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10-23-2021

Soraya Peront, Senior Flute Recital

Soraya Peront

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR FLUTE RECITAL

OF

SORAYA PERONT

STEPHEN ESTEP
PIANO

SATURDAY, OCTOBER 23, 2021
11 A.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Fantaisie Georges Hüe (1858–1948)

Pièce Jacques Ibert (1890–1962)

Orange Dawn..... Ian Clarke (b. 1964)

Divertimento in G Major, Hob. IV:2..... Joseph Haydn (1732–1809)

I. Andante

II. Allegro

Assisted by Mary Jo Johnson, violin; Savannah Atkins, cello

Intermission

Flute Sonata, Op. 94..... Sergei Prokofiev (1891–1953)

I. Moderato

II. Scherzo

III. Andante

IV. Allegro con brio

Soraya is a student of Lori Akins.

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

No flash photography, please.

Please turn off all cell phones.

Program Notes

Fantaisie

Georges Hüe was a French composer and teacher during the late 19th and early 20th centuries. As a child, he studied organ, composition, and counterpoint despite being born into a family of architects. Hüe's compositions were primarily operas and vocal works, but *Fantaisie* is one of his better-known pieces written for winds. This piece was dedicated to Paul Taffanel, a renowned flautist and professor from the Paris Conservatory. *Fantaisie* was inspired by Eastern music and Asian tones, using many technical passages and rich melodic lines to show off the capabilities of the flute. There are also many challenging dynamic levels and tone variation. As a result, the piece was commissioned as the competition piece for the end-of-year exams at the Paris Conservatory in 1913.

Pièce

Jacques Ibert was a French composer during the 20th century. As a child, he studied piano and improvisation, and was fascinated by dissonances and "wrong" chord progressions. He attended the Paris Conservatory, but his studies were interrupted by serving in WWI. Despite this interruption, he later won the school's top prize, Prix de Rome, after his first attempt. He composed works within a wide variety of genres and wrote with many contemporary techniques, including solo piano works, choral works, orchestral works, and chamber music. He desired to develop a unique compositional style that did not change with the music of his time. Rather, he has come to be regarded as eclectic. This style is accurately reflected in *Pièce*, which features two contrasting themes, adding ornamentation as the work goes on. This piece features artistic freedom for the flautist since it is an unaccompanied piece and provides opportunities for increased dynamic contrast and rubato.

Orange Dawn

Ian Clarke is a modern-day British flautist who has composed numerous pieces for the flute. Clarke's interest in music developed at a young age, and began to learn the flute at age ten. As a teenager, he formed a rock band that eventually produced music for both film and television. He later became the professor of flute at the Guildhall School of Music and Drama. Clarke primarily composes music uniquely for the flute. Many of his pieces feature extended techniques and particularly challenging passages that show off the capabilities of the instrument itself, while simultaneously challenging the player to develop new and unfamiliar skills. He was inspired to write *Orange Dawn* by an image of the Great Rift Valley in East Africa. As the sun rises, the animals come to life in the distance. The flute melody opens and closes with melodic lines featuring entirely alternate fingerings, creating a reedy and natural tone color. As the piece builds and the sun continues to rise, the flute's fluid runs and simultaneous melodic line paint the picture of peaceful wildlife.

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Divertimento in G Major (London Trio No. 2)

Franz Joseph Haydn was born in Austria in 1732 to a humble family. As a young child, he began displaying an exceptional musical ability and left his home at age five to study music with the choirmaster of a nearby city. He began singing in church choir and learned to play instruments, and by age eight he was offered the position of chorister at a church in Vienna. As an adult, Haydn composed over 100 symphonies, almost 70 string quartets, and many overtures, chamber trios, dances, keyboard sonatas, and music in numerous other genres. During the second part of the 18th century, the trio genre became increasingly popular and there was a demand for trios that featured two melodic instruments. This piece, amongst three other trios, have come to be known as Haydn's London Trios. He wrote these while staying in England, originally composed for two flutes and a cello. They are brief pieces with light and pleasant melodies.

Flute Sonata

Sergei Prokofiev was born in Ukraine in 1891 and was born into a family of mainly agriculturalists. For this reason, peasant songs and melodies from simple village life permanently affected him. He attended the conservatory at St. Petersburg and studied theory and composition, but continually sought additional challenges and wanted to compose musically innovative pieces. He wrote numerous orchestral pieces and symphonies that remain in the permanent repertoire today, as well as piano concertos, overtures, and string quartets. As he was composing a film score for Ivan the Terrible in 1943, Prokofiev found himself desiring more classical and pleasant music. He describes this inspiration as a "sonata in a gentle, flowing classical style." This interest led to the composition of the Flute Sonata in D, Op. 94. The first movement (*Moderato*) touches on styles from the classical era, pulling the pleasant melody in D major into haunting twists. The second movement (*Scherzo*) continually uses scales and dialogue between the flute and piano to create a playful and sarcastic sound. This section is contrasted with a more exotic slower section, which is meant to reflect the Russian folk music of Prokofiev's childhood. The third movement (*Andante*) is more impressionistic, starting with a beautiful classical melody and turning into a fluid line of embellishments. The fourth and final movement (*Allegro con brio*) finishes the piece with a bold and triumphant melody, featuring grace notes, a contrasting cantabile section, and a wide use of the flute range.