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Student Recital: Mary Beth Indelicato, flute, and Sean Linfors, trumpet

Department of Music, University of Richmond

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**GEORGE M. MODLIN
CENTER FOR THE ARTS**
at the University of Richmond



PERKINSON RECITAL HALL

FRIDAY, FEBRUARY 28, 1997, 8:00 PM

Student Recital: Mary Beth Indelicato, *flute*

Junior Recital: Sean Linfors, *trumpet*

with

Suzanne Bunting, piano
Jeff Elbich, trumpet
Dreama Lovitt, piano
Ryan McCaffrey, trumpet
Susie Pierce, piano
Dana Racjewski, trumpet

Program

Sonata in D
Pomposa
Adagio
Presto

Henry Purcell
(1659-1695)

Sean Linfors, *trumpet*
Dreama Lovitt, *piano*

Suite, op. 116

Allegretto

Idylle: Quasi adagio, molto tranquillo

Mary Beth Indelidato, *flute*

Susie Pierce, *piano*

Benjamin Godard
(1849-1895)

Sonata for Trumpet and Piano

Allegro moderato

Adagio tenero

Allegro

Halsey Stevens
(1908-1989)

Sean Linfors, *trumpet*
Suzanne Bunting, *piano*

Carnival de Venise, op. 14

P. A. Genin
(1832-1903)

Mary Beth Indelidato, *flute*
Susie Pierce, *piano*

• *Intermission* •

Invocation

Robert Starer
(b. 1924)

Sean Linfors, *trumpet*

Sonata "Undine," op. 167

Allegro

Intermezzo: Allegretto vivace

Andante tranquillo

Finale: Allegro molto

Carl Reinecke
(1824-1910)

Mary Beth Indelicato, *flute*
Susie Pierce, *piano*

Canonic Trilogy

Allegro

Lento

Allegretto

Fisher Tull
(b. 1934)

Sean Linfors, *trumpet*
Jeff Elbich, *trumpet*
Ryan McCaffrey, *trumpet*
Dana Racjewski, *trumpet*

Program Notes

(by Mary Beth Indelicato

and Sean Linfors)

Henry Purcell, one of the most influential Baroque composers, is still placed among the greatest English musicians. He showed prodigious talent at an early age, as an organist and composer for the church choir. At 23, he was appointed organist at the Chapel Royal, and in this position wrote hundreds of sacred and secular works. The Sonata in D was originally scored for trumpet and strings, one of only two such independent pieces by Purcell.

The first movement, marked *Pomposo*, is in D major with a section in A major. The mysterious *Adagio*, in which the trumpet is tacet, starts in B minor and leads to a final cadence in D major, setting up the fugal *Presto*. Every voice enters on the same subject consecutively, the trumpet being the sixth entrance. This movement is also in D major. Frequent repetition is found throughout the piece, giving the performer ample opportunity for ornamentation.

Benjamin Godard began his study of the violin with Richard Hammer and Henri Vieuxtemps. At the age of 14, he entered the Paris Conservatoire where he studied composition with Henri Reber. He published his first work, a violin sonata, at the age of 16, and wrote several other chamber music pieces, for which he was honored with the Prix Chartier by the Institut de France.

Although the Suite, op. 116, is a three-movement work, it is common for the movements to be played separately or in pairs. The first movement is characterized by lively flute melodies accompanied by a steady pulse of eighth notes in the piano, whereas the flowing second movement is distinguished by a great deal of tempo rubato.

Halsey Stevens began studying composition at the age of 10. He has only written absolute music, music without descriptive titles or intent. Stevens studied with William Berwald and Ernest Bloch, later becoming strongly influenced by the music of Bela Bartok, writing an authoritative biography of the Hungarian composer. In 1946 he assumed the position of Chairman of the Composition Department at the University of Southern California School of Music, which he held until 1976. Stevens' music is characterized by vigorous rhythms and attention to tonal centers.

Stevens' Sonata for Trumpet and Piano is one of the staples in the solo trumpet repertoire. A mixture of melodic line and strong meter changes, the first movement blends the trumpet and piano in a true duet, frequently exchanging thematic material between parts. The melodies are lyrical and bouncy with large yet connected intervals. The *Adagio tenero* is reminiscent of Copland's music, with an open, outdoor feeling. This is partially interrupted by muted trumpet calls, as if in the distance. The theme then returns for a tranquil ending. The third movement brings

back the turbulence of shifting rhythms. Dance-like, it recalls Bartok's compositional style; and, as does the first movement, it ends with a fanfare.

Paul Agricola Genin, best remembered in France for his virtuosic flute-playing, was solo flautist at the Théâtre Italien in Paris and member of the Orchestre Colonne. His *Carnival de Venise* is a popular piece among flute players and can be used to help strengthen technical mastery of the instrument. The piece consists of a theme and eight variations, all of which are in F major except for an *Andante* section which falls between the fourth and fifth variations. In each variation, Genin has the piano maintain a steady eighth-note pattern as the flute playfully works the theme.

Invocation is typical of the music of Robert Starer. A neo-classical composer, he uses quartal harmonies, parallel motion, and motivic repetition, combined with a constant lyricism that stems from his many vocal works. In ABA form, this piece presents contrasting moods. The A section is calm and fluid, yet anticipates a stormy B section which follows. This section is quick and nervous, exemplified by the alternation of triplets and sixteenth notes. The final A section is a curtailed version of the first.

Robert Starer is an American composer who received his early training in Vienna. After attending the Juilliard School, he later taught there from 1949 to 1974. He also

taught at the Brooklyn College of the City University. Starer's awards include two Guggenheim fellowships and a Fulbright. Among his many works are four operas, five ballets, and three piano concertos.

Carl Reinecke's devotion to music began at the age of 12 when he made his concert debut as a pianist. He went on to become a leading conductor, composer, and teacher of composition in Leipzig, Germany.

Although Reinecke's list of works is long and varied, he is best known for his numerous piano compositions. *Sonata "Undine,"* in fact, accentuates the abilities of the pianist as well as the flautist. Reinecke subtitles the work "Undine" to suggest the general mood of the piece - Undine is a water-nymph who sacrifices herself for the love of a mortal, only to find that he deceives her.

Fisher Tull is a contemporary composer of music largely for wind instruments. His large contribution to brass literature includes the *Canonic Trilogy* for trumpet quartet in B-flat. It was composed in 1961 while he was teaching at Sam Houston State University. Each movement is a canon, all attention being focused on counterpoint and not harmony. The first movement is an excited interplay between the voices, with all four coming together for a unison ending. *Lento* is a romantic style movement, with long lyric phrases and slow triplets. *Allegretto* is agitated, and jumpy, developing into a canon at the eighth note at its climax, and ending humorously.