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Junior Recital: Matthew Avitable, guitar, and Misty Willard, flute

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

JUNIOR RECITAL

Matthew Avitable, guitar
Misty Willard, flute

assisted by

Leigh Halsey, bass flute
Mary Beth Indelicato, alto flute
Danielle Low, flute
Christine O’Keefe, flute
Larina Orlando, piano
Parker Roe, tenor
Laura Streibel, flute
Liz Thompson, cello

APRIL 24, 1998, 8:00 PM
PERKINSON RECITAL HALL
• PROGRAM •

Meditation for Alto Flute  
Larina Orlando, piano  
Dan Fox  
(20th century)

Guardame las Vacas  
Luys de Narvaez  
(fl. 1530-1550)  
arr. Jerry Willard

What If I Never Speed?  
Come Away, Come Sweet Love  
Now, O Now I Needs Must Part  
Parker Roe, tenor  
John Dowland  
(1563-1526)

Fantaisie Pastorale Hongroise  
François Doppler  
(1821-1883)  
arr. Rick Pierce

Laura Streibel, flute  
Christine O’Keefe, flute  
Danielle Low, flute  
Mary Beth Indelicato, alto flute  
Leigh Halsey, bass flute
Suite no. 1 for Violoncello, BWV 1007

Johann Sebastian Bach (1685-1750)
arr. John W. Duarte

Prelude
Sarabande
Gigue

• INTERMISSION •

Trio in G minor

Carl von Weber (1786-1826)

Allegro moderato
Shepherd’s Lament: Andante espressivo
Scherzo: Allegro vivace

Liz Thompson, cello
Larina Orlando, piano

Prelude 1
Prelude 10
Valse

Manuel Ponce (1882-1948)

Entr’acte

Jacques Ibert (1890-1962)
NOTES

Meditation for Alto Flute

Written in 1988, this piece is a variation on the first prelude in J. S. Bach’s Well-Tempered Clavier, “Little Prelude.” The warm, full-bodied sound of the alto flute is perfectly suited for performance with the continual flow of arpeggios found in the accompaniment.

Dan Fox is a New York-based arranger with his Bachelor’s and Master’s degrees from the Manhattan School of Music. (M.W.)

Guardame las Vacas

“Guardame las Vacas” (translated: Watch Over the Cows), was a shepherds’ folk song, of which the original theme is lost. These variations were written for the vihuela, a 16th-century relative of the viol family. This is one of seven sets of variations that Narvaez wrote using the same ostinato bass. The placement of the bass notes create an alternating 6/4 - 3/2 hemiola, characteristic of much Spanish music. (M.A.)

What if I never speed?
Come away, come sweet love
Now, O now I needs must part

John Dowland, of English or possibly Irish origin, was born in London. He was a lutenist of distinction and composer of melancholy songs, lute music, and sacred and secular vocal music. Dowland was one of the greatest and most insightful songwriters of his time. Above all, Dowland was known for his lute-songs, publishing his first collection of airs in 1597, followed by a second in 1600 and a third in 1603. He left more than eighty secular songs, including the three here present, among many others of moving intensity. (Dowland note by Parker Roe)

Fantaisie Pastorale Hongroise

Albert Franz Doppler made his flute debut in Vienna at the age of 13. After several concert tours with his brother, also a flautist, he became first flute in the German Theatre. He began composing and conducting during this time, going on to become chief conductor of the Vienna ballet.

Little is known about the Fantaisie Pastorale Hongroise, but in listening to it, it is obvious that Doppler was a skilled flautist. The techniques needed to play this piece cover a great range, from slow and melodic to dance-like, fast passages. (M.W.)

Suite no. 1

Suite no. 1 for Violoncello was one of six first performed in Coethen ca. 1720. John W. Duarte, eminent guitar scholar and composer, arranged and transcribed the first suite from its original key of G major into D major, enabling the use of the guitar’s open strings.

The Prelude is full of melodic motion and subtle harmonic tensions. Notable is the progression in the opening measures where Bach establishes the tonic key. He uses an ascending middle voice to create tension and release it in a very eloquent fashion. However, as soon as he has given the audience the key area, he immediately moves to the dominant. Also notable is the extreme extension of the dominant in the second section, culminating in an ecstatic final cadence in D major.

The Sarabande is a passionate and proud
slow dance in 3/4, which generally follows the Prelude's harmonic pattern. However, the Sarabande's melody has more rhythmic variations and ornaments. Improvised ornamentation was common practice in the Baroque era. This movement only has one originally notated ornament, but in this version the arranger has suggested several ornaments as well.

The 6/8 meter distinguishes the lively Gigue from the other movements. As with the prelude, Bach begins simply, and becomes much more elaborate as time progresses. Listen for the frequent sequential movement. A fellow musician observed that the Gigue is like the last song at a great party, before everyone goes home for the night! (M.A.)

Trio in G minor, op. 63

Carl Maria von Weber was the founder of romantic music in Germany. A composer, conductor, pianist, and critic, he wrote the Trio for flute, cello, and piano in 1819.

This piece was a large undertaking for Weber, who began writing it after having a commissioned opera cancelled. The opening Allegro achieves a balance between the classical framework he had been confined to and the Romantic emotional extremes that he was exploring. The Shepherd's Lament is probably based on a piece that he had begun earlier in Prague. The powerful lines depict an air of eloquent despair, which later takes on a more melancholy feel. The Scherzo has a Beethovenistic air to it, which is contrasted in the same movement with a light waltz. These two ideas alternate in the movement several times.

Prelude 1
Prelude 10
Valse

Ponce grew up in Mexico, where he began playing the piano at age six. By 1891, at the age of nine, he composed his first musical work. However, he devoted much of his life to teaching piano, critiquing new music, and editing musical journals. Later in his life he began composing guitar works for his good friend, virtuoso Andres Segovia. Ponce became the most prolific guitar composer for the first part of this century.

Prelude 1 stresses contrast in dynamics and tone color. It begins mysteriously, slowly builds to an impassioned cadence, and then fades into the distance.

Prelude 10 is a quiet but emotional piece in 5/4.

The Valse is a lovely vivo waltz in the bright Lydian mode. It alternates between rhythmic sections and dolce cantabile sections. The 'A' section starts in D major, with pronounced shadings of D Lydian, while the 'B' section surprisingly modulates to B-flat major. The Valse has the flavor of a lively country dance. (M.A.)

Entr'acte for flute and guitar

Written in 1937, the Entr'acte is a fun, light piece for both instruments. Ibert was French, and wrote this piece during his stay in Rome as director of the Academie de France. This piece has a Spanish feel. It was written as an interlude for the enjoyment of the audience as well as the players. (M.W.)