

The background of the entire page is a vertical strip of musical notation on a white background, flanked by two vertical bands of faded musical notation. The notation includes various notes, rests, and articulation marks like slurs and accents.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY
SAN LUIS OBISPO

Kelsey Beisecker
♦ *flute* ♦

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Susan Azaret Davies, accompanist

February 25, 2017

Saturday at 3 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts

Program

Senior Recital

Kelsey Beisecker, flute

Susan Azaret Davies, piano

Concerto No. 8 in G Major François Devienne

Allegro (1759-1803)

Adagio

Tempo di Polonaise

Concertino for Flute, Op. 107 Cécile Chaminade

(1857-1944)

— Intermission —

Acht Stücke für Flöte allein Paul Hindemith

Gemächlich, leicht bewegt (1895-1963)

Scherzando

Sehr langsam, frei im Zeitmass

Gemächlich

Sehr lebhaft

Lied, leicht bewegt

Rezitativ

Finale

Sonatina for Flute and Piano Eldin Burton

Allegretto grazioso (1913-1979)

Andantino sognando

Allegro giocoso; quasi fandango

Program Notes

Concerto No. 8 in G Major

Although he is not well known as a composer, François Devienne is a very important figure for flutists. Born in 1759 in Joinville, France, he was the foremost French flutist of the classical era when he composed a great deal for the flute and was a significant figure in promoting wind instrument compositions. His first training was from Morizot, an organist, and then he continued his education with his brother and became a flutist, bassoonist, composer and teacher. He gave his first flute performance in 1782 of what was most likely his *Flute Concerto No. 1*, and when the Paris Conservatoire was established in 1795, Devienne was appointed one of its nine administrators and became its first professor of flute.

As with many of his twelve flute concertos, Devienne followed a classic concerto format for his eighth flute concerto. Written in 1794, this concerto was composed to showcase virtuosity. The solo parts are technically demanding and were designed to be played by the composer himself or by another colleague who was equally talented.

Devienne's eighth concerto for solo flute and piano reduction (from the original orchestral scoring) explodes with flair and demands agility and stamina from even the advanced flutist. The first movement, "Allegro" or "quick, lively," stresses a sophisticated attitude that is mirrored in both the flute and piano parts. It exudes brilliance at every turn with exciting passages throughout that play off each other—triumphant, coy, playful, and exciting moods that are created through exquisite, refined technical melodies with no large breaks. For example, long, technical passages are complemented by short, melodic passages.

In the "Adagio" ("slow") movement, the music has no clear-cut repetition, creating an opportunity for the flutist to explore different characteristics. The tempo is much slower than the first movement and has four distinctly different melodies that create different moods. The first section, when the flute first comes in, produces a mysterious mood, which then leads into the second section when the mood shifts to nostalgic at the start of the long notes. The third dramatic section begins with very large jumps in register. Finally, the fourth section turns coy when the piano stops and the flute briefly plays by itself. The movement then leads directly into the third movement with no break.

The third movement, "Tempo di Polonaise," is derived from a traditional Polish slow dance in triple meter; however, this dance is different because of its upbeat, fun tempo. The movement follows a rondo form, ABCDA'C'A''B'A''", in which the "dance theme" (A) is repeated in between varying melodic lines. The dance theme is fun and exciting with a quick, skipping melody that is followed by the varying B sections that are more technical with a considerable amount of

jumping around in the registers. The C sections consist of more back-and-forth between the accompaniment and the flute, with large leaps in the flute line. Finally, the D section is characterized by the higher register of the flute, which then returns to the dance theme.

Concertino for Flute, Op. 107

As a female composer, Cécile Chaminade faced many obstacles during her career; however, she became known for her incredibly successful composition, the Concertino. Chaminade was born in Paris, France, in 1857 where she started studying with her mother, her first teacher. Her father, however, did not want her to continue to learn music, so she could not enroll at the Paris Conservatoire. Instead, she trained privately with its faculty, taking lessons with Félix Le Couppey and Benjamin Godard. She soon began composing and, according to Marcia Citron, musicologist at Rice University, “[Chaminade’s] music [was] tuneful and accessible, with memorable melodies, clear textures and mildly chromatic harmonies.” Chaminade travelled to the United States in 1908 and had financial success but mixed critical reviews. These critics were largely responsible for Chaminade’s compositional reputation declining. Then, after World War I, her compositional activity became basically non-existent.

