and the shepherds), represents a tranquil pastoral scene. The solo part suggests Pan's flute playing among the shepherds in open fields. The movement is characterized by its interplay between flute and piano, and its expressive phrasing that creates an atmosphere of serenity. The second movement, “Pan et les oiseaux” (Pan and the birds), starts out light and animated, portraying Pan interacting playfully with the birds. The ornamentation and rapid passages evoke the likeness of a birdsong and fluttering wings. Later on, this movement offers a melancholic and gentle character that showcases Pan's expressive charm. Together, these two movements display the mythological tone of the suite, emphasizing melodic beauty and imagery.

Piccolo Espagnol (1972)
James Harlan Christensen (1935–2020)

Piccolo Espagnol by James Harlan Christensen is a fiery showpiece that demonstrates the piccolo's full expressive and technical range. The music begins with a serene lyrical phrase, showcasing a peaceful and reflective opening. It then moves into a lively quick part in 3/8 meter, significantly changing the style to one of intensity and drama. This section of the piece to the end makes you want to pull out some castanets and dance along the music's dramatic trills, quick scale passages, and forceful arpeggios, culminating in a powerful *accelerando* in the last twelve bars.

Sonata for Piccolo and Piano (2018)
Amanda Harberg (b. 1973)

Amanda Harberg is an American composer, pianist, and educator whose works span across orchestra, chamber music, and solo repertoire. She has a particular acclaim in the woodwind community and has received multiple National Flute Association Newly Published Music Awards. Her well-known piece, *Sonata for Piccolo and Piano*, was commissioned by a group of distinguished piccoloists and has since become an important contemporary piece for the instrument. The second movement, “Moderato, Dreamy”, lives up to its name, as Harberg creates an introspective and lyrical sound. Expressive lines in the piccolo explore the instrument’s less familiar middle and low registers, giving this movement a reflective and almost vocal quality. The piano accompaniment supports the dreamy atmosphere with soft harmonies and subtle motion, creating a sense of suspended time. The third movement, “Vivace, Driving, Playful”, launches with immediate energy and rhythmic liveliness. Harberg channels influences from jazz, infusing this movement with syncopated figures and surprises. The buoyant character and imaginative rhythmic interplay between the piccolo and the piano race forward and bring this sonata to a virtuosic close.

Verliebte Schelme (1895)
Wilhelm Popp (1828–1903)

Wilhelm Popp was a German flutist, composer, and pedagogue best known for his virtuosic flute compositions that blend technical brilliance with lighter, character-based appeal. *Verliebte Schelme*, translated as *The Lovestruck Rogues*, is a lighthearted salon-style composition that illustrates the nineteenth-century style of love. Rather than establishing a formal narrative, the work's changing moods evoke a sequence of inviting gestures and flirty conversations. The music is characterized by rapid variations in articulation, vigorous rhythms, and driven melodic turns that convey teasing, pursuit, and humor seriousness. The style of the music combined with the instrumentation leave the listener with a lighthearted and playful mood.

This recital is given in partial fulfillment of the requirements for a Degree in Bachelors of Music Education. Loida Soriano and Olivia Thomas are students of Dr. Shauna Thompson.
The use of recording equipment or taking photographs is prohibited.
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