



SCHOOL OF MUSIC

Presents

**Alexandra Langley, Flute**  
**Lizi Kakabadze, Piano**

Thursday, March 21, 2024

7:00pm

PepsiCo Recital Hall

**Program**

Sonata No. II in G Major for Flute and Piano

Giovanni Platti  
(1697-1763)

I. Grave

II. Allegro

III. Adagio

IV. Allegro molto

Birds for Mixed Flute Trio

Herman Beeftink  
(b. 1953)

II. Flight

III. The Journey

Kiana Fatemifar, Flute  
Derek Smilowski, Alto Flute

Fish are Jumping for Solo Flute

Robert Dick  
(b. 1950)

Hall of Ghosts for Solo Piccolo

Amanda Harberg  
(b. 1973)

Fantaisie Brillante sur "Carmen" pour Flûte et Piano

François Borne  
(1840-1920)

He Will Hold Me Fast

Keith and Kristyn Getty  
(b. 2000)

This recital is given in partial fulfillment of the requirements for an Artist Diploma 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 No. II in G Major for Flute and Piano (1743)

Giovanni Platti (1697-1763)

Giovanni Benedetto Platti is an Italian Baroque oboist and composer mostly known for sacred vocal pieces, concertos, and other works for solo instruments and chamber ensembles. He took inspiration as a composer from his master and teacher, Antonio Vivaldi. He wrote 6 Flute Sonatas over several years, showing a stylistic range from the late Baroque to early Classical eras, respectively. His Flute Sonata No. II in G Major, written in 1743, remains true to the Baroque style by bringing out the timbral and tonal qualities of both the flute and the continuo accompaniment. This work contains four movements and is performed with piano accompaniment. The first movement, *Grave*, is a cantabile binary movement. The melody holds a beautiful singing quality through its arpeggios and dynamics. Its use of 32<sup>nd</sup> note motifs create the impression of ornaments in the melody for a rubato effect. The second movement, *Allegro*, highlights the triplet melody in a faster setting. Throughout the brisk melody, it carries staccato articulation to create a light and playful character. The third movement, *Adagio*, holds a simpler melody compared to the *Grave* movement. The simple melody creates room for the performer to be expressive in their cantabile tone. The expressive nature connects the lines in a luscious, elegant manner. The final movement, *Allegro molto*, displays the most energy not only through tempo but through light staccato, sharp accents, and sudden frequent dynamic contrast. The contrast is shown through several singular measure motifs being repeated often starting forte and repeating piano. All the traits together show a grandiose end to the sonata through the fast energy propelling forward.

Birds for Mixed Flute Trio (2016)

Herman Beftink (b. 1953)

Herman Beftink is a Dutch composer, pianist, and studio musician whose career skyrocketed in 1982 when his musical compositions were published in film and television after moving to America. His pieces are used in films and shows, such as Wild Hogs, Freaky Friday, and Gilmore Girls. Beftink's knowledge of original jazz methods and theory now helps him write characteristic effects and works for solo and chamber ensembles of every instrument. His flute trio "Birds" was written originally for three Concert Flutes. However, he rearranged the piece to make it playable for the mixed flute trio containing flute, piccolo, and alto flute. The trio contains three movements all connected in telling the story of three birds going on a flight journey together. In the second movement, *Flight*, Beftink utilizes arpeggios to illustrate the three birds gaining excitement for adventure. With the duet establishing harmony, it shows the birds reflecting on their past and thinking about the changes that will come their way at the new destination. When the birds start flapping their wings, the 16<sup>th</sup> note arpeggiated figures grow more frequent and intense leading into the third movement, *Journey*. The arpeggios continue in slurred 8<sup>th</sup> notes to create a flowing and soaring effect as the journey continues. The piccolo spikes throughout the movement in spontaneous, off-beat melodies, and exclamations to show thrill among the three birds. When the birds finish the journey, the movement concludes with the reflective theme for earlier showing the melancholy emotion that led them to take the long flight in the beginning.

Fish Are Jumping for Solo Flute (1999)

Robert Dick (b. 1950)

Robert Dick is a highly prolific American flutist and composer based out of New York. He began his flute studies as a child after first hearing the flute in the Top 40 radio hit, "Rockin' Robin". He earned his Bachelor of Arts and Master of Music Degrees from Yale University under Robert Morris. Through Robert Morris, Bulant Ariel, and Jacob Druckman, he solidified his knowledge of theory, composition, and electronic music. Dick took this knowledge and elevated a fresh style of flute playing through his method book "The Other Flute: A Performance Manual of Contemporary Techniques" and composing several flute solos, such as "Afterlight," "LOOKOUT," and "Fish are Jumping," displaying multiphonics and other contemporary techniques. This piece "Fish are Jumping" is an unaccompanied jazz-styled flute piece published in 1999. Dick wrote this solo to be an up-tempo, Chicago-style 12-bar blues for the flute. In other words, he included blues chords, pitch bends, pitch slides with the keys, and wild dynamics and articulations that would please a blues fan. He intended this piece to act as a logical "sequel" to his preceding flute solo "LOOKOUT" by taking the extended techniques and adding them to the

beloved American Jazz style. It ends with room for the performer to let loose in an improvised cadenza in the blues character.