The most highly regarded flute contest in Paris during the Romantic era (started by Paul Taffanel, one of the most significant flutists in history), was the Paris Conservatory Flute Concours. Chaminade’s Concertino is especially important to flutists because it was the 1902 competition piece winner. Professor Citron states, “the Concertino has remained a staple of the flute repertory; while it is a large-scale work and thus represents a relatively small part of her output, the piece still provides a sense of the elegance and attractiveness of Chaminade’s music.” The piece itself falls into the format of Concours pieces of the Romantic period. The typical contest pieces of this time period were comprised of a slow, lyrical section followed by a fast, technical section. This two-part structure showcased the player’s ability to master both styles of playing.

One of the most recognized pieces in the flute repertory, the Concertino is memorable for its soaring and energizing melodies. The beginning section opens with two beautiful, sonorous lines. The first line starts the piece by evoking a relaxing and reflective mood, which leads into the second melody that is more playful and begins building in intensity. The second section is energetic and passionate, with extremely technically challenging passages that lead straight into a cadenza, a solo line without the piano that showcases the performer’s artistic abilities. The cadenza is followed by a repetition of the first section that leads into an expressive and electrifying coda, the closing section of the piece.

Acht Stücke für Flöte allein

Robert Rudolf Emil Hindemith wanted musical children, and his wish was granted when his son Paul was born in 1895 in Hanau, Germany, just outside of Frankfurt. Paul Hindemith originally focused on violin and viola until he started to think of himself as a composer in 1919. In 1940, after the outbreak of World War II, Hindemith emigrated from Switzerland to the United States and accepted a teaching position at Yale. He became an American citizen, but he returned to Switzerland in 1953 to teach at the University of Zurich. Hindemith then worked in Zurich and conducted all over the world until his death in 1963.

An intricate and cohesive blend of eccentric and beautiful melodies, the *Acht Stücke für Flöte allein* (Eight Pieces for Solo Flute) are an example of artistic expression. These pieces, composed in 1927, illustrate Hindemith's music of the late 1920s when his music served a function and had a practical role. The particular function of this work helps a performer practice breath control, artistic expression, tempo regulation, and performance etiquette. According to Julie Stone, professor of flute at Eastern Michigan University, this work “challenges the imagination of the performer to create the personalities of the characters within each of the eight movements while conveying their stories. The pacing of the work is essential to the performance, including the time between movements and tempo and rubato changes within the eight movements.”

The first movement immediately captivates the audience with an intricate moving line. Named “*Gemächlich, leicht bewegt*” or “Leisurely, light with movement,” the movement is playful and mischievous. It is one of five movements with a time signature and written tempo; however, there is no central pitch, making the movement atonal.

The second movement “*Scherzando*” (“joking”) allows the flutist to be more expressive. This movement has no time signature, so the performer has freedom with the joking aspect of the piece. The movement also explores a bigger range of the flute and presents the first appearance of ostinato—a repeated rhythmic pattern.

The third movement “*Sehr langsam, frei im Zeitmass*” (“very slowly, free in tempo”) drastically changes the mood and surprises the audience with quick, radical variations in melody. This is the first movement with a slow tempo and, again, it has no time signature, which pushes the performer to practice breath control since there are minimal breaks in the music. The melody is simple, but it is complemented by quick moving notes that lead to the two main pitches of the movement—D and D-flat.

“*Gemächlich*” (“leisurely”) returns to the tempo of the first movement; however, now the melodic line creates a mysterious and haunting atmosphere.

The movement starts with the quiet entrance of a snake-like winding melody that quickly transitions to a snappy, anxious line. Also, the re-entrance of a time signature gives a more structured aspect to the movement. The musical highlight of the entire work develops at the very end of the movement, which is the climax of the piece. The music reaches the highest and loudest note so far in the entire work. Additionally, this movement occurs exactly in the middle of the set and there is a huge buildup to the ending note.

