

School of Performing Arts  
Music | Theatre | Cinema

*presents*

**A Junior Recital**

presented in partial fulfilment of the requirements  
for the bachelor of arts degree in music

**Logan Epperly, *flute* and Paige Martin, *flute***

*Students of Elizabeth Lantz Crone*

*with*

Amanda Raymond, *piano*

Squires Recital Salon | Sunday, November 1, 2020 | 1:00 pm

**Sonata in F Major, HWV 369, op. 1, no. 11**.....George F. Handel  
I. Larghetto (1685–1759)  
II. Allegro  
III. Siciliana  
IV. Allegro

**Tuhuayo**.....Daniel Cueto  
(b. 1986)

**Danza de la Mariposa**.....Valerie Coleman  
(b. 1970)

**Danse grecque, op. 14**.....Jules Mouquet  
(1867–1946)

Paige Martin, *flute*  
Amanda Raymond, *piano*

*Intermission*

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Audience welcome to enjoy the recital via livestream at  
[www.music.vt.edu/live](http://www.music.vt.edu/live)

**Les Folies d'Espagne**.....Marin Marais  
(1656–1728)  
I. Theme  
II. Variation  
III. Variation  
IV. Variation  
V. Variation  
VIII. Variation  
XI. Variation  
XII. Variation  
XVI. Variation  
XIX. Variation  
XXII. Variation  
I. Theme

**Air**.....Tōru Takemitsu  
(1930–1996)

**Sonate pour flûte et piano**.....Francis Poulenc  
(1899–1963)  
I. Allegro malincolico  
II. Cantilena: Assez lent  
III. Presto giocoso

Logan Epperly, *flute*  
Amanda Raymond, *piano*

**Flutes and Ladders with Robot Piano**.....Eric Lyon  
(b. 1963)

Logan Epperly, *flute*  
Paige Martin, *recorded flute*

## ABOUT THE PROGRAM

HANDEL, SONATA IN F MAJOR, HWV 369, Op. 1, No. 11  
Handel was a late-era Baroque composer, born in 1685 in Brandenburg, Germany. He is well known for his operas, oratorios, and instrumental works. While this music was his most recognized, Handel wrote a plethora of other types of music including cantatas, concertos, and sonatas. Popular works by Handel include the Messiah, Music for the Royal Fireworks, and Solomon. Handel was a talented musician from a very young age, and began his studies of piano and composition with Friedrich W. Zachow. Though he enrolled in Law School after his father passed away, his love for music lead him back to music. Handel studied organ, violin, harpsichord, and composition. Handel composed many operas and found great influence from Italian composers of his time. He continued to compose throughout his lifetime, publishing music up until his death in 1759. Handel composed the Sonata in F Major for recorder and harpsichord in 1712. The composition was written after time spent in Italy, and there are elements of Italian style and ornamentation throughout. This Baroque sonata was originally meant to be performed on a recorder, which has a significantly different timbre than the modern silver flutes of today. A Sonata da Chiesa (Italian: church sonata), the Sonata in F Major alternates between slow, lyrical movements and quick, upbeat movements, Slow (Larghetto), Fast (Allegro), Slow (Siciliana), Fast (Allegro).

#### CUETO, *TUHUAYO*

The flute, in the Western musical tradition, is an instrument rich in symbolism. What images or ideas are commonly associated with its sound? If the flute were an actor, ready to play a particular character, which one might it be? Do certain stereotypes exist? Perhaps its most well-known role is to paraphrase a certain member of the animal kingdom. Many composers throughout the centuries, from Vivaldi to Prokofiev, have coincided in granting the flute this role, so notorious within popular culture: to evoke the cheerful little bird, perky and light-footed, nonchalant and agile in its song. Although likeable, this role is by now a cliché, and falls acutely short of realizing the instrument's full expressive possibilities. What would happen if, just to stay on topic, we decided to start exploring "other" birds through the flute? The tuhuayo, a bird from the Peruvian jungle, is probably not your typical "flute" bird. It is not that small - about 12 inches in size. It flies only to catch its prey, and is otherwise very fond of the ground; so much so, that it also lays its eggs there, without making a nest. The tuhuayo is a nocturnal bird, resting during the day, and singing throughout the night. (Notes by Daniel Cueto)

#### COLEMAN, *DANZA DE LA MARIPOZA*

This is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent. Full of rich and unique colors, butterflies dance and weave in syncopated rhythms within the work, while alternating between the feel of 3 over 4 throughout. The slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually begin to evolve into the spirit and syncopation of Argentinean concert tango, and the end returns to the feel of Yaravi. (Notes by V. Coleman)

