

Katelyn McClain, Flute Gail Novak, Piano

Undergraduate Recital Series
Recital Hall | March 31, 2019 | 12 p.m.

Program

Concertino

Alphonse Duvernoy
(1842-1907)

Sonata "Undine" Op. 167 for Flute and Piano

Carl Reinecke
(1824-1910)

- I. Allegro
- II. Intermezzo
- III. Andante tranquillo
- IV. Allegro molto

-Intermission-

Sonata Appassionata Op. 140

Sigfrid Karg-Elert
(1877-1933)

Suite Op. 34 for Flute and Piano

Charles-Marie Widor
(1844-1937)

- I. Moderato
- II. Allegro vivace
- III. Andantino
- IV. Vivace

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Alphonse Duvernoy – *Concertino*

Alphonse Duvernoy was a French composer and pianist. He wrote operas and ballets as well as symphonic, chamber, and solo works. Duvernoy's *Concertino* for flute and piano was written for the Paris Conservatory's annual exam of 1899. Like other works written for this "Morceaux de Concours," the *Concertino* is a short six minute piece with both a slow lyrical section to showcase the flutist's expression followed by a faster, technical section. The opening is very cadenza-like before reaching the more structured *Lento* section which is very calm and expressive. The *Vif* is a charming, dancing section of runs, cascades, and fingerwork for both the flute and piano that brings the work to an exciting finish.

Carl Reinecke - *Sonata "Undine" for Flute and Piano*

Carl Reinecke was a German conductor, composer, and pianist born in 1824. He wrote for orchestra, chamber, and solo works. The *Sonata "Undine"* is centered around the German tale written by Friedrich de la Motte Fouque about the water spirit, Undine, who tries to get a soul by falling in love with a mortal man. The four movement work depicts Undine's emotions, successes, struggles, and losses. The first movement, written in sonata allegro form, is filled with rolling sixteenth notes in both the flute and piano lines that suggest water. Undine leaves her kingdom to find a mortal and is taken in by a fisherman and his wife. The second movement is an intermezzo which begins with quick, bouncy sixteenth notes passed between the flute and piano lines representing Undine's growth. The secondary slow melody in this movement represents Undine's infatuation and innocence with her love, the knight Huldebrand. The ternary form third movement is one of rich and warm character, symbolizing Undine's marriage and love to Huldebrand. In stark contrast, the middle of the movement is startling with panicked running notes symbolizing warnings by Undine's uncle. The final movement is fiery and indecisive as Undine is angry at Huldebrand, and his new bride. Her rage is at first mild as he remembers her love for him but those tender feelings are cast aside until Undine kills Huldebrand with a kiss. The story ends with Huldebrand's funeral, where Undine attends as a spirit and transforms into a water spring in order to stay by Huldebrand's grave forever. In the closing of the piece, the slow theme from the second movement when Undine meets and falls in love with Huldebrand returns as she lives by his side.

Sigfrid Karg Elert - *Sonata Appassionata Op. 140*

Sigfrid Karg Elert was a German composer born in 1877 and wrote in the late era of the Romantic period. Inspired by a flutist friend, Karg Elert wrote both the legendary *30 Caprices* for flute as well as the *Sonata Appassionata* to challenge the abilities of the Boehm flute. The solo sonata in F sharp minor is one movement filled with contrast and many mood changes. The primary theme consists two voices that are differentiated by note stems pointing in opposite directions. Throughout the composition, Karg Elert emphasizes the minor second, often using sequences to explore multiple key areas. In the secondary theme, there are many dynamic and expression changes indicated in the middle of the line. This style mimics Karg Elert's compositions for the harmonium, which is similar to an organ, and has stops to fulfill a variety of timbre changes. The coda at the end of the piece reestablishes and ends the work in F sharp minor.

Charles-Marie Widor - *Suite Op. 34 for Flute and Piano*

Charles Marie Widor was a French composer born in 1844. As he grew up in a family of organ builders, Widor began playing organ himself at 11. By 1896, he became both an organ and composition professor at the Paris Conservatory. His *Suite Op. 34 for Flute and Piano* was premiered by Paul Taffanel in 1884. In the first movement, *Moderato*, Widor explores lyricism and harmony unlike first movements of sonatas which firmly establish themes and development. Both the interval of the seventh, which adds suspense, as well as the octave displacements help to change and mood and ideas. In the *Scherzo*, the flute's triplet and sixteenth note patterns are characteristic of a minuet with strong and weak beats. The middle of the movement resembles a trio in a slower tempo. The *Romance*, in the third movement, is filled with luscious chords and melodies in both the flute and piano lines. The style also reflects works of Romantic composers like Robert Schumann. The final movement, *Final: Vivace*, has two versions, the shorter one does not include the return in C major of the second theme but the one that is more known and that will be performed has this return with the fastest notes in the piece and the dramatic ending. The movement is virtuosic and resembles the fast chromatic runs of Chopin.