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Emily Sulka, Junior Flute Recital

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

JUNIOR FLUTE RECITAL

OF

EMILY SULKA

HANNAH RINEHART, PIANO

SATURDAY, MARCH 17, 2018
3 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Sonata in C Major, BWV 1033 Johann Sebastian Bach (1685–1750)

- I. Andante – Presto
- II. Allegro
- III. Adagio
- IV. Menuetto 1 & 2

The Great Train Race Ian Clarke (b. 1964)

In Ireland Hamilton Harty (1879–1941)

INTERMISSION

The Pied Piper Gordon Jacob (1895–1984)

- I. The Spell
- II. March to the River Weser

Timeless Ken Benshoof (b. 1933)

Sonatine for Flute and Piano Henri Dutilleux (1916–2013)

Emily is a student of Lori Akins.

This recital is presented in partial fulfillment
of the Bachelor of Arts in Music degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Sonata in C Major, BWV 1033

Originally written around 1736 but not published until 1867, this piece was originally written for flute or recorder and basso continuo. Though usually attributed to J. S. Bach, the authorship is debated, and some believe that C. P. E. Bach is the true composer, since the earliest surviving copy was made by him. The first two movements, according to some, are less mature than his other sonatas, and this may be evidence that the piece had a different composer, or that it was simply written earlier in Bach's career, perhaps as early as 1718. It draws from the chamber sonata style, and is from the Baroque period.

The Great Train Race

Subtitled, "The Flute as You Don't Usually Hear It," this piece, originally published in 1993, uses a myriad of extended techniques to invoke the image of a steam train. Fun for the performer as well as audiences, it allows the listener to see the range of what the flute can do apart from its normal soaring melodies. Extended techniques in this piece include: multiphonics, singing and playing, lip bending, and explosive harmonics, and all of these add to the image Clarke wants the audience to have in their head while listening. Throughout, you can hear the train chugging along the tracks, the whistle blowing, and perhaps, the danger of going a little too fast.

In Ireland

Hamilton Harty was originally from Ireland, and many of his compositions reflected the traditional sound of his homeland. This piece in particular is divided into two parts, though not two movements. The first is labeled "Fantasy," with a line of description setting the scene: "In a Dublin street at dusk, two wandering street musicians are playing." This first half of the piece is soaring and beautiful, and is followed by a short scherzando section that reminds one of an Irish reel. The second half begins with the label "Vivace," and is quick and lively, as the title suggests. The listener can certainly hear the difference between the two street musicians as their music intertwines and transports them to Ireland.

The Pied Piper

The Pied Piper of Hamelin is a character from a legend who was hired as a rat-catcher to lure rats out of the town of Hamelin with his magic pipe. When the residents refused to pay, however, he lured their children instead. This piece specifically seems to be tied to a poem by Robert Browning, written in 1842, which mentions the River Weser. The first movement, "The Spell," is haunting and beautiful, and is meant to capture the music the Piper played in order to put the children under his spell. After the townspeople refuse to pay, Browning's poem mentions the Piper

Continued on the back

playing three notes that lure the children to him, and this is reflected in the first three notes of the second movement, now played on piccolo. In the poem, the Piper leads the children towards the River Weser before turning and leading them into the distance, from where they never return. This second movement, then, illustrates this perilous journey.

Timeless

A solo piece for piccolo, this piece lacks the piercing high notes and fast articulation that often accompany piccolo parts. Commissioned in 1999 and first published in 2002, the piece is integrated with elements of George Gershwin's "Embraceable You," whether that be melodic fragments or harmonic progressions. Benshoof comments in his own program notes that "the story-line structure of the piece is very simple; it is a romance with a little dancing in the middle." With love in the air, it's no surprise that the first and final sections feel "timeless."

Sonatine for Flute and Piano

Originally written in 1943, this Sonatine was commissioned by Claude Delvincourt as a test piece for the Paris Conservatory. And while this is Dutilleux's most famous flute piece, and is one of the standards of the flute repertoire, he wasn't fond of it. As he said in an interview, Delvincourt wanted young composers to "explore instrumental technique" and young instrumental students to "work on new scores, which Delvincourt wanted to be full of traps and technical difficulties." In the same interview, Dutilleux stated that "I have never wanted it to be recorded in France because it doesn't yet sound really like my music. But I haven't put any embargo on that." Even so, it's easy to see why the piece is attractive to players and listeners alike, with colorful harmonies and melodies as well as technical challenges.