

10-30-2010

Stacey Russell, Senior Flute Recital

Stacey Russell
Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR FLUTE RECITAL
OF
STACEY RUSSELL

AUBRIE COMPITELLO
PIANO

SATURDAY, OCTOBER 30, 2010
2 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Sonata for Flute and Basso

Continuo in e minor, BWV 1034 Johann S. Bach
Adagio ma non tanto (1685-1750)
Allegro
Andante
Allegro

Assisted by Aubrie Compitello, harpsichord

Ainava ar putniem (Landscape with Birds) Pēteris Vasks
(b. 1946)

Concierto Pastoral Joaquin Rodrigo
Allegro (1901-1999)

INTERMISSION

Impresiones de la Puna Alberto Ginastera
Quena (1916-1983)
Canción
Danza

Assisted by Samantha Grelen and Julia Hodecker, violin;
Jonathan Storch, viola; and Audrey Hebson, cello

Sonatine Pierre Sancan
(1916-2008)

Stacey is a student of Lori Akins.

This recital is presented in partial fulfillment
of the Bachelor of Music Education degree.

*No flash photography, please.
Please turn off all cell phones.*

PROGRAM NOTES

Johann S. Bach was a German harpsichordist, organist, violist, and violinist. He dedicated BWV 1034 to flutist Michael Gabriel Fredersdorff, employed by King Frederick the Great. BWV 1034 is a four movement, slow-fast-slow-fast church sonata. The melody in the Adagio ma non tanto tends to break into repeated two-note units. The Allegro contains a flute melody over a descending bass figure, which starts to pull the melody downward. Bach includes variations on this material. The Andante begins with an introduction by the continuo instruments. The flute sings freely above the steady bass line. The Allegro is dark, energetic, and quick, with the continuo playing counterpoint.

Pēteris Vasks was born in Aizpute, Latvia, into a Baptist pastor's family. He trained as both a double-bass player and violinist. He became a member of the Latvian Symphony Orchestra, the Latvian National Opera orchestra, and Latvian National chamber orchestra. In 1978, he graduated from the Latvian State Conservatory's Composition Class. His music seems to be programmed in a literary sense: He uses a moral and an emotional frame of reference, in conjunction with an idea. The music deals with the relationship between nature and human, the beauty of life, and the threatening moral destruction of these values. To understand Vasks' music is to understand the Latvian spirit and language.

Joaquin Rodrigo was born in Sagunto (Valencia) on St. Cecilia's day, the patron saint of music. At the age of 3, he almost lost his sight completely due to an epidemic of diphtheria. This early tragedy led him to a vocation in music. He started music lessons on piano and violin at 8 years old. Rodrigo wrote all of his works in braille, dictating them to a copyist. He married Turkish pianist Victoria Kamhi in 1933, who was his inseparable companion, and the most important collaborator of his work. Rodrigo's music pays homage to the rich culture of Spain. His works reveal the influence of the composers of his time, such as Stravinsky and Ravel. He wrote *Concierto pastoral* on commission from

Sir James Galway. Galway premiered it on October 17, 1978. The first movement contains many intervals of sevenths, octaves, and ninths.

Alberto Ginastera was born in Buenos Aires to Italian immigrant parents devoted to trade, agriculture, and crafts. He entered the Williams Conservatory at age 12. He traveled to the United States and studied with Aaron Copland at Tanglewood. He then traveled back to Buenos Aires and co-founded the League of Composers. He is the foremost representative of musical nationalism for his country. His repertoire contains 55 works, but because he was a perfectionist and very meticulous, many of them were withdrawn from his catalog. Ginastera's composing career consisted of three creative periods: Objective Nationalism, Subjective Nationalism, and Neo-Expressionism.

Pierre Sancan was a French pianist and composer. He was born in Mazamet, France. He began his musical career in Morocco before entering the Paris Conservatoire, where he later won their Prix de Rome. He was a major figure among French musicians in the transition between modern and contemporary eras. Sancan was an expert interpreter of Debussy. Sancan sought to reconcile expanded contemporary performance techniques with the harmonic language of Debussy. Sancan's *Sonatine* has become a staple in flute repertoire since its publication.