#### MOUQUET, *DANSE GRECQUE*

Jules Mouquet, born in Paris in 1867, studied at the Paris Conservatory. He won multiple prestigious awards throughout his life, one of which was the Prix de Rome. After his schooling, he became the professor of theory and the Paris Conservatory in 1913. Most of his influence stemmed from romantic and impressionist music. The most well-known piece he composed was *La Flute de Pan* in 1906. *Danse Grecque*, Op. 14 (1907), dedicated to the French flutist and teacher, Adolphe Hennebains, is a lively piece that opens with flute alone. A gentle *Andante* prepares the way for playful rhythms of the *Allegro*, a fast-paced Dance in F Major in A-B-A form, with a final coda. In B, there is an interesting canon between the flute and the piano. This catchy and scalar piece provides both lyrical and rhythmic figures, as well as an energetic ending!

#### MARAIS, *LES FOLIES D'ESPAGNE*

Marin Marais (ca. 1656-1728) was a French composer and viola da gamba virtuoso. Marais's works include trio sonatas, four operas, and several books of viol music. He studied composition with Jean-Baptiste Lully, master of the French Baroque style. *Les Folies D'Espagne* was originally written for viola da gamba and appeared in Marais's second book of pieces for viol. *Les Folies D'Espagne* is thirty-two variations on a theme. Theme and variation form is a popular form of music where a theme is varied in several different ways, whether it be melodically, harmonically, texturally, or all of the above. In this piece, the "theme" is stated at the very beginning. This first statement of the theme acts as a skeleton or framework for which every variation is built upon.

#### TAKEMITSU, *AIR*

Tōru Takemitsu (1930-1996) was a Japanese composer who became well known for his music's ability to combine traditional Western music with the sounds of traditional Eastern instruments. Takemitsu wrote in several different musical genres including ballet, incidental music for plays, orchestral music, chamber music, solo music, vocal music, and film scores. It was not until after his conscription to the military in 1944 that he first encountered Western music, which had been banned in Japan due to the war. Later, Takemitsu became employed at an American military base where he took the opportunity to listen to Western music on the radio. At the age of 16, he decided to take up composition, regardless of the fact that he lacked any musical training. Takemitsu was almost completely self-taught. Influencers of Takemitsu's music include Debussy, Gershwin, and Messiaen. Igor Stravinsky and Aaron Copland both promoted his music which helped his music become well known and standards in the repertoire. *Air for flute* was written in 1995 for Aurèle Nicolet for his 70th birthday. Nicolet, who died in 2016, was one of the most important flutists of

the 20th century and had a career as an international soloist and as principal flutist of the Berlin Philharmonic in the 1950s. Takemitsu also wrote two other solo flute works entitled *Voice* and *Itinerant*. In *Air*, Takemitsu utilizes several recurring melodies and motives to tie the work together. The opening six bars are practically identical to the last six bars. That phrase and derivatives of it are found throughout the piece. Takemitsu cleverly uses some extended flute techniques to create interesting effects throughout the work. Unlike some of his other works, *Air* uses considerably less extended techniques. Takemitsu asks the flutist to play harmonics, which are playing notes with unusual fingerings resulting in an airy or hollow sound quality. He uses the harmonics very effectively when he asks the flutist to begin with the harmonic fingering then switch to the normal fingering

#### POULENC, SONATA FOR FLUTE AND PIANO

Francis Poulenc (1899-1963) was a French composer and pianist. Poulenc was introduced to the piano at the age of five and later studied piano with Ricardo Viñes. An important musical influence in France in the 20th century, Poulenc was grouped with five other young French composers by a music critic. This group, named Les Six, also included Arthur Honegger, Darius Milhaud, Georges Auric, Germaine Tailleferre, and Louis Durey. The music of these six composers tended to be a reaction against German Romanticism such as that of Wagner and Strauss. Poulenc's musical output included operas, ballets, incidental music for theatrical productions, film scores, orchestral music, choral music, piano music, and chamber music such as his *Sonata for Flute and Piano*. Poulenc's *Sonata for Flute and Piano* is only one of the several chamber works he composed. Jean-Pierre Rampal had the privilege of performing the piece's premiere in 1957. Other sonatas include his sonatas for two clarinets, violin, clarinet and bassoon, cello, clarinet, and oboe. Characteristic of much of his music, Poulenc put a lot of importance on melody. Poulenc himself wrote "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart-Schubert?" Poulenc's *Sonata* begins with a movement marked *Allegretto Malinconico* meaning "lively/moderately fast" and "melancholy." This movement lives up to its marking through the melodic lines of the flute and "bubbling" figures in the piano. The second movement is marked *Cantilena: Assez lent*. *Cantilena* refers to the song-like and lyrical qualities of the movement while *assez lent* indicates the slow tempo of the movement. The *Sonata* ends with a quick (*presto*) and playful (*giocoso*) finale.

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