



SCHOOL OF MUSIC

Presents

Carissa Dixon, flute and piccolo
Maddie Purvis, flute and alto flute
Elijah Ong, piano

March 12, 2025

7:00PM

PepsiCo Recital Hall

Program

Three Sketches

- I. Dusk*
- II. Hide and Seek*
- III. Danza*

Katherine Hoover
(1937-2018)

Carissa Dixon, piccolo
Elijah Ong, piano

Seal Mother

Lisa Neher
(b. 1985)

Maddie Purvis, alto flute

Prélude et Scherzo

Henri Büsser
(1872-1973)

Carissa Dixon, flute
Elijah Ong, piano

Telemann Suite in A Minor

Georg Philipp Telemann
(1681-1767)

No. I Overture
No. III Air a l'Italien

Maddie Purvis, flute
Elijah Ong, piano

Tango Etudes
4. Lento-Meditativo
6. Aven Anxiete

Astor Piazzolla
(1921-1992)

Carissa Dixon, flute
Maddie Purvis, flute

Program Notes

Three Sketches (2004)
Katherine Hoover (1937-2028)

Katherine Hoover was an American flutist and composer. She attended the Eastman School of Music and received her bachelor's in music theory in 1959 as well as a Performer's Certificate in Flute. Her compositions often lack barlines and an interplay between strong and weak beats. These aspects make her music flow organically, unimpeded by the constraints of notation.

Three Sketches emphasizes and displays the facets of the piccolo. The first movement, "Dusk," explores the unique timbral qualities of the low register. Soft dynamic markings are used throughout and create a hazy, mysterious atmosphere. Movement II, "Hide and Seek," is a nimble and spry dialogue between piccolo and piano. Both instruments seem to dart around each other up until the final phrase—a nigh violent *Presto* that has the piccolo soaring in range. The final movement, Danza, pays homage to Latin music and has a groovy Cuban dance rhythm that leads the piece to a thrilling ending.

Seal Mother (2022)
Lisa Neher (b. 1985)

Lisa Neher's *Seal Mother* is a haunting and evocative solo work for alto flute, inspired by selkie folklore. Selkies are mythical creatures from Scottish, Irish, and Norse folklore that can transform between seal and human forms. According to legend, selkies shed their seal skins to become human on land. Many stories, including this piece of literature, tell of selkies who are trapped in human form when someone—often a fisherman—steals and hides their skin, preventing them from returning to the sea. The piece explores a wide range of tone colors and extended techniques, utilizing the deep, resonant timbre of the alto flute to convey themes of longing, transformation, and the call of the sea throughout the selkie's emotional journey.

Prélude et Scherzo (1960)
Henri Büsser (1872-1973)

Paul-Henri Büsser was a French composer, organist and conductor. He attended the Paris Conservatoire in 1889 where he studied organ and composition. A few years later, in

1893, he won the Prix de Rome for music, a prestigious compositional award given out once a year. His compositional style is harmonically rich and sophisticated, characteristic of a 19th century French composer.

Prélude et Scherzo appears in the collection “Flute Music by French Composers.” It was written for the *Paris Conservatoire* contest in 1908 and was dedicated to Paul Taffanel. The *Prélude* opens with a lovely melody that ebbs and flows. Flourishes decorate the score and paint a romantic picture that cascades right into the second movement. The *Scherzo* is jaunty and acrobatic and explores all registers of the flute. It frequently flips between six-eight, nine-eight and three-four time signatures. It is an exciting piece for both the performer and the listener.

“Telemann Suite in A Minor”
Georg Philipp Telemann (1681-1767)

Georg Philipp Telemann was a German Baroque composer and one of the most prolific composers in history. He was a contemporary of Johann Sebastian Bach and George Frideric Handel, and was largely self-taught. He wrote over 3,000 works, including orchestral suites, concertos, chamber music, church cantatas, and operas.

Telemann’s *Suite in A Minor* for solo flute and piano is one of the most well-known Baroque works for the flute, showcasing both the instrument’s expressive and virtuosic capabilities as well as striving to blend French elegance with German craftsmanship. The suite consists of an overture followed by a series of dance movements, allowing the piece to feature intricate ornamentation, lively rhythms, and contrasting moods.

“Tango Etudes” (1987)
Astor Piazzolla (1921-1992)
Arr. Exequiel Mantega

Being one of the greatest composers in the history of tango, Astor Piazzolla’s *Tango Etudes* for two flutes are a dynamic and expressive set of pieces that bring the passion and rhythmic intensity of tango into the classical flute repertoire. Originally composed as six solo etudes for flute, violin, or saxophone, they were later arranged for flute duet, allowing for interplay between two voices. The etudes showcase Piazzolla’s signature style, blending tango rhythms, syncopation, and extended harmonies with virtuosic and lyrical flute writing. Each etude presents technical challenges; however, captures the essence of tango—sensuality, drama, and intensity. You will hear a variety of flute sounds that sound different to the average listener, but add to the expressive and improvisatory nature of the piece.

This recital is given in partial fulfillment of the requirements for a Degree
in Bachelors of Music Education. Carissa Dixon and Maddie Purvis are students of Dr. Shauna Thompson.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.