



SCHOOL OF MUSIC

Presents

**TCU Flute Studio  
Soft-More Recital  
Syuzanna Kaszo, piano**

March 30<sup>th</sup>, 2025

4:00 pm

PepsiCo Recital Hall

**Program**

Dialogo Angelico

Goffredo Petrassi  
(1904-2003)

Paige Jackson and Shauna Thompson, flutes

Sicillienne et Burlesque

Alfred Casella  
(1883-1947)

Junhwi Goo, flute

Concerto for Flute and Orchestra, Op 8

Otar Gordeli  
(1928-1994)

Loida Soriano, flute

Concerto for Piccolo and Orchestra

Lowell Liebermann  
(b. 1961)

I. Allegro

Olivia Thomas, piccolo

Three American Pieces

Lukas Foss  
(1922-2009)

I. Early Song

II. Dedication

Autumn Bell, flute

Autumn Bell, Junhwi Goo, Loida Soriano, Olivia Thomas, flutes

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

## Program Notes

### Sicillienne et Burlesque

Alfredo Casella (1883–1947) was one of Italy’s leading composers of the early 20th century, known for his versatility and wide-ranging influence. His works draw on a variety of stylistic traditions, from late-Romanticism to modernism, and he was a key figure in Italy’s musical life. Casella's *Sicillienne et Burlesque*, Op. 30, composed in 1923, is an intriguing example of his ability to blend rich harmonic textures and rhythmic innovation with a touch of Italian folk character.

The piece is structured in two distinct sections, each showcasing a contrasting mood and style: the *Sicillienne* and the *Burlesque*. Together, they demonstrate Casella’s mastery of orchestral color, lyrical expressiveness, and wit.

**1. Sicillienne:** The first movement, *Sicillienne*, draws inspiration from the traditional Sicilian dance rhythm, a 6/8 meter that was often associated with a gentle, lilting character in the music of the 18th and 19th centuries. However, Casella’s *Sicillienne* is more subdued and introspective than the lively, rhythmic dance one might expect. The lush orchestration creates a dreamlike atmosphere, and the melody—sung primarily by the strings—has an almost melancholy, folk-like quality. The movement’s harmonic language is rich and fluid, full of chromaticism, which provides an undercurrent of tension to the otherwise smooth melodic line. This contrast gives the *Sicillienne* a distinctive emotional depth, blending the warmth of Italian folk tradition with a more modern harmonic sophistication.

**2. Burlesque:** The second movement, *Burlesque*, is a playful and spirited contrast to the opening. Casella injects humor into this movement with bold rhythms, sharp accents, and lively orchestration. It is characterized by its energetic, quick pace and syncopated rhythms, with an emphasis on surprising shifts in harmony and texture. The *Burlesque* is a lively celebration of Italian wit and verve, and it showcases Casella’s wit through whimsical melodies, sudden changes in mood, and contrasting dynamic ranges. This section gives the orchestra ample opportunity to demonstrate both virtuosic passages and a cheeky, mischievous spirit, as the music oscillates between comical, exaggerated moments and more refined, elegant passages.

### Concerto for Flute and Orchestra

Otar Gordeli's *Concerto for Flute and Orchestra* is a composition that combines the rich textures of the orchestra with the expressive range of the flute. The 1957 concerto is

renowned for its technical mastery and poetic beauty, providing the flute with chances for both virtuosic performances and personal, expressive sections. Gordeli's compositions capture the beauty and vitality of the instrument with their unique, memorable themes, lively orchestration, and harmony between soloist and group. The concerto demonstrates Gordeli's ability to blend contemporary musical language with conventional forms and makes a substantial contribution to the flute repertoire of the 20th century.

Otar Gordeli was a Georgian composer and conductor, widely recognized for his contributions to 20th-century classical music. Born in 1928, he was deeply involved in the musical life of Georgia and the broader Soviet Union. Gordeli's career spanned various genres, with a particular focus on orchestral music, choral works, and compositions for solo instruments. He was known for his ability to blend traditional Georgian folk elements with modern classical techniques. Gordeli also held significant academic and leadership positions, serving as a professor and later as the head of the composition department at the Tbilisi Conservatory. His works, which include symphonies, concertos, and chamber music, reflect both his cultural heritage and his engagement with contemporary musical trends. Gordeli's legacy as a composer and educator continues to influence Georgian.

