



SCHOOL OF MUSIC

Presents

**Alexandra Langley, Flute**  
**Elijah Ong, Piano**

Sunday, April 13th, 2025

5:30pm

Van Cliburn Concert Hall at TCU

**Program**

- 8 Pieces for Solo Mixed Flutes, Op. 59 Lowell Liebermann (b. 1961)  
I. Ophelia (Alto Flute)  
II. Etude (Piccolo)  
III. Forgotten Waltz (Flute)  
V. Hongroise (Piccolo)  
VI. Cypher (Alto Flute)  
VII. Fanfares (Flute)
- The Great Train Race for Solo Flute Ian Clarke (b. 1964)
- Hungarian Dance Suite No. 1 for Piano Trio Johannes Brahms (1833-1897)  
Dance No. 16  
Dance No. 14  
Dance No. 5  
Dance No. 21  
Diego Torres Reyes, Clarinet
- Concerto No. 2 in E Minor for Flute and Piano Saverio Mercadante (1795-1870)  
I. Allegro Maestoso  
II. Largo  
III. Rondo Russo: Allegro Guisto
- Living Hope Phil Wickham (b. 1984)

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.

### 8 Pieces for Solo Mixed Flutes, Op. 59 (1998)

Lowell Liebermann (b. 1961)

Lowell Liebermann is an American pianist, director, and composer known for his instrumental sonatas, chamber works, and his ballet *Frankenstein* with the San Francisco Ballet. As a Juilliard graduate, he utilizes his composition style by combining traditional structures and tonality with diverse harmonies to create a polytonal experience. His most famous flute compositions are his *Sonata no. 1 for Flute and Piano* (1987) and *Concerto for Flute and Orchestra* (1992), which have been performed by many flutists for the last four decades, including Sir James Galway. His *8 Pieces for Solo Mixed Flutes*, written in 1998, is one of his two solo flute pieces (the other being *Soliloquy*) that demonstrates the polytonal possibilities he aspires to share through different styles and flutes. He gives the performer the discretion to choose to perform each movement on C Flute, Piccolo, Alto Flute, and/or Bass Flute to showcase each auxiliary flute's range and tonal versatility. It was first performed in 1998 by Sarah Baird Fouse on Bass Flute at the National Flute Association Convention in Phoenix Arizona. This work contains eight movements and is performed unaccompanied. The first movement, *Ophelia*, is a beautiful lyrical movement showing the flute's range capabilities from luscious low notes up to singing in the high register and alternating back and forth between the two. The second movement, *Etude*, highlights the triplet melody in a faster frantic setting. It centers around D Minor the entire movement with several triplet figures repeating multiple times to create a fast forward motion before slowing down and minimizing to a single low D at the end. The third movement, *Forgotten Waltz*, holds the  $\frac{3}{4}$  traditional timing for a waltz but done with a twist. The drastic shifts between the low and high register and blurring the strong beat 1 create a slightly demented character waltz. Movement 5: *Hongroise* is a rounded binary movement in  $\frac{7}{8}$ , an irregular time signature. Section A begins with a light staccato eighth note melody creating a playful character. It transitions into a slurred simple melody in  $\frac{3}{4}$  in Section B with more dynamic contrast opportunities for an elegant character. The movement concludes by repeating the A Section and stopping on accented F#'s. Movement 6: *Cypher* is the slowest movement with the most embellished melody. The use of rubato 32<sup>nd</sup> notes attached to the melody and long notes lend for a longing character and opportunities to experiment with darker tone colors. The melody creates room for the performer to be expressive in a cantabile tone. Movement 7: *Fanfares*, displays the most sudden character changes in the form of a march. It explodes with accents and forte march triplets for one moment to be arrogant. Suddenly, it instantly changes into piano staccato sixteenth notes figures to be timid. The contrast is shown together to form a bipolar fanfare with sudden mood changes between overconfidence and lack thereof.

### The Great Train Race for Solo Flute (1993)

Ian Clarke (b. 1964)

Ian Clarke is a British composer, professor, and flutist renowned for his adventurous instrumental compositions delving into complex harmonies and extended techniques. His variety of flute solos, chamber pieces, and flute choir pieces granted him global success. The success led to him leading Masterclasses and headlining solo recitals at the National Flute Association Conventions, British Flute Society, and other major flute conventions across Europe. He combined his classical music training with his love for rock music to create new experiences for flutists and audiences by showcasing the flute's hidden potential for experimentation. Famous solos of his include *Orange Dawn*, *Hypnosis*, *Zoom Tube and Hatching Aliens*. His work *The Great Train Race* is written for Unaccompanied Flute. He dubs this piece as *The Flute as You Don't Usually Hear It!* The solo can be performed on Flute with a C Foot joint or a B Foot Joint to be more accessible to all flutists, to which he provides the appropriate arrangements for either foot jointed flute. Originally published in 1993, Clarke intended this piece to be a showpiece with the exhilarating use of extended techniques and effects. Extended techniques found in the work include Residual tones, explosive harmonies, flutter tonguing, singing and playing, multiphonics and timbral trills. Everything is used to create the illusion of a train going on a journey through the flute. For example, residual tones are the wheels turning on the tracks and multiphonics emulate the train whistle. Clarke republished this piece in 2010 to include additional information and composer notes to further aid the performer. This second edition publication includes fingering charts for the multiphonic figures and instructions on how to execute each technique

effectively. He recommends that the soloist performs the piece by memory to give the performer complete control and freedom to bring the train to life.

