

2019

Concert recording 2019-04-23b

Dominique Phillips

Tomoko Kashiwagi

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UNIVERSITY OF
ARKANSAS

J. William Fulbright
College of Arts & Sciences

SENIOR FLUTE RECITAL

Dominique Phillips, flute

Dr. Tomoko Kashiwagi, piano

Stella Boyle Smith Concert Hall

April 23, 2019 | 6:00pm

PROGRAM

Flute Sonata in A Major, BWV 1032.....Johann Sebastian Bach (1685-1750)

II. Largo e dolce

III. Allegro

Trillium Elizabeth Brown (b. 1953)

Tears in Heaven Eric Clapton (b. 1945) & Will Jennings (b. 1944)

Professor Fernando Valencia, percussion, Jordan Strickland, guitar

Intermission

Sonata in A Major Cesar Franck (1822-1890)

I. Allegretto ben moderato

II. Allegro

UA
Music

Dominique is a student of Professor Catalina Ortega.

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

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Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha

Program Notes

Sonata in A Major BWV 1032

J.S. Bach (1685-1750)

J.S. Bach's Sonata in A Major is said to be based on a trio sonata in C Major for flute, violin, and thorough-bass. The only version that survived, which was written for flute and harpsichord obligato, is incomplete due to forty-five to forty-eight measures missing at the end of the first movement. In order to have a complete first movement, publishers have studied Bach's compositional style to reconstruct the remaining first movement by writing new material that is as authentic as possible when compared to the original. This work has three movements, *Vivace*, *Largo e dolce*, and *Allegro*. The slow movement, *Largo e dolce*, is a touching flute aria with some restless counter material played by the piano that sometimes echos the flute. *Allegro* is similar to the first movement with a piano introduction that is followed by the flute's take on the material, but the rhythmic and dance-like feel is replaced by a more steady, forward melodic drive.

Trillium

Elizabeth Brown (b. 1953)

Trillium is an extended technique piece, written in 1999, that is based on Japanese birdsong and flute music, commonly referred to as "shakuhachi" music. The trillium is an early spring, woodland wildflower with leaves and white petals in threes. This piece includes unusual timbres and shimmery trills made by using alternative fingerings along with microtones, which are an interval that is smaller than a half-step and microtonal progressions. It also includes pitch bending and overblown tremolos. *Trillium* was commissioned by the National Flute Association for the High School Competition in the year of 2000, and Daniel Stein was awarded for best performance of the piece.

Sonata in A Major was originally written for violin and piano in the summer of 1886 and was a wedding present to a friend of Franck, Belgian violinist Eugene Ysaÿe. It was later written for flute and piano in 1910 by Franz Linden and published by Julien Hamelle. Franck used cyclic development to connect each movement by shared thematic material, which is where the listener can hear themes recur. The opening theme of the first movement, Allegretto ben Moderato, begins with a sweet but short three-note theme that is thoroughly infused in the entire work, and the flute and piano alternate while passing through different keys. Complete sonata form is seen in the second movement, Allegro, along with the original three-note theme and another agitated, and intense theme that returns later in the piece. Ysaÿe performed the piece all over Europe throughout his life, and the piece became a landmark for violin and piano repertoire and Franck's most popular work.

Acknowledgements

I would like to acknowledge the help of God, most importantly, for leading me right up to this point in my journey. I have seen His hand at work and know that I am exactly where I am supposed to be. Thank you to my family and friends whose words of encouragement and pure love from near and far have carried me through. I would also like to thank my flute professors, Dr. Ronda Mains and Professor Catalina Ortega, whom have went above and beyond to help me be the best musician and person that I can be. Thank you, Professor Janet Knighten, for always hearing my voice and believing in my potential. Special thanks to Dr. Komoko Kashiwagi, Professor Fernando Valencia, and Jordan Strickland for being a part of my recital. I thoroughly enjoyed making music with all of you. Thank you to the brothers of Phi Mu Alpha and my sisters of Sigma Alpha Iota for your support and assistance with my recital tonight. I have immense gratitude for everyone I have encountered over the last four years, and if I had enough printing quota, I'd name each and every one of you! Each interaction with every person we come across has more impact than we will ever really know. Thank you so much for giving me your time tonight!