2-27-1998

Student Recital: Mary Beth Indelicato, flute and alto flute

Department of Music, University of Richmond

Follow this and additional works at: https://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation
Department of Music, University of Richmond, "Student Recital: Mary Beth Indelicato, flute and alto flute" (1998). Music Department Concert Programs. 685.
https://scholarship.richmond.edu/all-music-programs/685

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
STUDENT RECITAL

Mary Beth Indelicato, flute, alto flute

assisted by

Susan Pierce, harpsichord, piano
John Jorgensen, cello

FEBRUARY 27, 1998, 8 PM
PERKINSON RECITAL HALL
Because of his contact with the greatest flute players of his time, J. S. Bach wrote with an expert knowledge of the musical and technical potential of the instrument. This is displayed especially in his flute sonatas. Although eight of these works are traditionally included in Bach's sonata collection, three of them are no longer considered authentic works of J. S. Bach.

In the only surviving manuscript of the Sonata in C major (1731), J. S. Bach's son, C.P.E. Bach, names his father as the sonata's composer. Most musicians, however, find it hard to believe that the simple bass line came from the hand of J. S. Bach. Many musicologists therefore speculate that Bach originally wrote this piece as a composition for unaccompanied flute, and a bass line was later added by C.P.E. Bach or by another student.

This sonata is traditionally structured for flute and basso continuo. Its form is that of the four-movement sonata da chiesa (slow-fast-slow-fast).

Mussorgsky's greatest achievements were his operas and solo songs. In his songs, he strove to depict conversational situations, writing in a style that was lyrical and true to the inflections of speech. He composed powerful melodies that were both charming and desolate, and harmonies that sprung from the profound emotions of the music.

Hebrew Song (Evreyskaya pesnya) was composed in 1867 as a love song, based on a text by Mey. Although it was originally written for voice with piano accompaniment, its tender melody and deep emotion are suitable for the alto flute. This "Jewish" song breathes an atmosphere of the Orient, and delicately depicts the feelings of two lovers. The melody occurs twice within the song, first portraying the man's love and then, beginning an octave higher, portraying that of the woman.

Martin's Ballade for Flute and Piano (1939) reflects his understanding of the tone-color of the instruments and their potential for virtuoso performance. From the piece's haunting beginning to its spirited ending, Martin expresses a great deal of emotion in a variety of tempi. Influenced by Schoenberg, he employs a limited adaptation of the twelve-note system. Other significant characteristics are his striking harmonies and extensive use of hemiola.

Poulenc's Sonata for Flute and Piano is the first of three woodwind sonatas composed in the last years of his life, its successors being the Sonata for Clarinet and Piano and the Sonata for Oboe and Piano. Composed in Cannes in 1957, the flute sonata was dedicated to the memory of Emma Sprague Coolidge, a well-known American patron of modern music. The first performance of this piece was given on June 18, 1957, at the Strasbourg Festival, by Jean-Pierre Rampal and Poulenc himself.

Poulenc's Flute Sonata contains the famous lyric style that has made it a classic in the flute repertory. Its first movement is in ternary form, containing two themes of a sad quality. In the central Cantilena, the flute plays a haunting, sensuous melody while the piano maintains its accompanying role. The pensive mood of these two movements is swept aside in the finale, a brilliant movement that briefly recalls the two themes from the first movement before bringing the piece to its conclusion.

Morlacchi is known primarily as a composer and conductor of Italian opera. The debut of Il poeta in campagna in 1807 established his successful career as a composer for the stage. After only four years, he was appointed Kapellmeister of the Italian Opera in Dresden, a position he held for the rest of his life.

Morlacchi's The Swiss Shepherd is one of only a few compositions he wrote for solo instrument. Its style bears resemblance to several of his stage works, displaying an operatic character in its many variations.
• PROGRAM •

Sonata in C major, BWV 1033
   Andante - Presto
   Allegro
   Adagio
   Minuetto I and II

Hebrew Song

Ballade for Flute and Piano

• INTERMISSION •

Sonata for Flute and Piano
   Allegro malinconico
   Cantilena
   Presto giocoso

The Swiss Shepherd

J. S. Bach
   (1685-1750)

Modest Mussorgsky
   (1839-1881)
   arr. Erwin Monroe

Frank Martin
   (1890-1974)

Francis Poulenc
   (1899-1963)

Francesco Morlacchi
   (1784-1841)