

2018

Concert recording 2018-05-14

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Citation

Lopez, A., Cerda, E., Aguayo, A., Horner, E., Hartman, C., Anderson, M., Zhou, R., Smith, R., Remoy, S., Zuloaga, F., Lou, S., Behler, R., Burson, C., Valencia, F., & Thompson, A. (2018). Concert recording 2018-05-14. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/441>

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Performer(s)

Ammi Lopez, Edrei Cerda, Andrea Aguayo, Erin Horner, Charles Hartman, Maigen Anderson, Rosabelle Zhou, Rebecca Smith, Sara Remoy, Florencia Zuloaga, Siyu Lou, Rocio Behler, Claudia Burson, Fernando Valencia, and Andrew Thompson

Graduate Chamber Music Recital

Ammi Lopez, Flute

May 14th, 2018 | 6:00pm
Stella Boyle Smith Concert Hall

Program

Impresiones de la Puna

Alberto E. Ginastera (1916–1983)

Edrei Cerda, violin I
Andrea Aguayo, violin II
Erin Horner, viola
Charles Hartman, cello

Sextet for Piano and Woodwind Quintet FP 100

Francis Poulenc (1899–1963)

Maigen Anderson, oboe
Rosabell Zhou, clarinet
Rebecca Smith, horn
Sara Remoy, bassoon
Florencia Zuloaga, piano

INTERMISSION

Cantata *Solitudine Avvenne*

Alessandro Scarlatti (1660–1725)

Siyu Lou, soprano
Rocio Behler, piano

Suite for Flute and Jazz Piano Trio

Claude Bolling (b.1930)

Prof. Claudia Burson, piano
Prof. Fernando Valencia, drums
Andrew Thompson, string bass

Ammi Lopez is a student of Dr. Ronda Mains.

This recital is given in partial fulfillment of the Master of Music in Music Performance.

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Impresiones de la Puna

Alberto Ginastera (1916-1983) was born in Buenos Aires Argentina. He studied at the *Conservatorio de Musica de Buenos Aires* with Rodriguez Castro, Argenziani, Pialggio and Gil. Ginastera went to the *Conseratoio Nacional de Musica y Arte Escenico* to earn a degree in composition in 1938. ¹He wrote *Impresiones de la Puna* in 1934 for flute and string quartet. Ginastera dedicated it to the flutist Angel S. Martucci, who premiered the piece on November 30, 1934, with the string quartet of the *Conservatorio de Musica* in Buenos Aires.²

The title of the piece makes a reference to the impressions of mountains or high plateau typically from the Andes region. It is divided into three different movements: *Quena* which is an indigenous flute made from wood from the Andes. This section is in ABA form and has a flute cadenza. The second section is called *Cancion*, which means song. It is in a minor mode that reflects a melancholic character. The last movement, *Danza*, means dance and has a faster tempo in 6/8 with pentatonic scales in the flute and violin I.

Sextet for Piano and Woodwind Quintet FP 100

Francis Poulenc (1899-1963) was a French composer and pianist. He was considered one of *Les Six*, a group of French composers who held musical aesthetic principles from Erik Satie.³ One of his largest chamber works is the Sextet for Piano and Woodwind FP 100 (1932-39).⁴ It was dedicated to his friend Georges Salles, who was a writer and curator of the Musée du Louvre.⁵ Poulenc mentioned that the sextet music was "good music" in his letters to Andre Schaeffner (1933) and he expressed his frustrations about the publishing process of his work in his letters to Henri Sauguet (1939).⁶ The first movement, *Allegro Vivace* is fast and opens with a toccata-like statement. The second movement, *Divertissement* is slower and begins with the oboe melody that is passed to the other instruments. The *Finale* is a modified rondo with lyrical sections and complexed rhythms.⁷

"Solitudine Avvenne" from Cantata

Alessandro Scarlatti (1660-1725) was an Italian composer of operas and religious works. He was well known for his thematic development and chromatic harmony. Scarlatti wrote more than 600 chamber cantatas, and he expanded the instrumentation for opera music, increasing the number of wind instruments.⁸

Solitudine Avvenne, written for soprano, flute and harpsichord, has three recitatives, three arias and one final cadenza for voice and flute.

