



## Department of Music

presents

Evelin Garay, flute

in a

Graduate Recital

with

Jan Corrothers, piano

and

Martha Guevara, violin

Meghan Berindean, cello

3:30 p.m.

April 20, 2024

Heydel Hall  
Art & Design Building

# —Program—

Trio Sonata in G major, BWV 1039

Adagio

Allegro ma non presto

Adagio e piano

Presto

Johann Sebastian Bach

(1685-1750)

Fantasia Flamenco

Herman Beeftink

(b.1953)

Andante and Rondo from Così fan tutte

Wolfgang Amadeus Mozart

(1756-1791)

arr. William Bennett

Zoom Tube

Ian Clarke

(b.1964)

Sonatine for Flute and Piano

Pierre Sancan

(1916-2008)

*This recital is given as partial fulfillment of the requirements for the Master of Music  
with a Concentration in Instrumental Performance*

## —Program Notes—

Trio Sonata in G major, BWV 1039

Johann Sebastian Bach

Bach's Trio Sonata in G Major overflows with luscious melodies, magical contrapuntal conversations, and joyous rhythmic motion. It was written between 1736 and 1741. In the opening Adagio, a flowing pastoral melody in triple meter emerges. Amid the weaving lines are sustained tones that might suggest the drone of a bagpipe. The stately second movement sparkles with imaginative fugal counterpoint. The third movement is both mysterious and melancholy. Harmonically, it ventures into unpredictable territory amid haunting dissonances. The Trio Sonata concludes with a bright, exhilarating Presto.

Fantasia Flamenco

Herman Beeftink

Herman Beeftink is a Dutch-American composer born in 1953. He emigrated to the United States in 1982 where he began to immerse himself in the American jazz scene. In the late 90's he gradually transitioned from a studio musician to a film and television composer. Currently, he is pursuing his passion for composing performance pieces. Fantasia Flamenco is inspired by the artistic expression from Spain called Flamenco, which fuses singing, dancing, and musical accompaniment. It is characterized by being passionate, intense, emotional, and expressive. Beeftink recreates all these characteristics in this piece while highlighting the virtuosity, colors, and range of the flute.

Adagio and Rondo from *Così fan tutte*,

Wolfgang Amadeus Mozart

Mozart's opera *Così fan tutte* begins with the philosopher Don Alfonso, who wants to overturn the perfect worlds of two young men, Ferrando and Guglielmo. He bets them that their fiancées would not stay faithful if tempted by another man. Before long, the fiancées Fiordiligi and Dorabella discover that their lovers are leaving to 'go to war', and suddenly two handsome strangers (Ferrando and Guglielmo in disguise) arrive on a mission to seduce the women. Don Alfonso ups the ante and throws increasingly extreme situations at all four lovers. They begin to react emotionally, and each character can't help but reveal who they really are. Adagio and Rondo is part of Act II of this opera. Fiordiligi sings to her beloved ("who is at war") and says to him "For Pity, Forgive", because she feels guilty and desperate about the feelings she is developing for "the other man".

Zoom Tube

Ian Clarke

Zoom Tube is a rhythmic, blues-influenced piece that employs several extended techniques to achieve its goals. The birth of this composition was largely due to the experimentation and improvisation that Ian Clarke gained over the years with the flute. The composer was inspired by the artists Bobby McFerrin, Robert Dick, and Ian Anderson. Clarke uses multiphonics, special articulations, and singing-while-playing to imitate the electric guitar and the percussion. It also uses quarter tones and subtle tonal inflections that lie outside the well-tempered scale.

Sonatine for Flute and Piano

Pierre Sancan

Pierre Sancan was a French composer, pianist, teacher, and conductor of the mid-twentieth century. He earned a Prix de Rome in composition in 1943 and became Professor of Piano at the Paris Conservatory in 1956 where he would remain until retirement in 1985. The Sonatine for Flute and Piano is his most famous work, and it was published in 1946. This is an ever-flowing, and rarely ceasing, virtuosic work for flute and piano in 3 large sections. The opening section moves steadily through two themes, the lyrical river and the articulated waves that contrast it. The middle section transforms the original theme into a simple meter. It is the slowest and most relaxed section of the piece but is by no means uninteresting. It reveals every dynamic that the flute can create and ends with an extended cadenza. The final section, marked animé, features frenzied and incessant triplet figures in the flute contrasted with lyrical interjections of the theme. Throughout the piece, Sancan achieves a magical lightness and transparent quality.

# Upcoming Events

Apr. 20	Opera “The Magic Flute”	7:30 p.m.
Apr. 21	Opera “The Magic Flute”	3 p.m.
Apr. 23	String Studio <i>in Heydel Hall</i> Symphonic Band	5:30 p.m. 7:30 p.m.
Apr. 24	University Choir & Chamber Singers	7:30 p.m.
Apr. 25	Chamber Trio Canaan Fain Gr. Percussion Recital	5 p.m. 7:30 p.m.

*Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.*

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to [music@apsu.edu](mailto:music@apsu.edu) or call 931-221-7818.

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