

2016

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Brena Lackey

Miroslava Panayotova

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UNIVERSITY OF
ARKANSAS

J. William Fulbright College of Arts & Sciences

Senior Flute Recital
Brena Lackey, *flute*
Miroslava Panayotova, *piano*

December 3, 2016 | 6:00pm
Stella Boyle Smith Concert Hall

Program

- ✓ Sonata in E Major ¹ Johann Sebastian Bach (1685-1750)
 - I. Adagio ma non tanto
 - II. Allegro
 - III. Siciliano
 - IV. Allegro assai
- ✓ Suite for Flute and Piano, Op. 24 ² Charles Marie-Widor (1844-1937)
 - I. Moderato
 - II. Scherzo
- ✓ Hypnosis ³ Ian Clarke (b. 1964)
- INTERMISSION
- ✓ Lovebirds for 2 Flutes ⁴ Gary Schocker (b. 1959)
 - I.
 - II.
 - III.

Emily Johnson, *flute*
- ✓ Sonata for Flute and Piano, Op. 14 ⁵ Robert Muczynski (1929-2010)
 - I. Allegro deciso ⁶
 - II. Scherzo ⁷
 - III. Andante ⁸
 - IV. Allegro con moto ⁸

Brena Lackey is a student of Catalina Ortega.

This recital is given in partial fulfillment of the Bachelor of Music in Music Education.

We hope you enjoy tonight's performance.

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please visit our calendar of events online at <http://music.uark.edu>

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The **Sonata in E Major** by J.S. Bach is one of the last three flute and basso continuo sonatas that he wrote. It is written in four movements, and all but the first one are in binary form. The first (*Allegro ma non tanto*) is the shortest, and it's just meant to be a prelude to the three that follow. The second (*Allegro*) is in a 2/4 meter and moves quickly along. The third (*Siciliano*) moves into the relative C sharp minor key. It is a dance in rocking rhythms from Sicily. The fourth (*Allegro assai*) is a fast sparkling movement filled with trills and fast articulations.

Charles M. Widor's **Suite for Flute and Piano** was written in 1877. Widor was working at the Paris conservatory with Paul Taffanel, and he ended up dedicating the suite to him. He performed it for the first time in 1884. The title "Suite" is used instead of Sonata is done with purpose, as it does not follow the initial theme and development followed by a recapitulation. It has a balance between melody lines in both the flute and piano part with conversational passages, runs and cadenzas-especially in the first movement.

Hypnosis by Ian Clarke is a reworking of a piece that were co-written by David Hicks and Simon Painter. *Hypnosis* was one of the more popular pieces performed live alongside a more conventional set of rock songs. It became a structured improvisation piece between 1986-88 and Ian developed it into a flute and piano piece in 1994. Many of the 16th note motifs were new additions while the piano plays the original opening bass line. It has a naturally free and expressive quality.

Gary Schocker's **Lovebirds for two flutes** features three contrasting movements. The first two movements feature frequent meter changes while the third changes some, it stays mostly in 2/4. The first movement, *Allegro moderato*, is a lyrical but up beat movement with harmonically pleasing elements. The second movement, though it starts off very abruptly, changes to a much slower swaying tempo. The last movement is fast and technical, with a lot of conversational elements between the two flute parts.

Sonata for Flute and Piano written by Robert Muczynski uses many non-traditional rhythms and melodies creating a modern piece for the flute and piano. It utilizes the entire range of the flute making it a spirited and complex work. The movements styles are fast, fast, slow, and fast. It uses harsh staccatos and smooth legatos. The first movement is animated by aggressive staccatos, syncopated rhythms between the flute and piano, and a driving momentum. The second movement is lively, uses dissonant intervals and uses a galloping effect. The third movement is at more of a walking tempo. The flute begins the movement alone and the piano joins later. It is written in ternary form with a coda. The last movement brings enthusiasm and excitement. It is written in rondo form. It uses multiple dynamic ranges, crescendos, and constant swelling of the volume. After playing off beat rhythms back and forth throughout the piece, the flute and piano finally unite on the last note.

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