

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Jocelyn Kagoro

Flute

in

Junior Recital

Assisted by

Dr. Sharon Johnson, Piano

Recital Hall

Center for the Arts

Monday, February 15, 2021

8:00 p.m.

Program

Sonata No. 1 for Flute and Piano

Eric Ewazen

I. Allegro leggiero

1954-

II. Andante teneramente

III. Allegro giocoso

Pause

Fantaisie Pastorale Hongroise, Op. 26

Franz Doppler

1821-1883

Program Notes

Sonata No. 1 for Flute and Piano was written as a gift for Marya Martin in the fall of 2010. Having had the pleasure of numerous collaborations over the years with Marya involving premieres, performances and recordings, Ewazen was completely influenced by her tone and spectacular agility in composing this piece. The Sonata is in three movements, designed in the great tradition of late 19th century instrumental sonatas. The first movement is a swirling Allegro, tuneful and exciting. The second movement explores the song-like quality that the flute so often possesses and displays a real appassionato feeling as the flute and piano join together in rising dramatic gestures before the music quietly disappears at the end. The final movement is a virtuosic display of exhilarating yet playful motives, highlighting the dazzling technical capabilities of the flute.

Doppler's work was primarily influenced by Franz Liszt's Hungarian Rhapsodies. The piece begins with a gloomy, falling motif in the accompaniment and the flute enters with an improvisatory melody ranging gradually all over the staff, twisting through many ornamental turns. A second statement begins to vary this material, but instead of producing full variations, Doppler creates rhapsodic metamorphoses of various portions of the melodies. There's a brief cadenza before the theme reverts to something resembling its original form before moving along to a rhapsodic section close. With a theatrical somewhat march-like buildup, the

accompaniment paves the way for a more animated, major-mode flute melody. Again, the flute pursues a course of free elaborations on this melody, with increasing ornamentation, growing into full fledged passagework and a tiny cadenza in the middle of it all. A third section emerges from this, with a much stronger Hungarian flavor, fast to begin with and gaining speed seemingly with every bar. Again, Doppler spins off free variations on this material, again with the tiniest of cadenzas before a grand, yet concise, finale.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President

Paul Young, Dean of Faculty

Dale Wright, Chief Financial Officer

Greatbatch School of Music Faculty, Staff, and Administration

Jocelyn Kagoro, a student of Dr. McBrearty, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your consideration.