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Sharri K Hall, Senior Flute Recital

Sharri K. Hall

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR FLUTE RECITAL
OF
SHARRI K HALL

STEPHEN ESTEP
PIANO AND HARPSICHORD

SATURDAY, MARCH 24, 2018
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

- Sonata in e minor*, BWV 1034 J. S. Bach (1685–1750)
- I. Adagio ma non tanto
 - II. Allegro
 - III. Andante
 - IV. Allegro

Assisted by Hanna Bahorik, cello

Syrinx Claude Debussy (1862–1918)

Sonatine Henri Dutilleux (1916–2013)

Black Anemones Joseph Schwantner (b. 1943)

- Sonata*, Op. 14 Robert Muczynski (1929–2010)
- I. Allegro deciso
 - II. Scherzo: Vivace
 - III. Andante
 - IV. Allegro con moto

Sharri is a student of Lori Akins.

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

No flash photography, please.

Please turn off all cell phones.

Program Notes

Sonata in e minor

J. S. Bach is *the* composer of the Baroque era. He is known for his traditional, four-part harmonies, ornamentations, and cadential endings. Typically, his music is pleasing and easy to listen to.

The “Sonata in e minor” was dedicated to flutist Michael Gabriel Fredersdorf, an employee of Frederick the Great. However, this Sonata is one of four pieces of whose origin is heavily disputed. Several music historians strongly believe these pieces were not written by J. S. Bach himself, but rather by someone else who took Bach's name to get his/her piece performed. Despite its unknown origins, this piece is considered an important part of Baroque flute literature as it is written in an uncommonly virtuosic style for flute, more like that of violin literature.

The Sonata is written with a basso continuo accompaniment, played today on cello and harpsichord. It is a *sonata da chiesa* or church sonata written in the slow-fast-slow-fast order of the movements. The first movement is morose. The second is spritely, and even argumentative. The third is peaceful and pastoral. The fourth is energetic and victorious, but perhaps menacing.

Syrinx

Claude Debussy is often understood to be the champion of impressionistic music. His work for solo flute, as well as his famed flute solo opening the *Prelude to the Afternoon of a Faun*, are considered significant parts of the standard flute literature.

Syrinx was written as incidental music to the Gabriel Mourey's uncompleted play *Psyché*. It was originally called *La flûte de Pan*. It is named in reference to the myth of the nymph Syrinx who was in amorous pursuit of the god Pan. Pan falls in love with the nymph, yet she does not return his love, so she turns herself into a water reed and hides in the marshes. In grief, Pan cuts the reeds to make his pipes, killing her.

Syrinx is often considered the first significant piece of solo flute literature since the classical era. It was the first flute solo written for the modern Böehm flute. The piece gives the performer generous room for interpretation and musicality. Some scholars believe the piece was originally written without barlines that were later added by acclaimed flutist Marcel Moyse. In my interpretation of this piece, listen for distinct color changes, stages of peace and unrest, and a calm, yet unsettling ending.

Continued on back

Sonatine

Henri Dutilleux was a French contemporary composer focused on instrument tone color and the "spirituality" of French modernism in music. He was heavily influenced by French impressionists Debussy and Ravel, but also avant-garde composers, Bartók and Stravinsky. Dutilleux's music is often called "idiosyncratic" containing some jazz elements and frequent syncopated rhythms.

This Sonatine was one of four technique test pieces Dutilleux composed for the Paris Conservatoire between 1942 and 1951. This piece is composed in three sections. The first section, often called the *Allegretto* is in an offsetting 7/8 meter. The main flute melody consistently repeats with little change. The piano contrasts with jagged figures. A frantic cadenza concludes the main section and ushers in the second. The second section, *Andante*, is cool and collected until the tempo picks up and ushers us into a fast technical *Animé* section and final cadenza.

Black Anemones

Joseph Schwantner is an American composer educated at the Chicago Conservatory and Northwestern University. He is known for his experiments in tone color.

Black Anemones is a transcription of a song published in *Two Poems of Agueda Pizarro* for flute and piano. The piece captures both the delicate and enigmatic characteristics of the instrument in a short, yet adventurous, portrait of colors and movement.

Sonata

Robert Muczynski is an American composer, born and raised in Chicago, with Polish and Slavik ancestry. His music style is often described as "earnest, economical, and unostentatious, characterized by spare, neo-classical textures, a gently restrained lyricism, and, in fast movements, strongly accented, irregular meters, which create a vigorous rhythmic drive."

The first movement is energetic and syncopated, capturing some jazz styles. The second movement is a metric folk dance. The third movement is somber and mischievous. Finally, the fourth movement is spirited and ambitious. As the piece moves through the four movements, listen for repetitious patterns that convey chaos, searching, wandering, unrest and even wrongdoing, but finally, excitement and victory.