Suite for Flute and Jazz Piano Trio

Claude Bolling (1930) is a French pianist, composer, and leader. He won the amateur jazz contest in Paris in 1944. Bolling has played with Duke Ellington, Chippie Hill, Rex Stewart, Roy Eldridge, Buck Blayton, Don Byas, Lionel Hampton and Albert Nicholas. He started composing classical music with a jazz influence during the late 1950s. An example of this is his Suite for Flute and Piano Trio in 1973, commissioned by the French flute player Jean-Pierre Rampal.⁹

The first movement, Baroque and Blue, is a combination of classical style, played by the flute, and blues style, played by the piano. The Javanaise, a movement like Paul Desmond's Take Five, alternates bars between 3/4 and 2/4 to create a 5/4 pattern. The Irlandaise is a slower movement with an embellished melody mostly played in the flute, which imitates

¹ Ginastera, Alberto. *Impresiones de la Puna*. Montevideo, Uruguay: Editorial Cooperativa Interamericana, 1942.

² Breta Neel, "Three Flute Chamber Works by Alberto Ginastera: Intertwining Elements of Art and Folk Music" (Doctoral Document, University of Nebraska, 2017) 43-4.

³ Lagasse, Paul. *The Columbia Encyclopedia*, 7th ed. S.V. "Internet." New York: Columbia University Press, 2017.

⁴ Marcel, Jean. *Harvard Biographical Dictionary of music*, 1st ed. S.V. "Internet" New York: Harvard University Press, 2003.

⁵ Robert Shapiro, *The French Composers and Their Mentors Jean Cocteau and Erik Satie* (Paris: Peter Owen Publishers, 2014).

⁶ Carl Schmidt, *The Music of Francis Poulenc* (New York: Oxford University Press, 1995).

⁷ Brian Wise, All Music, <https://www.allmusic.com/composition/sextet-for-wind-quintet-piano-in-c-major-fp-100-mc0002377344> (accessed 2018).

⁸ Britannica Academic, s.v. "Alessandro Scarlatti," accessed May 8, 2018, <https://0-academic-eb-com.library.uark.edu/levels/collegiate/article/Alessandro-Scarlatti/66048>.

⁹ Rene Bayley, "Bolling: Suite for Flute and Jazz Piano Trio," *The Magazine for Serious Record Collectors*, 05, 2013.195.

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traditional music from Ireland. The last movement, *Veloce* is in a faster tempo with syncopated rhythmic patterns that ends in a rhythmic unison with all instruments playing.

Translation of the Cantata "Solitudine Avvenne"

Solitudine avvenne Solitude,
Apriche colli notte,
Ombrose valli,
Un tempo di diletto, amiche scene
Or teatro di duolo, al guardo mio.
Io da voi non pretendo, e non desio,
Conforto al duol che sento
Ch'ogni vostra delizia è mio tormento;
Non già che voi non siate
E più vaghe e più ornate,
Dogni erbetta, più verde,
D'ogni fior, più ridente,
Ma voi siete più belle,
Io più dolente.

Io vi miro ancor vestite,
Di fior vaghi e d'erba altera e dipinte
Colorite dall'amante primavera.
Fanno a gara venticelli
A bacciar le vostre frondi e dan legge.
I bei ruscelli dale ninfe ai crini biondi.
hair.

Ma pur tra voi non trovo
Quel sollievo ch'io bramo a tante pene
E in voi pur cerco e non ritrovo Irene.
Una volta eri tu solo,
Del mio duolo gran conforto o vago rio.
Or s'accresce il mio tormento,
Mentre sento il suo flebil mormorio

Ah, how welcome!
I greet ye, sunkissed hilltops,
Deep shaded valleys,
Ye, once to me the scenes of mirth and pleasure
But, alas, the abode now of grief and sorrow!
Could I ask consolation from you.
So serene who can never understand,
What I suffer in silence and why I'm weeping!
Not only that you're blooming
E'er new charms assuming,
Verdant are you like bowers,
And mope laughing than flowers!
Ah! Ye've become so radiant,
While I am saddened.

I behold ye all, sweetscented,
Grasses, flowers, your praise I sing,
Many colored, ye seem painted by the fairy hand of Spring.
Little zephyrs softly lisp
In the foliage playing e'er, rivulets
Between them crisping where the nymphs dwell with golden

How e'er'mong you I find out
With such longing, that consolation!
Ah! Never can I be happy till I have found her Irena!
Once, ah, I left blessing,
Dearest source, my pain didst lessen;
Now, tormented, I hear thee flowing,
But ever growing my grief's unmended.¹⁰

¹⁰ Scarlatti, Alessandro. *Solitudine avvenne (Cantata)*: Soprano Voice with Flute Obligato (Fayetteville, AR: Classical Vocal Reprints, 2018).

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