

2017

## Concert recording 2017-12-02

Ruby Espinoza

Florencia Zuloaga

Ammi Lopez

Follow this and additional works at: <https://scholarworks.uark.edu/musccr>



Part of the [Music Performance Commons](#)

---

### Citation

Espinoza, R., Zuloaga, F., & Lopez, A. (2017). Concert recording 2017-12-02. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/361>

This Music Performance is brought to you for free and open access by the Music at ScholarWorks@UARK. It has been accepted for inclusion in Concert Recordings by an authorized administrator of ScholarWorks@UARK. For more information, please contact [scholar@uark.edu](mailto:scholar@uark.edu).



# Senior Flute Recital

## Ruby Espinoza, *Flute*

## Florencia Zuloaga, *piano*

December 2, 2017 | 3:30pm  
Stella Boyle Smith Concert Hall

---

### Program

Sonata No. 6 ..... Johann Joachim Quantz (b.1697–1773)  
I. Adagio  
II. Allegro  
III. Largo  
IV. Allegro

Andante Pastoral et Scherzettino. .... Paul Taffanel (b. 1844–1908)

From 8 Pieces for Solo Flute. .... Paul Hindemith (b. 1895–1963)  
I. Gemachlich, leicht bewegt  
II. Scherzando  
III. Sehr langsam, frei im Zeitmaß  
IV. Gemachlich  
V. Sehr lebhaft

### Intermission

Deep Blue ..... Ian Clarke (b. 1964)

From Five Original Methodical Flute Duets. .... Carmen Liliana Marulanda (b. 1976)  
I. Pasaje Folia  
II. Torbellino  
V. Polka Chocoana  
IV. Bolero Rhumna

Ammi Lopez, *flute*

Sunswept ..... Adrienne Albert (b. 1941)

*Ruby is a student of Professor Catalina Ortega.  
This recital is given in partial fulfillment of the Bachelor of Music in Music Education.*

---

We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

**ACKNOWLEDGEMENTS**

**To my parents:** Quiero darles las gracias a ustedes por haberme dado la motivacion a seguir con mi educación en música. Por todo el esfuerzo que han hecho desde que nací para que no nos faltara nada. I can never give you the thanks you deserve for everything you have done for me, especially in music. Thank you for supporting in my music since 7<sup>th</sup> grade, even though it was financially difficult to buy an instrument. Thank you for coming to every single one of my performances, even though you didn't understand music. Most importantly, thank you for being my parents and being great role models. I love you so much! Los quiero mucho!

**To my friends:** I am so thankful for each and every one of you. Whether I have known you since elementary school or just met you this semester, you each have made a positive impact in my life in some way. Some of you I don't see every day or talk to you on the daily basis, but I know that you will always be there for me. You all make sure to remind me that I am better than what I think I am, and I am forever grateful for your support. Thank you for the laughs and the memories these past 3 years. I love you all so much and I cannot wait to see where life takes each one of you!

**To my teachers and professors:** Thank you to all my teachers who have guided me throughout my education as I grew as a musician. I carry a piece of your knowledge with me and I plan to apply it to my own classroom and make an impact on my students as you have made an impact on me. To Dr. Mains, thank you for seeing the potential in me when I auditioned to be a music major in 2014. Without your acceptance, I would have never been able to find my passion in music education. To Catalina, I cannot thank you enough for dealing with me these 4 years. You have been very supportive and encouraging since day one, and because of that, I have become a better musician than I ever thought I would be. You pushed me out of my comfort zone every lesson, and every time I performed in studio class. I am very grateful to have been your student.

**To the flute studio:** I can never thank you all enough for the continuous encouragement I received from each one of you in my three years here at the University. I appreciate the constructive criticism because, without it, I would not be the musician I am today. I would not have the confidence to do my recital without your support. Thank you for coming to support me!

