Senior Recital

Talea Shupe

*flute*

with Alisha Paulson, *piano*

Kraig Scott, *harpsichord*
Dean Kravig, Lorrie Kravig,
Alyson Atwood, Roylan Messinger, *horn*

Thursday, 8 June 2017, 7:00 p.m.
Melvin K. West Fine Arts Center Auditorium
PROGRAM

Concerto in D, Hob.VIIf:D1  
Franz Joseph Haydn  
(1732-1809)

I.  Allegro moderato  
II.  Adagio  
III.  Allegro molto

L’Oiseau des bois, Op. 21  
Albert Franz Doppler  
(1821-1883)

with Dean Kravig, Lorrie Kravig,  
Alyson Atwood, Roylan Messinger, horn

- pause -

Sonata V for Flute and Cembalo, BWV 1034  
Johann Sebastian Bach  
(1685-1750)

with Kraig Scott, harpsichord

I.  Adagio ma non tanto  
II.  Allegro  
III.  Andante  
IV.  Allegro

Cantabile et Presto  
Georges Enesco  
(1881-1955)

Talea Shupe is a student of Lori Parnicky.

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in music education.
PROGRAM NOTES

Concerto in D, Hob.VIIif:D1
Franz Joseph Haydn (1732-1809) was an Austrian pioneer of the Classical style of music. He wrote several symphonies and is most well known for his numerous string quartets. Though he wrote a lot of instrumental music, Haydn did not write much for the flute, including this piece. Though Haydn’s name is attached to it, this concerto was actually written by Leopold Hofmann (1738-1793). Hofmann was the music director of St. Stephen’s Cathedral in Vienna, his hometown, and wrote extensively for instruments, including flute with about 13 concertos. This particular concerto was most likely written in his most productive decade, the 1760s to the 1770s. This three-movement piece is arranged by tempo, Allegro-Adagio-Allegro, typical of the Classical era. Originally written for String Orchestra, this performance features a piano reduction by Louis Moyse (1912-2007, influential and contributing French flute player and composer). The cadenzas presented are compositions of Moyse as well.

L'Oiseau des bois, Op. 21 (Das Waldvöglein or Bird of the Forest)
From the Romantic era, Austrian Albert Franz Doppler (1821-1883) was a flute virtuoso, often performing with his brother, Karl. Among other things, Albert composed many flute solos and duets, each a virtuosic piece displaying the capabilities of the flute.

Doppler composed this idylle for flute with a horn quartet accompaniment. An idylle is a narrative or descriptive piece, musically painting a picture for the listener. This piece is a delightful, peaceful setting in which the flute represents a happy bird while the horns provide the essence of a peaceful forest with a lovely melodic line and harmonization. Doppler creates this sound of a bird by using many different musical ornamentations (e.g. trills, grace notes, etc.) and fast scalar motives, while jumping across the flute’s various ranges.

Sonata V for Flute and Cembalo, BWV 1034
Johann Sebastian Bach (1685-1750) is considered an icon of the Baroque period. Bach composed largely for the church and consequently for the organ. He is especially well known for his Preludes and Fugues, with many other impressive contrapuntal works. As a German composer, Bach follows the North German style of writing.

Bach composed this flute sonata in 1724 while he was employed at the Court at Cöthen. During this time, Bach had no duties or responsibilities for the church, as an organist or composer, allowing him more time to compose other pieces for other instruments. This four-movement work is written in the key of E minor, with the third movement in its relative major key, G Major. The movements are organized with contrasting tempos typical of the Baroque period (slow, fast, slow, fast).
When Bach composed these pieces, he wrote the flute line and the bass line, with figured bass, or numbers and signs to guide the performers in how to harmonize the piece, which they improvised. This piece was originally scored for *flauto traverso* (a wooden, transverse German flute that replaced the recorder and firmly established itself as a solo and orchestral instrument during the Baroque period) and *basso continuo* (an accompanying part providing a bass line and harmonies). The piece was often performed with an additional instrument playing the bass line (e.g. violoncello). The *cembalo*, or harpsichord, can provide the bass line as well as the harmonic realization and is therefore commonly used to perform these pieces today.

**Cantabile et Presto**

Georges Enesco (1881-1955) was a Romanian composer who wrote primarily in the Romantic style. He composed, conducted, performed, and taught throughout his lifetime and became known as Romania’s most important musician. He started studying at the Vienna Conservatory at age 7, then at the Paris Conservatoire at age 13. His compositions are greatly influenced by what he learned at those schools and by Romanian folk songs.

Enesco composed this piece as a test piece for the French Flute School, part of the Paris Conservatoire, in 1904. This piece, among many others, has become a staple piece for flautists all over the world. Enesco dedicated this piece to Paul Taffanel, the founder of the French Flute School and Professor at the Conservatoire from 1893-1908.

With two contrasting sections, this piece is very melodic and dramatic, presenting many technical challenges both in slower and faster settings. Enesco keeps this piece rhythmically interesting with hemiola figures (duple beats against triplets the piano and flute) and syncopation, among other rhythmic differences and challenges. The harmonies also frequently change in each movement, contrasting major and minor keys as well as other tonal centers while employing the use of chromaticism, whole-tone scales, and many diminished and augmented chords.

**Bibliography**