In a fun and upbeat tempo, the fifth movement “Sehr lebhaft” (“very lively”) evokes an exciting and thrilling mood. This movement has another notated, quick tempo accompanied by an additional time signature that can be felt in two big beats of three. The challenge of the movement is to sustain the tempo while creating a fun, bouncing attitude.

Entitled “Lied, leicht bewegt” (“Song, light with movement”), the sixth movement is formed like a song (ABA’ form); however, it uses no words. With no sung parts, the exact thought process behind the piece is difficult to articulate, but the mood is light and carefree, which could indicate that the song is about a blissful time. The movement’s pulses are grouped in sets of four and the phrases are short, with most of the lines only lasting a few measures.

“Rezitativ” or “Recitative” is a term drawn from vocal music that indicates a free rhythmic style employed in “sung-speech”; however, this movement, again, does not have any verbal parts. Once more, with no words, it is hard to communicate what the piece is about, but this movement could be about uncertainty. The movement again has no time signature and is in a slow tempo, similar to the third movement, yet the moods in this movement are unsure and exploratory.

The closing movement, “Finale,” is a true finale in that it is exciting and fun with a memorable ending. There are three distinct melodies throughout this movement. The opening is followed by a fast moving pattern with two different melodies within—one with a lot of jumping around with repeated notes and another with a slurred (no tongue) melody. The movement closes by repeating the opening line, but there is a cliffhanger of a high-register pitch followed by a quiet low-register pitch that is almost inaudible.

Sonatina for Flute and Piano

Although he was technically a composer, Eldin Burton wrote only two pieces: the Sonatina and a never-published flute concerto. He was born in Fitzgerald, Georgia, in 1913, and later received a degree from the Atlanta Conservatory of Music in piano performance. Still, after he graduated, he enrolled in a composition course at the Juilliard School in New York because he wanted to pursue writing music. Burton’s *Sonatina for Flute and Piano*, composed in 1948, was originally a piano piece he wrote as an exercise for the Juilliard

composition course; however, he later arranged the piece for flute and piano and it soon became his best-known work. His first performance of the Sonatina was with flutist Samuel Baron, to whom the piece is dedicated. Burton later won the Composition Contest of the New York Flute Club in 1948 for the piece, which awarded him a publication by Schirmer. He accepted the prize from Schirmer but didn't compose much more, with the exception of a flute concerto that was never published.

In the Sonatina, the flute and piano parts are equally important, as can be seen in the opening movement “*Allegro grazioso*” (“quick, graceful”). The first flute melody soars above an intricate piano line and the two need to be woven together perfectly, which creates the timing challenge of this movement. The two performers have to make sure the rhythms are correct because the melodic lines need to be so intricately coordinated. These melodies also produce anxious and cryptic moods because this section has a slower melody with very complicated lines. The second melody builds the intensity, which transitions the moods to playful and exciting with a lot of fast scale-runs and a higher register before the melodic line returns to the first section melody.

In “*Andantino sognando*” (“walking speed, dreamily”), the mood shifts to eerie and mysterious with a hint of nostalgia that surprises the audience at every turn. The first melody is simple with a beautiful moving line that evokes a sense of longing by having a gentle approach to the music. This melodic line consists of a quiet dynamic and slow moving melody that sounds hollow and transparent—which also adds an eerie quality. There is a drastic change when the second melody introduces more movement with a huge leap up to the upper register and a lot of running-scale patterns that seem chaotic and uncertain, which adds to the mysterious mood. Then, the movement returns to the first melody, which ends with a harmonic: a note that is produced by overblowing specific fingered pitches.

The third movement, “*Allegro giocoso*” or “quick, joyful,” the performer is challenged at every turn. The movement is playful and speedy, which resembles a fandango—a dance in a rapid triple meter with cross-rhythms—which is apparent through the movement's alternating meters. The movement has two very distinct sections. The main melody, with two main motifs within itself, consists of mostly quick triplet patterns (three notes in the same space as two). The next melody contains an ostinato pattern that requires distinct and controlled tonguing and agile fingers from the performer, which is followed by a large silence and a brief recurrence of the first part of the movement. Finally, the musical highlight comes at the very end of the third movement—specifically the last two measures—since the flute line has an exciting buildup that ends the piece by hitting the highest note possible on the flute.

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