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| **Edgard Varèse** (1883-1965) composed *Density 21.5* for solo flute in 1936 and revised it in 1946. The piece was composed for Georges Barrère (1876-1944), a prominent flutist who set great standards in the United States for American flute playing. The piece was composed for the premiere of Barrère’s platinum flute – platinum has the density of 21.5 grams per cubic centimeter. According to the composer, the work is based on two melodic ideas - one modal, one atonal - and all of the subsequent material is generated from these two themes. Despite the inherent limitations of writing for an unaccompanied melodic instrument, Varèse expertly explores new areas of space and time, utilizing registral contrasts to effect polyphonic continuity.**Astor Piazolla** (1921-1992) was born in Mar del Plata, Argentina and exposed to jazz and tango music in his early life. He grew to become a virtuosic composer and performer, with a near-unparalleled mastery of his chosen instrument, the bandoneon. Piazolla recognized that tango was no longer strictly dance music, so he worked to refine its formal structure. His compositions, borrowed from jazz and classical forms, created a whole new harmonic and rhythmic vocabulary made for the concert hall more than the ballroom (which was dubbed "nuevo tango").Originally written for flute and guitar (the earliest tango instrumentation), the four movements of his work, *Histoire du tango,* retrace the history of Argentine tango throughout the 20th century. *Café 1930*depicts how Tango has evolved to become slower, more melancholic, and no longer just for dancing. *Nightclub 1960* depicts how the tango has been enriched by the influence of *bossa nova*from Brazil. This is the passionate, rambunctious style of the tango that made Piazzolla world-famous.**Otar Taktakishvili** was a prominent Georgian composer, teacher, conductor, and musicologist of the Soviet era. Although in the West, Taktakishvili is perhaps best-known for his 1966 *Sonata for Flute and Piano*, his works also include two symphonies, four piano concertos, two violin concertos, two cello concertos, and operas.  Taktakishvili’s *Flute Sonata* is a prime example of his simple harmonic language drawing on folk influences of Georgian themes, notable by his use of modes. His highly lyric and expressive style have contributed to making this a standard part of the 20th century flute repertoire.**The Program*****Sonata in D Major,* Op. 50** Johann Nepomuk Hummel I. Allegro con brio (1778-1837)***Three American Pieces***  Lucas Foss I. Early Song (1922-2009)***Fantasie,* Op. 79** Gabriel Fauré (1845-1924)***Density 21.5***  Edgard Varèse (1883-1965)***Histoire du Tango*** Astor Piazzolla II. Café 1930 (1921-92) III. Nightclub 1960*First Last, guitar****Sonata*** Otar Taktakishvilli I. Allegro cantabile (1924-89) II. Aria: Moderato con moto III. Allegro scherzando |  | all../../CSUDH%20Music/Pictures%20&%20Graphics/2018-06-18-csudh-logo-stacked-1-line-on-white-grayscale.png College of Arts and Humanities Department of Music*presents a*Senior RecitalFirst Lastinstrument / voice type*with*First Last, pianoDay, Month 1, 2020, 7:30 p.m.Marvin Laser Recital Hall in LaCorte Hall (A103)This recital is presented in partial fulfillment of aBachelor of Arts in Music Education.First Last is a student of Dr. First Last.First Last is a member of Mu Phi Epsilon and ACDA.**CSUDH Music Department**1000 E. Victoria Street – Carson, CA 90747(310) 243-3543 - <http://www.csudh.edu/music/>**Program Notes****Johann Nepomuk Hummel** (1778-1837) was an important composer from the late Classical period, primarily known for his solo piano compositions and piano concertos. In recent years, however, attention has been given to his chamber music, operas, and sacred works. His piano concertos and chamber music have especially garnered attention, and his*Sonata in D Major, Op. 50* -- written for violin (or flute) and piano -- is one of his better-crafted, more popular efforts. Written in three movements, the work is short, with the opening movement nearly as long as the other two combined. Marked *Allegro con brio*, the first movement presents a jaunty main theme, first given to the violin (or flute, in the alternate scoring), which is then taken up by the piano. A more relaxed second theme appears, after which the development section shows the opening melody to have a more muscular, more intense intent. Overall, the first movement remains largely light and a quite similar mood prevails in the ensuing *Andante*. **Lukas Foss** (1922-2009) was a German-born composer, conductor, pianist and educator. He contributed profoundly to the circulation and appreciation of music of the 20th century with one of his most popular works: *Three American Pieces*. Originally written for violin and piano in 1944, Foss revisited these pieces in the mid-1980s and made two new versions: one for flute and piano and the other for flute or violin with orchestra. Foss composed these pieces as very lyrical, exciting, and romantic, which is clearly depicted in its opening with *Early Song.* Through this composition, along with over 100 others, it is clear why Lukas Foss is recognized as one of the most brilliant and respected figures in American music.**Gabriel Fauré** (1845-1924)was a famous French composer, whose pieces are often described as “refined and delicate.” His melodies and harmonies were considered new and uncharted, but his rhythms and musical structures were often repetitive and commonplace. This mix of old and new helped him to gain credibility with those who originally doubted his work. He alsowrote many large-scale stage works, but he is best known for making harmonies new and innovative without being overly dissonant. Intended for French flutist Paul Taffanel, Fauré composed *Fantasie Op. 79,*for flute and piano. He frequently complained to friends about how much he despised the piece, however, it has become a staple of the flute repertoire. Macintosh HD:Users:rnoyce:Desktop:logo-1.png  |