

2-3-2012

## Alisa Daum, Senior Flute and Piccolo Recital

Alisa Daum  
*Cedarville University*

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR FLUTE AND  
PICCOLO RECITAL  
OF  
ALISA DAUM

STEPHEN ESTEP  
PIANO

FRIDAY, FEBRUARY 3, 2012  
4:30 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

PROGRAM

- Serenade in D Major for Flute,  
Violin and Viola*, Op. 25 ..... Ludwig van Beethoven  
Allegro molto (1770-1827)  
Andante con Variazioni  
Adagio - Allegro vivace e disinvolto  
Assisted by: Samantha Grelen, violin; Emily Kohavi, viola
- Ballade*, Op. 288 ..... Carl Reinecke  
(1824-1910)
- Suite Paysanne Hongroise* ..... Béla Bartók  
(1881-1945)
- Parable XII for Solo Piccolo*, Op. 125 ..... Vincent Persichetti  
(1915-1987)
- Orange Dawn* ..... Ian Clarke  
(b. 1964)

Alisa is a student of Lori Akins.

This recital is presented in partial fulfillment  
of the Bachelor of Music degree.

*No flash photography, please.  
Please turn off all cellphones.*

## PROGRAM NOTES

*The Serenade in D Major*, published in 1801, is a six-movement piece in the classical divertimento genre. Like most divertimentos, this is a light-hearted piece that was most likely played at various social functions. *Serenade in D Major* is believed to be Beethoven's most mature and substantial piece written for flute. The third movement is in an ABA form that begins and ends in d minor and modulates to its parallel major during the B section. In the *Andante con Variazioni*, Beethoven states the melody as a string hymn which is repeated by the flute. The theme of the first variation is similar to that in Haydn's *Emperor Quartet*. Each variation allows each instrument to have a moment in the spotlight. The last movement opens with an *Adagio* and then takes off into the *Allegro vivace e disinvolto*. Listen and engage yourself in the conversation between each of the instruments.

*Ballade* was the last piece that Reinecke wrote before he passed away. He began composing at the age of seven and quickly gained the admiration and friendship of other great composers and musicians such as Schumann, Mendelssohn, Liszt, and Brahms. *Ballade* stands in the shadow of pieces such as the *Sonata Undine* and unfortunately does not receive the attention it deserves. It is a late-Romantic piece (originally written for flute and orchestra) that begins and ends with a moving *adagio* section filled with drama and heartfelt lyricism, resulting in an ABA form. Reinecke paints a beautiful musical picture with his lush harmonies and skillful counterpoint. *Ballade* is a rare and hidden treasure from the Romantic era.

Many know Béla Bartók as the father of ethnomusicology. A native Hungarian, he devoted much of life to studying and preserving true folk music from his native country and later to surrounding areas. Written between 1914-17, *Suite Paysanne Hongroise* is based on folk songs that Bartók collected during one of his journeys around Eastern Europe. The melodies you hear are actual melodies and dances from the Hungarian countryside. These melodies were first written for solo piano, but were later transcribed for flute and orchestra by Paul Arma, a student of Bartók. In the original, Bartók arranged 15 melodies, but Arma decided to leave out the *Ballade* during his transcription. Each melody has its own unique character and story that will continue to be passed on in its tradition for years to come.

Persichetti was a leading composer of the 20th century. Polytonality and pandiatonicism were some of his favorite tools to use while composing. His compositions took on what he called a "graceful" and "gritty" character. In fact, he once said that his music is, "not like a woman, that is, it does not have periods!" One of his favorite places to compose was his car. He turned his steering wheel into a desk by taping staff paper to it. *Hymns and Responses for the Church Year* is a staple among church choirs and is probably his most well-known composition. *Parable for Solo Piccolo* is based on the Milton hymn from this work. It is one of 24 pieces that were written for various solo instruments and ensembles. This particular parable suffers from A.D.D.; it jumps back and forth between styles, character, articulation, tempo, color – you name it. Hang on and follow the melody as it changes and morphs into many... oh look a squirrel!

Ian Clarke is a British flautist and composer. Many of his pieces utilize extended techniques and *Orange Dawn* is no exception. Using alternative fingerings helps create a primitive and earthy quality to the sound. Clarke describes the piece best in his own words:

“Originally inspired by the vision of a dawn scene in the Great Rift Valley of East Africa. Awakening exotic animal life, particularly birds such as pink flamingos, were envisaged silhouetted against a dramatic rising sun. From here, the piece grows, taking on a range of emotions and reactions to man’s involvement in this ‘other world’ (or more accurately, ‘real world’). These may range from serenity to awe and anger; the latter unfolding in the first part of the piano cadenza.”



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