



SCHOOL OF MUSIC

Presents

**Alexandra Langley, Flute**  
**Dr. Michael Bukhman, Piano**

Wednesday, April 5, 2023

7:00pm

Van Cliburn Concert Hall at TCU

**Program**

Sonata for Piccolo and Piano

I. Lively

II. Gently

III. Fiery

Mike Mower

(b. 1958)

Fantasie No. 3 in B Minor for Solo Flute

Georg Philipp Telemann

(1681-1767)

Duos for Flute and Clarinet, Op. 24

I. Andante Sostenuto

II. Allegro Risoluto

III. Moderato

IV. Allegro ma non troppo

V. Andante molto

VI. Allegro

Robert Muczynski

(1929-2010)

Diego Torres Reyes, Clarinet

Suite for Flute and Piano, Op. 34

I. Moderato

II. Scherzo

III. Romance

IV. Final

Charles-Marie Widor

(1844-1937)

I Can Only Imagine

MercyMe

(b. 1994)

This recital is given in partial fulfillment of the requirements for a Master's Degree in Flute Performance. Alexandra Langley 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.

Sonata for Piccolo and Piano (2002)

Mike Mower (b. 1958)

Mike Mower is a British flutist and composer known for his wide variety of styles through his solo and chamber instrumental works. His Sonata for Piccolo and Piano was written in 2002 to display the charming qualities of the piccolo, which he feels is often a neglected solo instrument. This work is performed with piano accompaniment. The first movement, *Lively*, is a brisk yet jazzy rounded binary movement. It starts in a 12/8 “A section” highlighting the piccolo’s agile low register. It continues into a jazzy groove “B section” swinging the rhythm and including snaps and taps. The movement returns to the “12/8 A section”, ending with the piccolo skyrocketing its high register into the stratosphere. The second movement, *Gently*, displays the piccolo’s lower register once again while the piano leads halfway through in a “quasi-improvised” solo with beautiful jazz harmonies. The final movement, *Fierly*, is a fast “tour de force” for both the piccolo and piano. The piano carries a walking bassline underneath while the piccolo jumps between lyrical scale passages and spiky intervallic passages. The middle of the movement shows a lyrical “break-down” section which brings the performer to the original “tour de force” feel.

Fantasia No. 3 in B Minor for Solo Flute (1732)

Georg Philipp Telemann (1681-1767)

Georg Philipp Telemann is a highly prolific German composer and multi-instrumentalist of the late Baroque Era. His massive body of works (sacred and secular) included 1043 church cantatas, 46 Passions, several operas, and publishing his own array of solo instrumental works for specific instruments. His *12 Fantasias for Solo Flute* was published in 1732 originally for the Baroque transverse flute. The set, however, has been extensively performed on recorders as new instruments appeared in later years. His Fantasias for Solo Flute stand as a staple in unaccompanied flute repertoire today. The third fantasia in B Minor contains a ternary form: a Largo first section, a Vivace second section and an Allegro section. The work starts with a few Largo melancholic opening measures, which then shift into a hectic Vivace right after. Both sections reprise in modulated keys before resolving in the tonic key of B Minor. The fantasia shifts once more into a fast and lively gigue dance section. It maintains its potential for performer improvisation with the ornamentation from Baroque music with its use of repeats.

Duos for Flute and Clarinet, Op. 24 (1991)

Robert Muczynski (1929-2010)

Robert Muczynski is a Polish American pianist and composer recognized for his neo-Classical works in the 20<sup>th</sup> Century. Although audiences feel his music resembles Bartok for the “call and response” shape or Berstein for the exuberant irregular meters, Muczynski demonstrates his own distinct character through abstract forms, simple textures, and tonal expression. His *Duos for Flute and Clarinet, Op. 24* were published in 1991 as a collection of six short pieces. However, this work is an exact transcription of his duos for two flutes (Op. 34) containing all the same pieces published in 1974 with the second flute part transposed into Bb Clarinet. Movement 1, *Andante Sostenuto*, highlights a lyrical flute obligato floating over the slowly ascending clarinet countermelody. Movement 2, *Allegro Risoluto*, is a cheery mixed compound-meter dance quickly shifting from 5/8, 2/8, and 6/8 and trading the melody and accompaniment lines between each other. In the 3<sup>rd</sup> movement, *Moderato*, the flute and clarinet once again alternate the expressive melody between each other until dynamically peaking for one measure together. Movement 4, *Allegro ma non troppo*, juxtaposes unison motifs in both instruments alongside complex beat subdivisions to create an energetic passage propelling forward. Movement 5, *Andante molto*, is described as the most expressive in the set due to its long-dotted rhythms and opportunities for both instrumentalists to move forward together as one would in a conversation. Movement 6, *Allegro*, carries the most energy in the form of an endless stream of accented triple-

metered eighth notes that stab and step until the propel in an ascending sixteenth-note motif to the final note.

Suite for Flute and Piano, Op. 34 (1877)

Charles-Marie Widor (1844-1937)

Charles-Marie Widor is a French organist and composer in the mid-Romantic Era most recognized for his ten organ symphonies. He carries a notable array of other compositions, such as two operas, ballet works, and several solo and chamber works for both voice and instruments. Widor's *Suite for Flute and Piano* is a four-movement flute suite exhibiting late-Romantic tonal nuances and lyrical expression. The suite was dedicated to the legendary French flutist, pedagogue, and colleague, Paul Taffenal, who was the first soloist to perform it in 1884. Its first movement, *Moderato*, introduces the expressive melody in C Minor in a moderato tempo and flowing sixteenth-note scalar passages. Virtuoso glimpses are given in the form of two brief vivo "cadenzas" before reprising the original opening melody. The second movement, *Scherzo*, is a 3/8 lively dance in E Minor. Whilst it starts the dotted eighth and sixteenth triplet figure to capture the dance character, the movement is focused on descending sixteenth note obligato soaring over the piano's simpler countermelodic line. The *Romance* third movement prominently demonstrates the slow, expressive melody soaring through Ab Major and C Major before climaxing at a chromatic cadenza in the middle of the movement. The movement reprises the opening expressive melody modulating to C Minor and resolving back to the tonic key of Ab Major. The fourth movement, *Final*, holds the virtuosic character shared between the flute and piano. The flute dazzles in a brilliant melody containing scalar passages that begin tonal and gradually shift to chromaticism. The movement concludes with a grand accelerando resolve in the jovial key of C Major. *Widor's* Suite remains popular amongst flutists today as a staple in core flute and piano repertoire.

I Can Only Imagine (1999)

Mercy Me (b. 1994)

Mercy Me is an American contemporary Christian band focusing on worship. *I Can Only Imagine* was first released in 1999 as part of their independent album *The Worship Project*. The single did not gain traction until 2001 when it was added as a crossover single on their debut album from INO Records, *Almost There*. Lead singer, Bart Millard, wrote the song following his father's death from pancreatic cancer when he was 18. During that grieving period, Millard became obsessed with the phrase "I can only imagine" picturing what his father is seeing in heaven now. He felt comforted by that thought and drew from it resulting in him writing the song in only ten minutes. *I Can Only Imagine* carries through the key of E Major with a wide variety in vocal range. The song went on to win the Dove Award for Song of the Year in 2002, top the Billboard 200 in 2005 for seven consecutive weeks, and become triple platinum certified. Millard describes the song as an illustration of what it would be like standing before the Lord in heaven when it is one's time. The song starts out with piano and vocals showing the beautiful comfort and awe in those thoughts. As the second verse and subsequent choruses arrive, the performer reaches into the higher register with stronger instrumental texture including guitar and drums as an exciting final declaration.