

UNLV

Department of Music
College of Fine Arts

presents a

Doctoral Recital

Donald Malpass, flute
Albina Asryan, piano
Dominique Jackson, cello
Shane Jensen, harpsichord

PROGRAM

Philippe Gaubert
(1879 – 1941)

Deuxième Sonate for Flute and Piano

- I. *Pastorale*
- II. *Andante*
- III. *Assez vif*

Harold Meltzer
(b.1966)

Rumors

- I. Trapset for Alto Flute
- II. The Heaven of Animals for C Flute
- III. Focus Group for Piccolo
- IV. Bel Canto for Bass Flute

Johann Sebastian Bach
(1685 – 1750)

Sonata in E Minor for Flauto Traverso and Continuo, BMV 1034

- I. *Adagio ma non tanto*
- II. *Allegro*
- III. *Andante*

INTERMISSION

Claude Debussy
(1862 – 1918)

Syrinx pour flûte seule

Lowell Liebermann
(b. 1961)

Sonata for Flute and Piano, Op. 23

- I. *Lento con rubato*
- II. *Presto energico*

*This recital is presented in partial fulfillment of the requirements for the degree
Doctor of Music in Performance.*

Donald Malpass is a student of Jennifer Grim.

Friday, November 4, 2011

7:30 p.m.

**Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas**

Gaubert

Written in 1925, this work was dedicated to the famous flutist Marcel Moyse. The *Pastorale*, is reminiscent of beautiful fields and meadows demonstrated by Gaubert's use of long flowing melodies. Marked as *fluide*, Gaubert uses repeated arpeggios that modulate through various keys before returning back to the original key of C. The second movement, marked as *Andante*, is in a delicate 6/8 meter. Gaubert uses this movement to create measures with two distinct features: long notes followed by rapid passages that lead to the next measure. This creates a natural flow into each measure. For the third movement, Gaubert uses smooth melodic lines and beautiful harmonies marked in triple meter. Additionally, Gaubert uses fast arpeggios that flow downward to end the work.

Meltzer

This work has turned into a personal favorite as each movement uses a different flute. Utilizing all of the standard flutes, i.e. C flute, piccolo, alto flute, and bass flute, Harold Meltzer incorporates extended techniques giving new roles to the flute. One example of this is in the first movement where Meltzer transforms the alto flute into a percussion instrument using key clicks, tongue pizzicatos, and flutter-tonguing.

Bach

Written in 1717 for flute and continuo, the *E minor Sonata* demonstrates J.S. Bach's great compositional abilities. This work is written in much the same way as a fugue, another genre in which Bach aptly composed, where each voice states the subject at different times creating a seamless overlapping of melodies. This work consists of four movements following the outline of a slow-fast-slow-fast piece. Considered one of Bach's seven flute sonatas, the *E minor Sonata* is one of three flute sonatas that uses basso continuo. Additionally, this work is considered to be authentic as three of the seven sonatas are questioned to be written by Bach.

Syrinx

This work written in 1913 by Claude Debussy, clearly represents the Impressionist style of the early 20th century. In composing this piece, Debussy took inspiration from a story between the famed Pan, the faun and Syrinx, the nymph. The story details Pan's love with Syrinx, turned obsession, is demonstrated by Pan's relentless chase to grab hold of Syrinx. At the last moment, Syrinx prays to the gods to turn her into anything that would rid her of Pan. Her wish is then granted as the gods turn her into a bundle of reeds just as Pan wraps his arms around her. In deep sorrow, Pan grabs hold of the reeds and lets out a sigh of anguish causing the reeds to sound. This work marks the traits of the story in a number of ways. The piece consists of unique scales to simulate the sounds of a pan flute. Additionally, the piece swirls with two trills and ascends to a high F flat that characterizes Pan's chase for Syrinx. In the second-to-last measure, the only accent written in the piece demonstrates Pan's sigh into the reeds.

Liebermann

This sonata was completed and dedicated in 1987 to the famous flutist, Paula Robison. Unique in its construction, this sonata has only two movements, which is distinct in that a typical sonata has three or four movements. The first movement, marked as *Lento con rubato*, emotes a solemn mood, marked as pianissimo that is quickly overshadowed by the large dynamic shift to a fortissimo, utilizing 64th notes. This movement can be characterized as having two personalities: a somber, melancholy persona that quickly shifts back and forth from a robust and chaotic persona. In a fast, *presto energico*, the second movement again portrays an argument between the two personas. Rapidly shifting back and forth between articulated triplets, slurred legato phrases, at a blistering pace these personalities fight as each voice becomes higher and louder until the end where the robust and chaotic persona finishes the piece.