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Junior Recital: Emily Watson, flute

Emily Watson

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ITHACA COLLEGE

SCHOOL OF MUSIC

JUNIOR RECITAL

Emily Watson, flute
William Cowdery, piano and harpsichord

Hockett Family Recital Hall
Sunday, October 2, 2005
2:00 p.m.

ITHACA

PROGRAM

Sonata in B minor, BWV 1030

J. S. Bach
(1685-1750)

- I. *Andante*
- II. *Largo e dolce*
- III. *Presto*

Sonatina

Eldin Burton
(1913-1979)

- I. *Allegretto grazioso*
- II. *Andantino Sognando*
- III. *Allegro giocoso quasi fandango*

INTERMISSION

Variations on a Swedish Folktune

Ingolf Dahl
(1912-1970)

- Theme*
- Variation I. *Andante Grazioso*
 - Variation II. *Moderato cantabile ed espressivo*
 - Variation III. *Allegro brillante*
 - Variation IV. *Adagio*
 - Variation V. *Allegretto grazioso*
 - Variation VI. *Moderato cantabile*
 - Variation VII. *Finale - Allegro con brio*

Masks

Katherine Hoover
(b. 1937)

- I. *Misterioso*
- II. *Presto*
- III. *Expressively, with freedom*
- IV. *Freely*
- V. *Andante*
- VI. *Allegro vivo*

Junior Recital presented in partial fulfillment for the degree
Bachelor of Music in Performance and Education.

Emily Watson is from the studio of Kelly Covert.

Program Notes

Masks - Katherine Hoover

"When asked to write a piece for the National Flute Convention in Phoenix, I envisioned a piece comprising several short movements. The idea of MASKS appealed to me, for a mask generally makes an impression quickly; its affect clear at a glance.

I have collected several masks over the years, and looked at many more in museums and art books of various kinds. Three of these movements reflect particular masks that I have seen, one is a generic type, and two are waiting to be constructed.

The three specific masks are: I A Haida (Northwest Native American) mask, of commanding presence; II a Huichol (Mexican Native) Jaguar mask, completely beaded with intricate flower patterns; and III an African American death mask of great calmness. IV is a clown mask, and the last two are left entirely to your imagination."

All of the masks on display were made this summer. Each mask is my own work, inspired by research and the descriptions provided; the final two masks—the Green Man and the Witch—depict my interpretations of the music.

The first movement mask is a *gagiid*, which represents a wild spirit of the wood or water. *Gagiid* are easily identified by their grimacing mouths and emaciated faces; these are the spirits of people who have narrowly escaped drowning. Their most distinctive characteristic is their color—that of flesh suffering from long exposure in the water.

While Ms. Hoover's Huichol mask is a Jaguar, I chose to make mine more human, with large, frantic flower patterning.

The Green Man, my fifth movement mask, is a spirit of old England, who was often melded with the King of May or the King of the Faerie. The Green Man walks the land in the spring before Beltane, the old fertility festival that became Mayday.

The sixth movement mask, the Witch, does not come from *Wicked*, a musical I have not seen. I apologize for any confusion that this may create for fans.

This past spring and summer, I corresponded with Ms. Hoover, who informed me that there have been many visual interpretations of this piece, including a thesis written by Jie Youn Lee in 2004 entitled *Katherine Hoover's Masks, op. 56 for Flute and Piano*, which can be obtained on interlibrary loan from the University of Illinois at Urbana-Champaign. I encourage you to read Katherine Hoover's program notes, examine my masks, investigate the work of others, and then imagine your own masks for each movement.