

PROGRAM NOTES

This recital is given in loving memory of Deb Keller.



On March 29, 2024, the Shelton High School Marching Gaels and Color Guard lost a staunch supporter. Deb Keller was a music teacher in the Shelton Public Schools for 49 years and was Karina's music teacher from 5th-12th grade. Deb took great pride and passion in her students when they performed at shows, in competitions and parades, and on band trips. Her door was always open for anyone needing advice, or anyone just needing to be heard. Her dedication for and passion for the arts will continue through the decades of students and music teachers that she took under her wings. Deb was a heavily influential part of Karina's music endeavors and will be deeply missed.

Fantasie pastorale hongroise

Albert Franz Doppler (1821-1883) was an influential Hungarian flutist, composer, and conductor. He made his official debut in Vienna at the age of thirteen. Doppler wrote *Fantasie pastorale hongroise* in 1870 during the Romantic Era to show off the virtuosity and flexibility of the performer. He originally wrote it for two flutes, so he could play with his brother, Karl Doppler, and it was rewritten for flute and piano. The piece consists of several sections that portray a variety of different characteristics of Hungarian music. It opens with a mysterious, floating melody from the flute in D minor, followed by a contrasting, light middle section in D major. The third section returns to D minor in a march/dance-like style, requiring heavy accents from the flutist. The piece ends with a cadenza-like section back in D major.

Sonata in E minor

J.S. Bach's (1685-1750) *Flute Sonata in E minor, BWV 1034*, is set in four movements, following the Baroque *sonata di chiesa* ("church sonata") form (slow-fast-slow-fast). The first two movements will be performed on this recital. It was originally written for the side-blown *traverso* or "German" flute, which was rapidly replacing the *flauto* (the recorder) during this era due to its wide range and superior tone. The *traverso* was typically made of boxwood, although ivory and ebony were sometimes used. The first movement, *Allegro ma non tanto*, creates a lamenting and melancholic conversation between the flute and basso continuo. The entire movement is built on the motive of the falling third, creating and releasing intensity throughout. The second movement, *Allegro*, continues the conversation between the flute and basso continuo, except in a lighthearted and joyful character. This movement consists of several sequential passages consisting of leaping sixteenth-note figures.

Ballade, For Flute, String Orchestra and Piano

Frank Martin (1890-1974) was born into a musical family in Geneva, Switzerland on September 15, 1890. He started composing at the age of eight. Martin composed the *Ballade* at the request of the International Music Competition in Geneva to serve as an examination piece in 1939. The word *Ballade* poetically means “clear and simple,” and Martin follows this idea with tonal freedom. The introduction begins with a quiet intensity that slowly builds up and returns to calmness. A vivace section follows, which requires precise articulation and technique from the flutist. The piece then moves into a slower section, in which the piano plays in a triple meter and the flute in duple. After a cadenza, Martin returns to the vivace section from the beginning, which makes its way to the end of the piece. Martin’s *Ballade* blends twelve-tone technique and functional harmony, ostinato and pedal points, and the exploitation of melodic and harmonic tensions. He composed several other *Ballades*, for saxophone (1938), piano (1939), trombone (1940), cello (1949), and viola (1972).

Histoire du tango

Astor Piazzolla (1921-1992) was an Argentinian composer and bandoneón player. He learned to play the bandoneón at just 9 years old. Piazzolla revolutionized traditional tango music by blending elements of jazz and classical music, creating a new form of the tango, *nuevo tango*. *Histoire du tango*’s four movements represent different stages in the development of the tango. Tango evolves from an earlier popular dance, the *milonga*, which evolved from the Cuban rhythm *habañera*. It originated in bordellos, hence the title of the first movement, “Bordel 1900.” During the second movement, “Cafe 1930,” Piazzolla writes directly from his memories of tangos being played in cafés in Buenos Aires: slower and more romantic. “Nightclub 1960” blends the Argentine tango style with the Brazilian bossa nova and combines both the flashy elements of the first movement and the romantic elegance of the second movement. “Concert d’aujourd’hui” translates to “modern day concert” and includes atonal, eccentric melodies. *Histoire du tango* is often performed in different combinations, such as substituting the flute with a violin and a harp or marimba substituting the piano.