Hungarian Dance Suite No. 1 for Piano Trio (1869) Johannes Brahms (1833-1897)

Johannes Brahms is a highly prolific German composer, conductor, and virtuosic pianist during the mid-Romantic Era. His music takes traditional structure from earlier composers and adapts them to the Romantic Period by utilizing rhythm vitality and liberated dissonance for stronger expressive textures. His renowned repertoire includes four concertos, four symphonies, one Requiem, and hundreds of four-handed piano arrangements. Brahms's *Hungarian Dances* are originally a set of 21 one- to five-minute-long energetic dances for four handed piano that were published into 2 parts in 1869 and 1880. Each dance was inspired by Hungarian csárdás (or gypsy music) and by Franz Liszt's *Hungarian Rhapsodies*. Several dances were later arranged for other instruments. Dances 1-10 were rearranged for solo piano and for orchestra by Brahms himself. Dances 11-21 were rearranged for solo piano, chamber ensembles, and orchestra by other composers, notably such as Antonin Dvorak and Albert Parlow. This arrangement for Flute, Clarinet, and Piano trio was transcribed by Michael Webster in 2001. Dances no. 16 in F minor in D minor and no. 14 are two of the three dances comprised entirely of Brahms's original writing. Dance no. 16 starts in F Minor with flowing, elegant phrasing and ends in parallel F Major with brisk, articulate phrasing. Dance no. 14 is a slower lyrical dance filled with constant contrasting dynamics and beautiful slurs between two voices. Both dances were not based off of pre-existing works. Dance no. 5 in F# minor is one of the famous dances that was based off Hungarian composer, Béla Kéler's, csárdás called *Bártfai emlék* (which translates to *Memories of Bártfa*). Brahms accidentally mistook as a Hungarian traditional folksong, however. The main melody begins in F# minor with a brilliant character in Rounded Binary Form. In the B Section, it shifted into F# Major contrasting grandeur and playfulness between long crescendo figures and piano staccato figures. The movement repeats the A Section and ends with a heroic F# Minor tonic chord. This dance is most often performed by orchestras in Parlow's arranged key of G Minor. Dance no. 21 in E minor holds the most energy through staccato figures and drastic dynamic contrast. The building energy progresses into the parallel E Major with more motion to end the entire set with a grand character.

Concerto No. 2 in E Minor for Flute and Piano (1819) Saverio Mercadante (1795-1870)

Saverio Mercadante is a prolific Italian composer in the Early Romantic period who made ground-breaking development in the opera realm. He took virtuoso inspiration from Rossini, Verdi, and Donizetti to write his own compositions. Through his operas and orchestral pieces, Mercadante introduced new elements of drama into music. Outside of the operatic world, he took his knowledge to embark on a flute works series of his own. This series includes seven concertos that incorporated his dramatized writing by embodying vivid characters, demanding technique, and "bel canto" vocalized lyrical phrasing to showcase the flute's building capabilities during that period. Mercadante's *Flute Concerto no. 2 in E Minor* is one of his finest "flutistic" works as he demonstrates his strong flute knowledge through the technique and his operatic chops through the dynamic lyrical flare throughout. The three-movement piece is meant to be accompanied by orchestra. Movement 1: *Allegro Maestoso* in E Minor carries that title with two graceful themes, one lyrical and one technical. The two themes are elaborated in a double-exposition sonata form. The flute's capabilities expand in the development section through shifts into relative G Major and Parallel E Major before landing into an expansive and virtuosic cadenza. The cadenza transitions into a standard recapitulation with both themes returning to E Minor. Movement 2: *Largo* in G Major embodies a beautiful snatch of victory over defeat by using shifting harmonies in and out of major and minor modes in Sonata form. The movement opens with minor chords symbolizing defeat before shifting in G Major in a gorgeous lyrical melody. That melody elaborates into ornamentation to create a sense of relief before resolving into G Major. Movement 3 *Rondo Russo* in E Minor with shifts into parallel E Major is lively dance with the charming Russian theme that repeats many times throughout the movement in different tempos, dynamics, and tone quality. That catchy melody embellishes in brisk triplets,

pesante styles, and accented chirps. The theme gallops into related and completely unrelated episodes as the rondo accelerates to the end in E Minor.

Living Hope (2018)

Phil Wickham (b. 1984)

Phil Wickham is an American contemporary Christian singer and song writer based from San Diego, California. Since his commercial debut in 2003, Wickham has released twelve full-length studio albums that reach No. 1 on the Billboard's Top Christian Album Chart. He also visits and performs at churches internationally. He has gone on successful tours since 2006 alongside fellow Christian artists, MercyMe and David Crowder Band. Wickham shares his desire with his music is to show how "the universe is exploding with the glory of God, and we are compelled to join in" by praising God through worship. His song *Living Hope* was released in 2018 as the lead single from the album of the same name. He collaborated with Brian Johnson for Bethel Music by exchanging texts and voice memos to each other writing the song through spontaneous ideas that built off one another. In the Key of Eb Major, Wickham creates a heartfelt melody that gradually builds as it tells the story from the crucifixion to Christ's resurrection. The first verse is soft and slightly somber to illustrate Good Friday when Christ gave his life on the cross. That somber feeling grows to the first chorus in a mezzo forte dynamic showing hope as Christ's plan was already underway. The third verse then reverses back to a piano dynamic to show the discovery of the tomb's stone rolled away and wondering where Jesus's body went. That final chorus explodes into a victorious forte and full texture when Christ reveals himself that he rose from the day on the 3<sup>rd</sup> day just as he said he would. Now we celebrate by singing Hallelujah as Christ paid our debt and freed us from the bondage of sin. That declaration led to this song reached No. 10 on the US Hot Christian Songs Chart in 2018. Wickham described this song as a declaration of faith: "God has rescued us from a place that we could never have rescued ourselves. Our future was death, but Jesus came in and brought life -a living hope- into our souls and into our lives."