

**Sonoma State University
Department of Music
presents**

Sierra Smith, Flute

**Marilyn Thompson, Piano
Natalie Cucina, Clarinet
Adrian Zarco-Gutierrez, Horn**



**8 April 2023
2:00pm
Schroeder Hall**

Sierra Smith is from the studio of Kathleen Reynolds. This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music.

PROGRAM

Sonata for Flute and Piano Otar Taktakishvili (1924-1989)
I. *Allegro cantabile*
II. *Aria*

Marilyn Thompson, piano

Sonata in A minor Carl Philipp Emanuel Bach (1714-1788)
I. *Poco adagio*
II. *Allegro*
III. *Allegro*

Carmen Rhapsody Michael Webster (b. 1944)
Prelude
Habanera
Seguidilla
Entr'acte
Gypsy Song

Natalie Cucina, clarinet
Marilyn Thompson, piano

INTERMISSION

Ballade, Pastorale, and Dance Eric Ewazen (b. 1954)
II. *Pastorale*

Adrian Zarco-Gutierrez, horn
Marilyn Thompson, piano

Le Flute de Pan Jules Mouquet(1867-1946)
I. *Pan et les bergers*
II. *Pan et les oiseaux*
III. *Pan et les nymphes*

Marilyn Thompson, piano

PROGRAM NOTES

Sonata for Flute and Piano, Otar Taktakishvili

Otar Taktakishvili (1924-1989) was a prominent composer of Soviet Georgia. Although not known for many of his works in the West, he earned three USSR State Prizes and many other composition awards. Of all his works, his Sonata for flute and piano is “his best known work in the West.” (PCMS)

The Sonata for flute and piano took 11 years to reach the US because the USSR lacked international copyright prior to the ‘70s (Dr. Amanda Cook, *Between the Ledger Lines*). This sonata takes influence from the Caucasus music style of Azerbaijan, Georgia, Chechnya, and Armenia by use of tessituras, dance rhythms and repeating melodies.

Sonata in A minor, C.P.E. Bach

Carl Philipp Emanuel Bach (1714-1788) lived and composed in between the baroque and classical eras. The challenge of his Sonata in A Minor is that it is unaccompanied—exposing every note and color of the flute, and allowing plenty of room for expression. *Poco adagio* is slow and presents a dialogue between two voices, especially in the beginning of the movement; The first *Allegro* is heavy and authoritarian; The last movement (also *Allegro*) is light and playful.

Carmen Rhapsody, Michael Webster

Michael Webster (b. 1944) is a conductor, arranger/composer, educator, and clarinetist. He recently retired from Rice University’s Shepherd School of Music but continues to teach and conduct in Houston. Many of his arrangements—the Carmen Rhapsody included—are a part of his Webster Trio project, of which he performs clarinet alongside his wife on flute. The *Carmen Rhapsody: based on themes from Bizet’s Carmen* presents a beautiful balance of solo material between the flute and clarinet. The piano part provides the orchestral accompaniment and melodic support throughout. Enjoy listening to the opera told by woodwinds.

Pastorale, Eric Ewazen

Eric Ewazen (b. 1954) is a faculty member at Juilliard and lecturer for the New York Philharmonic's Musical Encounter Series. He composed his piece, *Ballade, Pastorale and Dance* between 1992-93. "The second movement," Ewazen wrote, "composed during the winter holidays, has a gentle and impressionistic feel." The flute and horn compliment each other with long, intimate solos. Personal note: Adrian and I were fortunate to meet the Juilliard String Quartet, who know Ewazen well, and we were a part of their masterclass on this piece.

La Flûte de Pan, Jules Mouquet

Originally written by French composer Jules Mouquet, this popular edition of *La Flute de Pan* was edited by world-renowned Irish flutist, Sir James Galway. It tells a story of Pan—the Greek god of shepherds, hunters, and forests—interacting with Shepherds (*Pan et les bergers*), birds (*Pan et les oiseaux*), and nymphs (*Pan et les nymphes*). Each movement has a multitude of moods, such as high-spirited, mischievous, curious, heartbroken, or assertive. Listen for each throughout the piece.

I started working on this piece during the pandemic and never put it down; I knew it would go on this program, and I knew it would be the closer. Kathleen inspired me to put my heart into every movement.

ACKNOWLEDGEMENTS

I want to acknowledge many of the people here this afternoon.

Thanks to the faculty, especially my private teacher, Kathleen Reynolds, for challenging me and shaping me into my best musical self.

Thank you, Mom and Dad, for making me take Band in 5th grade, attending all of my piano recitals and concerts, and supporting me through all of my music and academic endeavors.

Thank you to my amazing friends, both in and out of the music department, for the endless musical jokes and Mario Kart nights. I would not be where I am today without all of you.

Thank You for attending.