**To Florencia and Ammi:** You both have done so much to help me this semester. Ammi, thank you for your great amount of knowledge you've shared with me since you came and joined the flute studio. You always have something positive to say about my playing, even when I mess up so bad. Florencia, you have been such a pleasure to work with these past two months. I owe you big time for those 8 a.m. rehearsals, and even the rehearsals late at night. Thank you for all your work!

---

We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

## Program Notes

### **Sonata No. 6- Johann Joachim Quantz**

Johann Joachim Quantz was a German composer and flute maker in the 1700s. During his lifetime, he wrote 500 or more concertos and sonatas for flute. The first instruments Quantz learned as a child did not include flute due to its lack of popularity at the time. It was not until 1793 when Quantz started to make flutes himself because there was a lack of good flutes, and the instruments' intonation issues. Quantz is the innovator of the flute, and made it into the traverse flute we know today. Quantz's works generally are in four movements, following slow-fast-slow-fast form. The style of his pieces was influenced greatly by French dances and French elements.

### **Andante Pastoral et Scherzettino- Paul Taffanel**

Paul Taffanel was a French flutist and conductor born in 1884. *Andante Pastoral et Scherzettino*, being his final work, was composed as a competition piece while he was a professor at the Paris Conservatory. Taffanel is considered the founder of the French Flute School because his pupils had a strong influence on flute playing in 20<sup>th</sup> century Europe and America. Taffanel had ideas of what flute playing is, which included lyricism and expressivity. These characteristics are exhibited in the Pastoral et Scherzettino through the fluid meter and dynamics that mimic a singing voice. Towards the end of the piece, there is a continuation of Taffanel's ideas, but through shorter articulations and faster tempo.

### **8 Pieces for Solo Flute- Paul Hindemith**

Paul Hindemith is famous for his chamber music and knowledge of individual instrument's idiomatic properties. Each piece contrasts greatly in mood, ranging from calm to aggressive. The pieces also lack key signature and sometimes time signatures. Even with key signatures, Hindemith composes the pieces with many accidentals and chromaticism. At the time of Hindemith, tonality was being challenge by atonal and twelve-tone scales, but Hindemith was one of the few composers who did not abandon tonality through his compositions.

### **Deep Blue- Ian Clarke**

Ian Clarke is a British composer, composing various extended technique flute pieces. *Deep Blue* was inspired by the ocean and whale song. The piece was first performed by Ian Clarke at the Las Vegas 2012 NFA convention, and later premiered at the BFS convention in Manchester, UK. The piece mimics the ocean through lip bends and pitch-bending using modified fingerings. The ebb and flow of the ocean is also portrayed through the polyrhythm, in which 3 against 2 is done between the piano and the flute.

### **Five Original Methodical Flute Duets- Carmen Liliana Marulanda**

Carmen Liliana Marulanda is a Colombian composer, composing various Latin-American pieces. Each duet is based off of ethnic rhythms from South America. The first duet, *Pasaje Folia*, is a musical form called Joropo system. The Joropo system originates from the oral tradition of the Orinoco basin that spans Colombia and Venezuela. The second duet is named after the *Torbellino*, a peasant rhythm that originate from Central and North-Eastern Colombia. The fourth duet is a *Bolero Rhumba*, which is a variation of an Afro-Cuban dance. As for the fifth movement, the *Polka Chocoana*, it is a composition in which dances from European of Afro-Colombian cultures are blended.

### **Sunswept- Adrienne Albert**

Adrienne Albert is a contemporary American composer who began composing in the 1990s. Prior to composing, Albert collaborated as a singer with composers such as Igor Stravinsky and Phillip Glass. *Sunswept* was originally written as a final movement to another one of her compositions, *Global Warming*, a sonata for horn and piano. The piece was later rewritten for clarinet and piano, and finally, for flute and piano. According to Albert, the piece is a "playful, lyrical, and dynamic interchange between the instruments." In the midst of the lyrical style of the piece, Albert inserts a fun, jazzy section to create contrast.