

harmonic progressions that are further developed within the piece. The second movement, *Grave*, acts as a precursor to the final movement through its use of extreme ranges, regarding dynamics and the flute's tonal range as tools to create a high level of emotional intensity. The final movement is justifiably entitled *Violent*. In this movement, the piece reaches its pinnacle through the use of abrasive chordal harmonies combined with unsettling meter changes and a relentless fury of sound.

I would like to thank all of the musicians sharing the stage with me tonight, Albina, Merietta, Christina and Mauricio. You are all very talented and I am grateful that you are performing in this recital. Thank you all for the time you spent preparing for this performance. Thank you to all of my family and friends in the audience tonight. Thank you for everything. Without you this would not have happened. I would like to thank my flute mentors Martha, Mary and Jennifer Grim. Dr. Jennifer Grim is the inspiration for this recital. Thank you so much for all of the extra time and effort that you have invested into helping me become a better and "quirkier" player. I truly appreciate all of your commentary and your patience. Thank you to everyone in the audience for attending this performance. Please join us following this recital for a reception in the lobby.



College of Fine Arts ~ Department of Music

Presents

Carmella Cao

Flute

Masters Recital

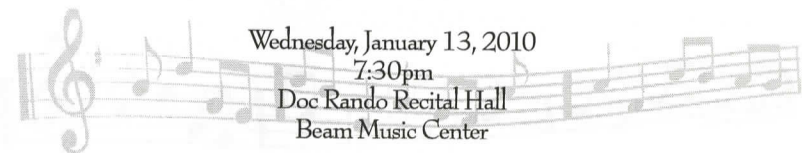
with

Albina Asryan, piano

Merietta Oviatt, viola

Christina Reigert, violin

Mauricio Villazon Diaz, cello



Wednesday, January 13, 2010

7:30pm

Doc Rando Recital Hall

Beam Music Center

~ Program ~

Sonata for flute and continuo in E Major, BWV 1035

Johann Sebastian Bach
(1685-1750)

Adagio ma non tanto
Allegro
Siciliano
Allegro Assai

Albina Asryan, harpsichord
Mauricio Villazon Diaz, cello

Sequenza I per flauto solo

Luciano Berio
(1925-2003)

Intermission

Serenade, Op. 141a in G Major

Max Reger
(1873-1916)

Vivace
Larghetto
Presto

Christina Reigert, violin
Merietta Oviatt, viola

Sonate pour flute et piano

André Jolivet
(1905-1974)

Fluide
Grave
Violent

Albina Asryan, piano

Carmella Cao is a student of Jennifer Grim. This performance is offered in partial fulfillment for the requirements of the Master of Music in Flute Performance.

Johann Sebastian Bach was known primarily in his life as a famous church organ virtuoso. While most his works were written for church purposes, they are widely performed today as standard repertoire. It is believed that French flutist, Pierre-Gabriel Buffardin, inspired Bach to compose for the flute. Buffardin taught Bach's youngest brother, Johann Jacob, in Constantinople. In addition, Buffardin played in a court orchestra in Dresden where Bach had the opportunity to hear him perform. His ease and technical facility on the flute moved Bach to compose several flute pieces. Regarding the form of Bach's flute sonatas, he follows a four-movement model inspired by Arcangelo Corelli's *sonata da chiesa*. Bach's flute sonatas can be divided into two categories: sonatas for flute and obbligato harpsichord and sonatas for flute and continuo. *Sonata in E Major, BWV 1035* is a flute sonata with continuo. This sonata is different from the other flute sonatas as a result of Bach's employment of the rococo style, which uses a high degree of ornamentation and lightness of expression.

Luciano Berio composed *Sequenza I* in 1958 for Severino Gazzelloni, an Italian flutist. This piece is an important compositional addition for 20th century flute repertoire. *Sequenza I* was one of the first major pieces written in the 20th century for solo, unaccompanied flute. This piece followed Claude Debussy's *Syrinx* written in 1913 and Edgard Varèse's *Density 21.5* composed in 1936. Two different editions of the piece currently exist; the original from 1958 and a revised edition by the composer released in 1992. The Universal Edition 1992 was released as a result of the composer's discontent with performers' recordings and performances. Berio felt that the recordings of the piece were not true to the original intent. He believed that the performers took too much liberty in regard to rhythm, for rhythmic proportion is one of the most important aspects of the piece. The original edition employs a moderately indeterminate musical form using proportional notation with the distance of the notes determining the duration. Berio borrows elements of serial composition through the juxtaposition of extremes in dynamics, range and intensity to reflect changes in character and mood. Sustained pitches are set against fast passagework, high is set against low, and aggressive against introspective.

German composer, Max Reger, uses a musical style which combines chromatic harmonic language with Baroque and Classical forms. Reger may be viewed as a successor to late Romanticism as well as a predecessor to 20th century modernism. He was a prolific composer who wrote in every musical genre except opera. Reger was known in America for his organ compositions, unlike his chamber works which are played much less frequently. He uses Brahms' compositional style to recreate Bach through variation as a means of expression. The presence of Bach in Reger's music is demonstrated through his use of contrapuntal lines and chorale style. While Reger uses traditional forms, he utilizes Wagnerian tonalities which create a high level of chromaticism in various musical phrases. *Serenade Op. 141a in G Major* is a work that uses a clear formal design, reminiscent of Beethoven's *Serenade Op. 25* written for the same group of instruments, flute, violin and viola, and works of Mozart. The lightness of articulation and character amplify this influence and the homage that he is paying to the tradition of Germanic composition.

Born in Paris in 1905, André Jolivet studied with composers Le Flem and Varèse, whose influence helped develop Jolivet's use of fluid, incantatory melody, rich harmony and rhythmic impulse in his works. These elements of Jolivet's compositional style are prevalent in his *Sonata for flute and piano*, composed in 1958. The piece was dedicated to Jean Pierre Rampal and Robert Veyron-Lacroix, his recital partner. The pair premiered the piece in Washington D.C. in 1959. Each movement of Jolivet's *Sonata for flute* increases in tension reaching its climax in the third movement. The first movement is *Fluide*. Throughout this movement there is a constant interchanging of lines between the piano and flute which combine to create unique and complex