

Liberty University School of Music

presents

Student Recital Series

Senior Recital
Allison Ahl, *flute*

February 6, 2026
Doug Oldham Recital Hall
MUSIC 170

7:00 PM

STUDENT RECITAL SERIES: SENIOR RECITAL

Allison Ahl, *flute*

Dr. Rebecca Edmiston, *piano*

Program

Suite de Trois Morceaux

Benjamin Godard

I. Allegretto

(1849-1895)

II. Idylle

III. Valse

Syrinx

Claude Debussy

(1862-1918)

Flute Concerto No. 1 in G Major, K.313

W.A. Mozart

I. Allegro maestoso

(1756-1791)

Cantabile et Presto

George Enescu

(1881-1955)

Flute Concerto

Carl Nielsen

I. Allegro moderato

(1865-1931)

Trio for Flute, Clarinet, and Bassoon

Kaspar Kummer

I. Allegro

(1795-1870)

Aldo Castro, *bassoon*

Jonathan Skinner, *clarinet*

- PROGRAM NOTES -

Suite de Trois Morceaux

Suite de Trois Morceaux is a suite composed of three movements written by Benjamin Godard in 1890. Godard dedicated the work to the renowned flutist Paul Taffanel.

The first movement is the *Allegretto* movement, written in 2/4 time displaying rapid sixteenth runs while simultaneously having very lyrical lines, with lots of dynamic contrasts and lively energy.

The second movement *Idylle*, is in a 3/4 time and is extremely lyrical and emotional, showcasing singing like playing. The word Idylle translated means a simple, happy, or peaceful moment. This translation perfectly emulates this movement's peaceful, heartfelt, and romantic character.

Lastly, the *Valse* movement is a very abrupt change in comparison to the first two movements played. It is very technically demanding involving lots of runs and leaps while consistently supporting a lyrical line throughout the piece. This last movement is also in a 3/4 meter but is usually felt in one.

Overall, this suite is an advanced work that allows the flutist to demonstrate a wide range of technical and expressive skills, making it a brilliant showcase of both artistry and technique.

Syrinx

Syrinx is an unaccompanied solo piece that was composed by Claude Debussy in the year 1913. This piece is based off a Greek myth involving a god Pan and a nymph by the name Syrinx. The story of this Greek myth is that the Pan fell in love with the nymph Syrinx and chased her to a river. To try and get away from him, Syrinx got turned into a pile of reeds. When this happened, the god Pan was heartbroken and cut the reeds and turned them into pipes to play music on. Pan played a sorrowful melody on the pipes that were created from the reeds made up of Syrinx herself.

This work was originally titled *La Flûte de Pan* and was specifically written for *Psyché* a play written by Gabriel Mourey. *Syrinx* uses a wide range of dynamics and explores unique tonality not having a steady tonal center throughout the piece. This was a quite common compositional tendency reflected in Debussy's work. This work *Syrinx* has become a staple in unaccompanied flute repertoire and is often performed to this day.

- PROGRAM NOTES -

Flute Concerto No. 1 in G Major, K.313

The Concerto in G Major for Flute and Orchestra was composed in 1777 and is one of the most well-known works for the flute. Wolfgang Amadeus Mozart wrote lots of repertoire for the flute, but this piece is by far his most successful composition for our instrument.

This piece was written with the standard three movement form for a typical concerto, and tonight's performance will be displaying the first, the Allegro maestoso movement. During this movement, Mozart really highlights the flute through lots of sixteenth runs, arpeggiated passages, and dialogue between the soloist and the orchestra. It was also a commission for a flutist by the name Ferdinand De Jean during his time in Mannheim where he met Mozart.

To this day, this concerto continues to be a cornerstone of the flute repertoire and is very often performed and called on many professional auditions.

Cantabile et Presto

Cantabile et Presto was composed in 1904 and is made up of two movements written by Romanian composer George Enescu. George Enescu was the youngest student to ever study at the Vienna Conservatory, starting his studies there on violin at just the age of seven. He also went on to study at the Paris Conservatory where he continued to hone his craft as a composer, violinist, pianist, and teacher.

