

Kennesaw State University
College of the Arts
School of Music

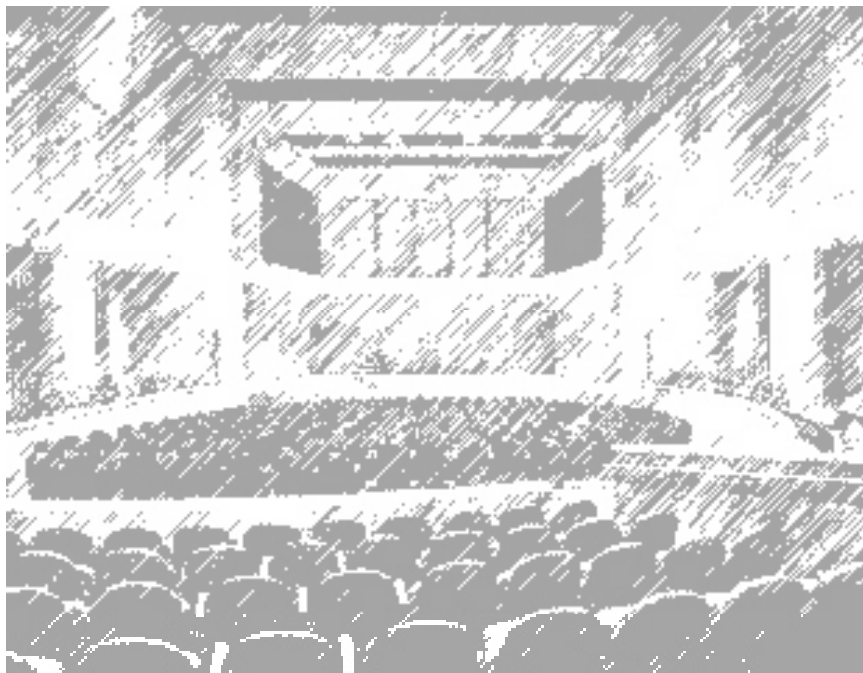
presents



Senior Recital

Dirk Stanfield, flute

Peter Marshall, piano



Friday April 25, 2014

5:00 p.m.

Music Building Recital Hall

One Hundred Twenty-first Concert of the 2013-14 Concert Season

Program

JOHANN SEBASTIAN BACH (1685-1750)

Sonata No. 5 in E minor, BMV 1034

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

HENRI DUTILLEUX (1916-2013)

Sonatine pour Flute et Piano

FRANZ SCHUBERT (1797-1828)

Introduction and Variations on "Trockne Blumen" D. 802

Intermission

SERGEI PROKOFIEV (1891-1953)

Sonata in D Major, Op. 94

- I. Moderato
- II. Allegretto Scherzando
- III. Andante
- IV. Allegro con brio

GEORG PHILLIPP TELEMANN (1681-1767)

Sonata No. 8 in G Major for 2 Flutes

- I. Vivace
- II. Allegro
- III. Adagio
- IV. Presto

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Stanfield studies flute with Christina Smith.

Program Notes

Sonata No. 5 in E minor, BWV 1034 JOHANN SEBASTIAN BACH

It is unclear as to when Bach wrote this particular sonata, but it is believed that he wrote it either during his time in Cöthen or after he moved to Leipzig. The latter is probable because he started writing more complex flute obbligatos in the arias of his cantatas which then arose to the belief that there probably was a flute virtuoso residing in Leipzig at this time. During this time, the transverse flute was quickly supplanting the recorder because of its improved agility and tone and as a result, Bach wrote to incorporate this into his compositions. This sonata is set in the Baroque style of the *sonata di chiesa* with the four movements following the format of slow-fast-slow-fast.

Sonatine pour Flute et Piano HENRI DUTILLUEX, 1930

Dutilleux's music reflects heavily on the styles of his French predecessors of textural clarity of Ravel and Debussy with a blend of other 20th century techniques such as modality and serialism. One of his trademarks is the use of complex rhythms, which is utilized right in the beginning of this *Sonatine*, being in the asymmetrical meter 7/8. This work was written during WWII and as a technical test to flute players attending the Paris Conservatory and has become one of the major French compositions in the flute repertory.

Introduction and Variations on "Trockne Blumen" D. 802 FRANZ SCHUBERT, 1824

Schubert wrote this work based on the themes from his song cycle, "Die Schöne Müllerin," most particularly from the 18th song in the cycle, "Trockne Blumen." This work is dedicated to flutist Ferdinand Bogner. The introduction is set in a heavy E minor, surrounding the theme in withering despair.

Trockne Blumen

Ihr Blümlein alle, die sie mir gab,
Euch soll man legen mit mir ins Grab.
Wie seht ihr alle mich an so weh,
Als ob ihr wüßtet, wie mir gescheh?
Ihr Blümlein alle, wie welk, wie blaß?

Ihr Blümlein alle, wovon so naß?
Ach, Tränen machen nicht maiengrün,
Machen tote Liebe nicht wieder blühn.

Und Lenz wird kommen, und Winter wird
gehn,
Und Blümlein werden im Grase stehn.
Und Blümlein liegen in meinem Grab,

All you little flowers, that she gave me,
you shall lie with me in the grave.
Why do you all look at me so sadly,
as if you had known what would happen?
All you little flowers, how withered, how
pale!

All you little flowers, why are you so wet?
Ah, tears will not bring the green of May,
nor make dead love bloom again.

And spring will come, and winter will go,
and little flowers will grow in the grass.
and little flowers will lie in my grave,

Die Blümlein alle, die sie mir gab.
Und wenn sie wandelt am Hügel vorbei
Und denkt im Herzen: Der meint' es treu!

Dann, Blümlein alle, heraus, heraus!

Der Mai ist kommen, der winter ist aus.

all the little flowers that she gave me.
And when she wanders by on the hill
and thinks in her heart: "His love was
true!"

Then, all you little flowers, come out,
come out;

the spring has come; the winter is over.

Similar to Schubert's art songs, where the voice and piano accompaniment play an equal role in the music, both the flute and piano are equals. Both instruments trade off with virtuosic technical passages and simple themes to create a common texture throughout the entire composition. Interestingly from the piece, there seemed to have been little collaboration between Schubert and Bogner since there is little concern for places to breathe in the flute phrases!

Sonata in D Major, Op. 94
SERGEI PROKOFIEV, 1943

During the outbreak of World War II and at the height of his career, Prokofiev, being one of the biggest Russian cultural figureheads, was evacuated from Moscow to a remote shelter in the Ural Mountains. While in the Ural Mountains, Prokofiev wrote many monumental works, including this flute sonata. This sonata shows his affinity for the classical style, the first movement being in a textbook Sonata Allegro form and displaying much lyricism in the main theme. An energetic second movement in the style of a dance-like scherzo builds excitement with the use of cross rhythms and hemiolas. The third movement is a calm andante with a comfortable and somewhat sensual pace bringing forth the lyricism found in the opening movement. The pace picks up in the final movement, building highly energetic and crisp lines until a huge climactic ending. Often mistaken as a violin sonata, many people assume that envious flute players yet again raided the violin repertoire; however, it is indeed composed purely as a flute sonata that was then later arranged for violin.

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, April 28

Percussion Ensemble

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.