Hall of Ghosts for Solo Piccolo (2020)

Amanda Harberg (b. 1973)

Amanda Harberg is an American composer famous for luscious excursion in melodies in her pieces. She has written for a wide variety of instruments in both solo and chamber ensembles. Her combination of classical Western tradition and contemporary influences creates an immersive environment for the audience to enjoy in their minds and their hearts. That writing style has helped her gain world recognition and praise. Her composition “Hall of Ghosts” was composed in April 2020 during the height of the COVID-19 Pandemic and lockdowns. The piece was written as a thank you to the large community of flutists who joined her in her virtual flute orchestra project called Prayer Project. She gained inspiration for the piece by piccolist Gudrun Hinze, who participated in the Prayer Project. Hinze recorded her contribution in the Gewandhaus Chamber Musical Hall. The hall, once filled with performing and rehearsing musicians, became an empty space filled with the old memories and echoes of before the lockdown. Harberg used that ambient aspect surrounding the lonesome piccolo to implore the spirits and ghosts to bring back the music. The unaccompanied solo is divided into three large sections. The opening section is an expressive environment creating immersion with dramatic pits and plaintive, searching piccolo phrases. Underneath the lively second section, there is conflicting dialogue between the accelerating time ticking staccato figures and the piccolo trying to make itself heard amongst the chaos. The third section returns to the expressive recapitulation from the beginning immediately followed by the reprise of the lively section. In a sense, it creates the question: Who wins the conflict: the music or the spirits? That is up to the performer.

Fantaisie Brillante sur “Carmen” pour Flûte et Piano (1877)

Francois Borne (1840-1920)

François Borne is a French composer, professor, and virtuosic flutist famous for his technical improvements to the flute. He served as principal flutist for the Grand Theatre of Bordeaux Orchestra and flute professor at Toulouse Conservatory. He is notably remembered for his romantic staple piece of flute repertoire, *Fantaisie Brillante on Themes from Bizet's Carmen*. His publication of the *Carmen Fantasy* was published in 1877, drawing on themes and variations from George Bizet's famous opera, *Carmen*. Borne opens the Fantasy with a short piano introduction displaying the anticipating doom. The flute emerges and opens as Carmen's Act 1 entrance with its “improvised” melody filled with material not heard in the original opera. He intends that melody to illustrate a bird which Carmen alludes to. Following the bird melody, the menacing “Fate Motive” enters and repeats throughout the opera as an omen of death. The famous *Habanera* theme arrives in its original form signaling the third section of the work. The flute immediately repeats the theme in two large variations. The first variation is triplet-focused with cascading arpeggiated figures filling in the empty space between the original melody's notes. The second variation uses the same cascading effect in a duple-based variation with 8<sup>th</sup> and 16<sup>th</sup> note passages. Both variations create effective contrast in dynamics and articulations. has been rewritten by several flutists over the past 150 years with their own takes on the variations and other editorial changes. Following the *Habanera*, the *Les Dragons d'Alcala* military theme plays as a brief interlude leading into the grand last section. The finale highlights the *Song of the Toréadors* (the most familiar of operatic themes). As the piano plays the Toreadors Song, the flute improvises rapidly leading to the brilliant grand ends.

He Will Hold Me Fast (2016)

Keith and Kristyn Getty (b. 2000)

Keith and Kristyn Getty are a Grammy-nominated hymn-writing and performing duo based out of Northern Ireland. Their goal as a Christian duo is to write and perform these beautiful hymns of the church in hopes of sharing God's goodness and power to others. *He Will Hold Me Fast* is a comforting hymn with the message of encouraging God's people to live out faith in Christ amid pain and suffering. The hymn carries the same message as *Be Still My Soul*,

which that specific melody serves as an introduction and outro to this piece. The thin harmonic texture in the first verse symbolizes one person singing the melody at first. As the song progresses, the texture grows thicker, and the dynamics grow stronger as more people in the congregation join their voices together in praise. Finally, the melody and harmony are full by the final chorus as a strong declaration of hope guaranteed by the reality that Christ is risen and coming once again. The hymn in its entirety is a vessel to encourage one that no matter the hardship or trial, God is in control, and he will preserve us to the end.