This specific piece, *Cantabile et Presto* was written as an examination piece for the Paris Conservatory and was dedicated to a very well-known flute virtuoso and professor Paul Taffanel. The piece is made up of two sections, a *Cantabile* and a *Presto* section. The *Cantabile* movement is very slow and lyrical, creating very expressive lines and also exploring a lot of the lower register of the flute. On the other hand, the *Presto* movement is much livelier, with more technical demands of the player involving runs and more articulated passages.

Today, *Cantabile et Presto* is considered a staple of the flute repertoire and remains a favorite among performers and audiences alike.

- PROGRAM NOTES -

Flute Concerto

Nielsen's *Flute Concerto* for flute and orchestra was written by Carl Nielsen in 1926. Carl Nielsen was considered one of the most influential symphonic writers of his time. Nielsen studied at the Royal Danish Conservatory on violin and eventually came back as a teacher at the conservatory. Throughout his career, Nielsen really established himself as a great composer as well as a conductor and got the title of "Denmark's greatest composer."

Nielsen's flute concerto is one of three concertos in total that Nielsen wrote for a solo instrument and orchestra. This concerto is made up of two movements which is uncommon considering the standard three movement form of concertos that is typically used. It was composed for Danish flutist Holger Gilbert-Jespersen, a prominent performer of the time. The concerto premiered in Paris, with several notable composers, including Maurice Ravel in attendance.

The original premiere of this piece interestingly enough was not the actual version commonly performed and heard today. Nielsen was not content with the original ending he had written for the piece so he went back and revised it leading to a second premiere of the piece that would happen about a year later, officially finalizing the new version of the concerto.

Tonight's performance will highlight the first movement of this concerto, the *Allegro moderato* movement. This music is very dramatic and abrupt, with lots of extreme dynamic and articulation changes along with very fast and intricate passages. Nielsen's approach to tonality and orchestration in this piece is highly distinctive and may challenge the listeners ear with what's traditionally expected tonally in a piece of flute repertoire. A big aspect of this first movement of Nielsen's concerto is just how expansive the cadenzas are throughout the music. This gives the performer lots of opportunity to use artistic freedom and show off technical skill and virtuosic playing.

This concerto has become an intricate part of the flute repertoire and is considered one of our top concertos. It can also be considered one of the most challenging but rewarding works for the flute.

- PROGRAM NOTES -

Trio for Flute, Clarinet, and Bassoon

Kaspar Kummer composed this trio piece in 1827, beautifully highlighting the clarinet, flute, and bassoon. Kummer was born and raised in Germany and started playing the flute at an early age, eventually becoming a performer as well as a composer.

Lots of his repertoire tends to really highlight the flute which was his primary instrument and clearly shows how deep of an understanding he has of the expressive opportunities as well as technical capabilities the instrument has. This chamber piece offers lots of things to the listener with many warm lyrical moments, and playfulness between the parts intertwining and having conversation with one another.

- ACKNOWLEDGEMENTS -

Thank you to everyone who was able to attend my senior recital! Your support truly means the world to me, and I hope you enjoyed listening to this music as much as I enjoyed performing it.

I want to give a special thanks to my parents, who have always supported me and been my biggest cheerleaders in my musical journey and in pursuing a career in performance. I am also deeply grateful to Dr. Giovanni Perez, with whom I've had the pleasure of studying with over the past two years. This time has been incredibly transformative, shaping both the way I approach music and how I see myself as a musician. I could not have reached this point without the lessons, chamber coachings, insights, and encouragement Dr. Perez has shared with me since my time at Liberty.



I would also like to thank my first flute professor, Dr. Kelly Sulick, who guided me during my first two years of college. Although I am not completing my degree with her, beginning my studies under her musical guidance was an invaluable experience and an excellent introduction to pursuing a degree in performance.

Lastly, a huge thank you to my flute teacher from high school Mrs. Traci Bluhm who saw me at the very beginning of my flute journey. She helped me discover that this was the career path I was meant to be pursuing and for that I owe her everything!

Allison Ahl is a student of Dr. Giovanni Perez.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Woodwind Performance degree.

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