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Senior Recital: Cary Fridley, flute and Charles Lindsey, piano

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DEPARTMENT OF MUSIC
CONCERT SERIES

Senior Recital

Cary Fridley, *flute*

Charles Lindsey, *piano*

February 2, 1992, 3:00 PM

North Court Recital Hall

PROGRAM

Romance, for flute and piano Robert Schumann
(1810-1856)

Sonata in A minor, for solo flute Carl Philipp Emanuel Bach
(1714-1788)
Adagio
Allegro
Allegro

Suite Paysanne Hongroise, for flute and piano Béla Bartók
(1881-1945)
Chants populaires tristes
(arr. Paul Arma)

1. Rubato
2. Andante poco sostenuto
3. Poco rubato
4. Andante

Scherzo

Vieilles danses

1. Allegro
2. Allegretto
3. Allegretto
4. L'istesso tempo
5. Assai moderato
6. Allegretto
7. Poco più vivo
8. Allegro
9. Allegro

INTERMISSION

Thoughts, for solo flute Thomas Mason
(b. 1941)

Pièce Concertante, for flute and piano Paul Bonneau
(b. 1918)

Traditional Fiddle Tunes, flute and guitar

Rodney's Glory (Irish)

Staten Island (New England)

McGee's Reel (Cajun)

Waltz for Michael (Indiana)

Greg Woodford, *guitar*

PROGRAM NOTES

Romance, Robert Schumann

The French word for novel is "romance," the Italian word is "romanzo." Traditionally, the term "romance" refers to a story, tale, or ballad. Early musical romances were ballads that sang of an extravagant, sentimental or "romantic" adventure. The instrumental romance began to appear in Europe in the 18th century. Schumann wrote this particular romance in December of 1849, originally for oboe and piano. Like the earlier tales and ballads, Schumann's melody is filled with thrilling adventure and captivating moments.

Sonata in A minor, Carl Philipp Emanuel Bach

The solo flute sonatas of Johann Sebastian Bach and his son, Carl Philipp Emanuel Bach, are among the high points of 18th-century Western music. The idea that such dramatic and exciting harmonic implications can be expressed by a single flute makes this piece seem magical. An innovative composer in his day, C.P.E. Bach abandoned the typical Baroque sonata scheme of Allegro, Adagio, Allegro, and chose to pattern his movements Adagio, Allegro, Allegro. Although the changed order of movements never really caught on in the Classical age, C.P.E. Bach composed many sonatas in this fashion.

Because this piece essentially accompanies itself, there are many rapid changes in register and dynamics. Technically, this piece is very complicated; but its melodies are subtle, simple, and elegant.

Suite Paysanne Hongroise, Béla Bartók/Paul Arma

Béla Bartók was an Hungarian composer, ethnomusicologist and pianist. The greatest composer of his country, he was responsible, with his friend Kodály, for the awakening of serious interest in Hungarian folk music. His extensive research greatly influenced his own music, resulting in contemporary music that possesses an undeniable Hungarian feel.

This Hungarian Peasant Suite was written between 1914 and 1917, originally for piano solo. Composer Paul Arma, regretting that Bartók never wrote for solo flute, transcribed these songs in 1967 for flute, with orchestral or piano accompaniment.

Thoughts, Thomas Mason

This avant-garde piece was written for solo flute in 1969. It is an excellent piece for solo flute, as it incorporates many modern techniques and sounds that can only be produced on this particular instrument. Some of the effects heard are multiphonics, fluttertonguing, pitch bending, hissing, and combined singing and playing. For the most part, this piece is improvisatory, although some meter is used.

The unifying factor of *Thoughts* is a seven-note motive, which begins the piece, and is repeated and developed throughout the movement.



Pièce Concertante, Paul Bonneau

This piece is written by a 20th-century French composer, Paul Bonneau. It is tried to capture the spirit of American jazz. *Pièce Concertante* is interesting because it is unmistakably a concert piece (as opposed to a jazz piece in a club setting), but it has the rhythms, chordal structures, and accents of modern jazz. The various themes and motives are widely entangled and developed, producing a piece with form and purpose, but with an improvisatory feel.

Traditional Fiddle Tunes

All four of these tunes are most often played on the fiddle, although in folk music any melody instrument can be used. The fast, driving tempos of these melodies imply the dancing and clapping that usually take place in a casual environment where this music is usually played.

Rodney's Glory is an Irish set-dance. The tune is in the Aeolian mode and the Mixolydian mode, and was originally played to accompany a dance with specific steps and meters.

Staten Island is a hornpipe. A hornpipe is originally the name of an English dance dating from the Middle Ages. It is in duple or quadruple meter, and is played like a reel, only more slowly.

McGee's Reel is a short, simple Cajun tune taken from a recording by Beausoleil, a modern Cajun acoustic band. The reel is in binary form and also in duple or quadruple meter.

Waltz for Michael is a new piece written in a traditional waltz style. At many country dances, it is customary to end the evening with a waltz; of all waltzes, this is the most charming.

(notes by Cary Fridley)

Next: Zheng Wang, viola
Richard Becker, piano
February 7, 1992, 8:15 PM
North Court Recital Hall