### Concerto for Piccolo and Orchestra

The *Concerto for Piccolo and Orchestra*, Op. 50, composed by Lowell Liebermann in 1992, immediately stands out as one of the most virtuosic and expressive works in the piccolo repertoire. The first movement, *Allegro*, is a powerful and energetic introduction to the concerto, showcasing the piccolo's brilliance, agility, and versatility while establishing a dynamic interaction between the soloist and orchestra.

Liebermann's writing for the piccolo in this movement is highly virtuosic, providing the soloist with rapid runs, intricate ornamentation, and fast-paced passages that require the utmost technical precision. These dazzling sequences are not merely for display but serve a deeper musical purpose as the piccolo engages in a back-and-forth dialogue with the piano. The piano provides both accompaniment and commentary, offering dynamic contrasts and creating an environment of tension and release.

The movement is filled with energy and rhythm, but it also contains moments of lyrical contrast. The piccolo occasionally weaves longer, more sustained melodic lines that showcase the instrument's capacity for both delicacy and grandeur. These lyrical moments offer brief moments of respite from the otherwise fast-paced material and allow the piccolo to demonstrate its expressive range.

The development section brings a subtle shift in the character of the movement, as Liebermann introduces contrasting thematic material, including passages with contrasting articulations, such as accents and staccato passages. This creates an ongoing sense of variety and evolution, as the piccolo continues to respond to the orchestra's shifts in texture and harmony.

The movement culminates in a brilliant and thrilling coda, where the piccolo once again takes center stage, closing the movement with virtuosic flourishes. The tempo remains

brisk and the rhythmic drive of the opening is maintained, bringing the movement to an exciting and dynamic conclusion.

Overall, the *Allegro* of Liebermann's *Concerto for Piccolo and Orchestra* is a thrilling and technically demanding opening to the work. Through its energetic rhythms, dazzling piccolo lines, and intricate interactions between soloist and orchestra, it perfectly sets the stage for the concerto's exploration of the piccolo's diverse capabilities. The movement is both an exciting showcase for the piccolo player and an engaging, dynamic experience for the audience, brimming with energy, contrast, and musical vitality.

### Three American Pieces

Lukas Foss was born in Germany and immigrated to the United States as a teenager in 1937. The young composer quickly absorbed the American style championed by Aaron Copland, especially after he conducted Copland's *Billy the Kid* at Tanglewood in 1942. He later recalled, "I had fallen in love with America because of people like Aaron." Foss received his first major recognition with *The Prairie*, a cantata based on poetry by Carl Sandburg, which won a New York Music Critics' Circle Award. In 1944, while his cantata was receiving performances in major venues around the country, Foss wrote his *Three American Pieces* (called *Three Pieces* at the time—he added "American" later). Violinist Roman Totenberg and the composer premiered them at Carnegie Hall on November 13, 1944.

Folk tunes, ragtime, blues – you can hear strains of all of them in *Three American Pieces*. From the opening song, the pieces have that open-air quality that Foss said he learned from Copland. Alternating moods, Foss begins "Early Song" with an expansive, lullaby-like melody, shifts to an infectious *Allegro* that brims with nervous energy and flute pyrotechnics, then repeats the two sections. Near the end, he overlaps the contrasting themes from these two parts in a final vibrant romp. In "Dedication," two blues-tinged, soulful outer sections surround a more animated and jazzy middle. In 2022, the conductor Joann Falletta led the Buffalo Symphony in a Carnegie Hall tribute to Foss. Of *Three American Pieces* she said, "How wonderfully strange it is that it's immigrants that gave us our country's sound. Foss had no direct connection to the frontier. But there's a mixture of folk sounds in there, blues, ragtime. I think it's so delightful — that Americana style, the affection he had."

### Fioritura

"This piece was commissioned by the Fiore flute ensemble group and completed in August of 2004. As the members of Fiore are my colleagues from college, I knew they began performing two years ago to illustrate the greatness of the flute quartet. My intention in this piece is to have music enjoyable for everyone, not only the players. The title "Fioritura" has its origin in Italian, which means 'blooming flower', as well as 'decorated melody' or 'past quickly'. I selected it wishing the flute ensemble group Fiore, which means flower, would bloom beautifully as does a blossom. I will be pleased if many people play this piece in concert, contest, or even for fun."

- Satoshi Yagisawa